

SPECIAL COLLECTORS' ISSUE

A CENTURY OF RECORDED SOUND

- ★ Stars & Superstars
- ★ The Moguls
- ★ The Marketing
- ★ The Role of Radio
- ★ The Machines
- ★ A Picture-Review from Wax to Multi-Tracks
- ★ 100 Top Critics Tell Their All-Time Picks

08120

Billboard

NEWSPAPER

83rd YEAR

Billboard Publication



The International Music-Record-Tape Newsweekly

May 21, 1977 • \$2.95 (U.S.)

Hi Records And Publishing Bought By Bennett's Cream

Platinum Not Enough As Album Sales Soar

By ROMAN KOZAK

NEW YORK—Platinum LP records may no longer suffice as the industry's top sales accolade as nine of the top 50 charted albums this week double the million unit mark and others climb even higher. The RIAA doesn't certify double

(Continued on page 20)

LONDON—Al Bennett, president of Cream Records, has acquired all assets of Hi Records, Memphis-based label, including its JEC (ASCAP) and Fi (BMI) publishing firms.

Also included in the deal, reportedly for seven figures, are the label's recording studio facilities.

In the U.S., Hi will be distributed under its own identity through Cream's independent distributors. Overseas, Hi will be released on the

(Continued on page 20)

INTERNATIONAL EXECUTIVES ASSEMBLE

IMIC: Summit Meet In Session In Amsterdam

By ELIOT TIEGEL

AMSTERDAM—The music and recording industries' international summit meeting—IMIC '77—is in session here through Wednesday, with 17 sessions devoted to seeking solutions to copious worldwide problems.

Executives from companies—complex and singular—from all cor-

ners of the globe are in attendance here at the Okura Hotel discussing such topics as antipiracy procedures, artist career building, music publishing trends, differing marketing situations by nation, the role of attorneys in deal-making, U.S. copyright revision and its worldwide implication, international development

of artists, the changing American disk market, evolutions in retailing, technological developments in video, new creative forces in music and ethics within the record business.

The 400-odd registrants are from Holland, Sweden, Great Britain, France, Finland, Belgium, Ger-

(Continued on page 12)

Intl Profits Loom Larger For U.S. Record Labels

By STEPHEN TRAIMAN

NEW YORK—Although international operations have consistently contributed an important share of volume and income to their American "parents," their role in today's multinational industry has a much more vital effect at both large and small operations.

"The International Marketplace" session Tuesday (17) at IMIC '77 in Amsterdam will focus, in part, on the growing importance of overseas sales and profits to both major and independent labels in the U.S.

The impact of sales and profits abroad is noted over the last year for such diverse label operations as CBS, WEA, RCA, ABC, Arista, A&M and others.

• CBS Records International for the last few years has contributed

(Continued on page 62)

Salsa Gains Devotees At Many N.Y. Discos

By RADCLIFFE JOE

NEW YORK—An increasing number of New York area discotheques are programming salsa either in-between their conventional disco sounds or exclusively one or two nights a week.

The increase is due to a growing demand by patrons here for Latin dance music.

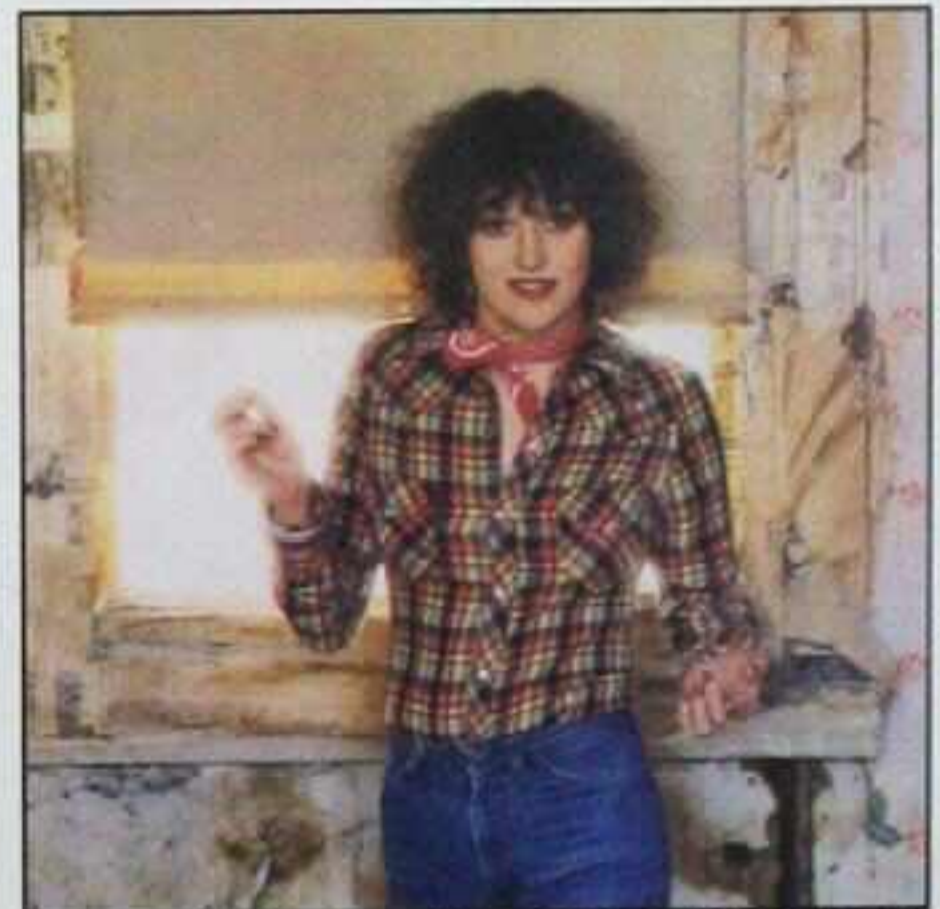
A spot check of New York area discos reveals that there are at least 20 clubs programming Latin music—either recorded or live—at least one day a week, with countless others offering salsa in varying frequencies in their playlists.

(Continued on page 64)



Monument Records welcomes a lovely lady to its label. Connie Smith, whose hits are numerous, has just completed her first Monument album: PURE CONNIE SMITH. And from the album comes Connie's current single, "COMING AROUND" (45-219). Produced by Ray Baker, who has produced many of Connie's past hits, PURE CONNIE SMITH (MG7509) is scheduled to release May 25.

(Advertisement)



A new star from England with love. Barbara Dickson, her new album, "Morning Comes Quickly" was produced by Mentor Williams and recorded in Nashville. She is a veteran singer with a high octane voice. She made her debut two years ago on the London stage in John, Paul, George, Ringo and Bert. She's had hit after hit in England and is awaiting recognition in the U.S. From the sound of this new album, our bet is she hasn't long to wait!!! RSO Records (RS-1-3022).

(Advertisement)

Mickey Thomas

The dynamic vocalist on the million selling single "Fooled Around And Fell In Love"
His debut album on MCA Records
"As Long As You Love Me"

MCA RECORDS

Produced by Allan Blazek for Crabshaw Productions, Inc.

© 1977 MCA Records, Inc.



VAN MORRISON

His first album in over two years

A Period of Transition

"I just wanted to have a look at my whole musical career... going right back to when I started. To try and make some sense out of the evolution of it..."

"It's a transitory period. There's a lot of things in the music scene that are going to emerge. There's this energy, this excitement..."

—Van Morrison

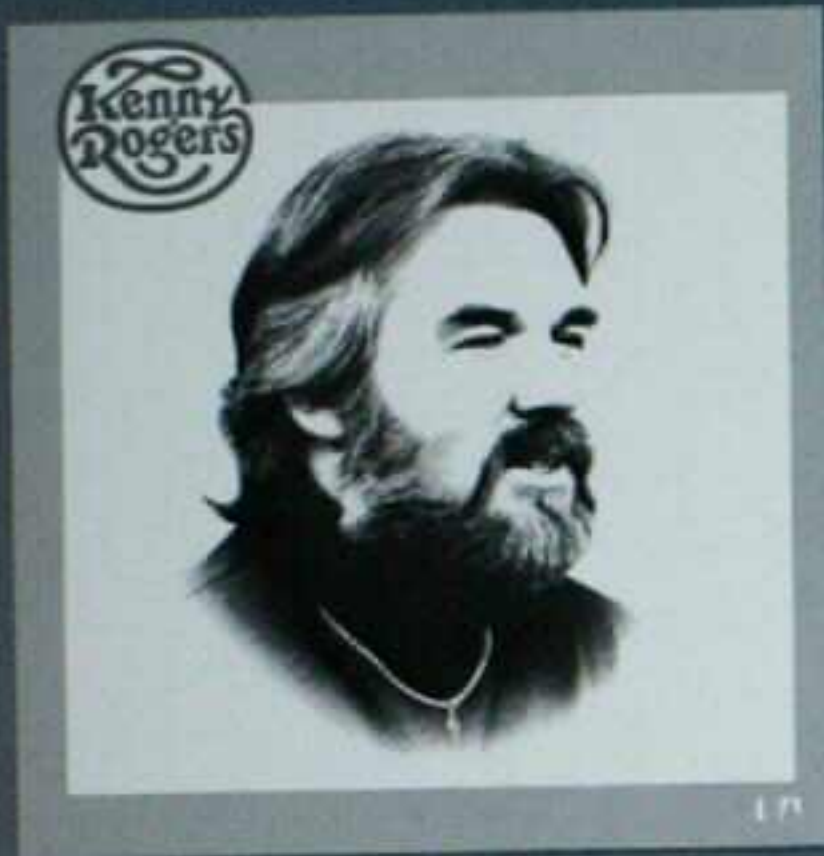
"When he finally makes another record that meets his stringent standards for release, buy it. If he comes to your town, go see him. Van Morrison can make even a sour critic believe, for a few hours at least, that music is everything."

—Timothy Ferris, Penthouse



On Warner Bros. Records and Tapes

GET THE MESSAGE?!



KENNY ROGERS

UA-LA588-G



ROCKY

UA-LA693-G



ELECTRIC LIGHT ORCHESTRA

UA-LA679-G

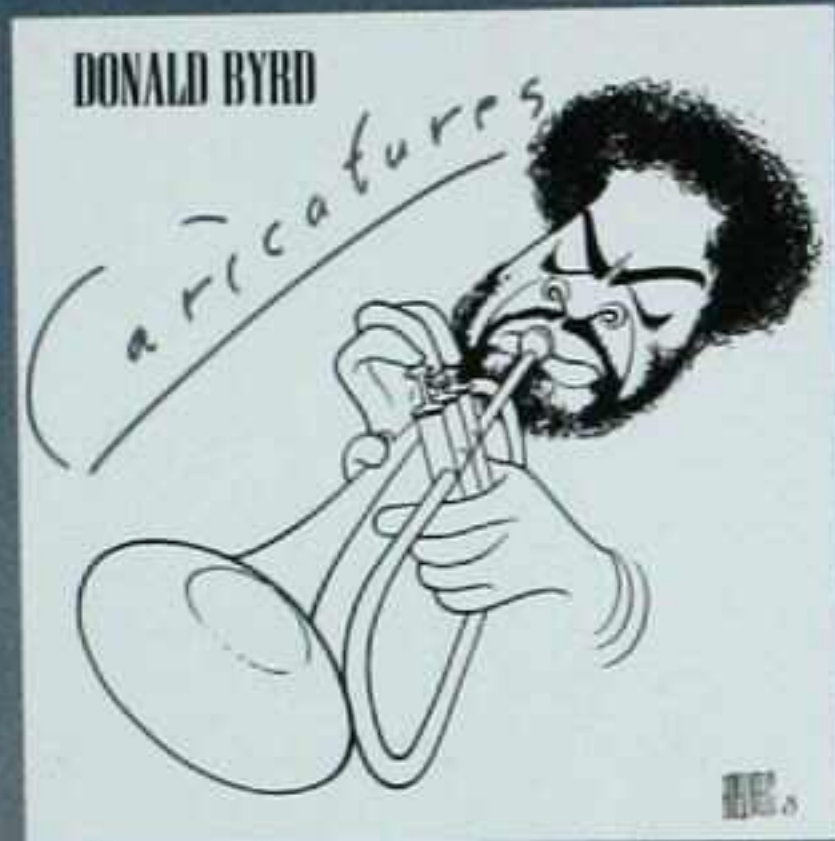


BRASS CONSTRUCTION II



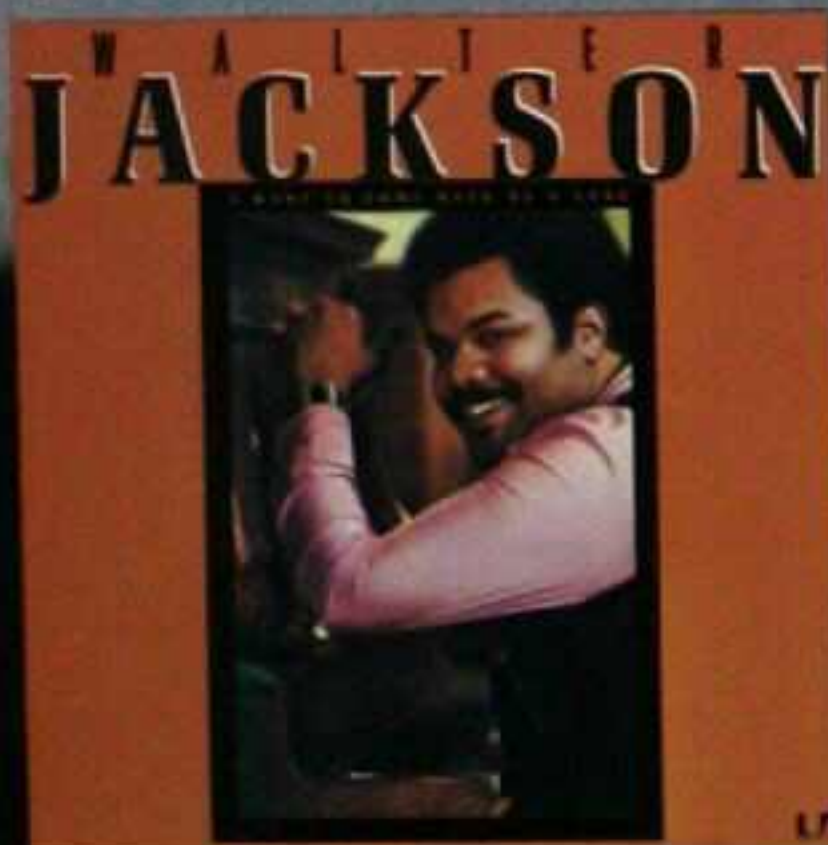
RONNIE LAWS

BN-LA730-H



DONALD BYRD

BN-LA633-G



WALTER JACKSON

CH-LA733-G



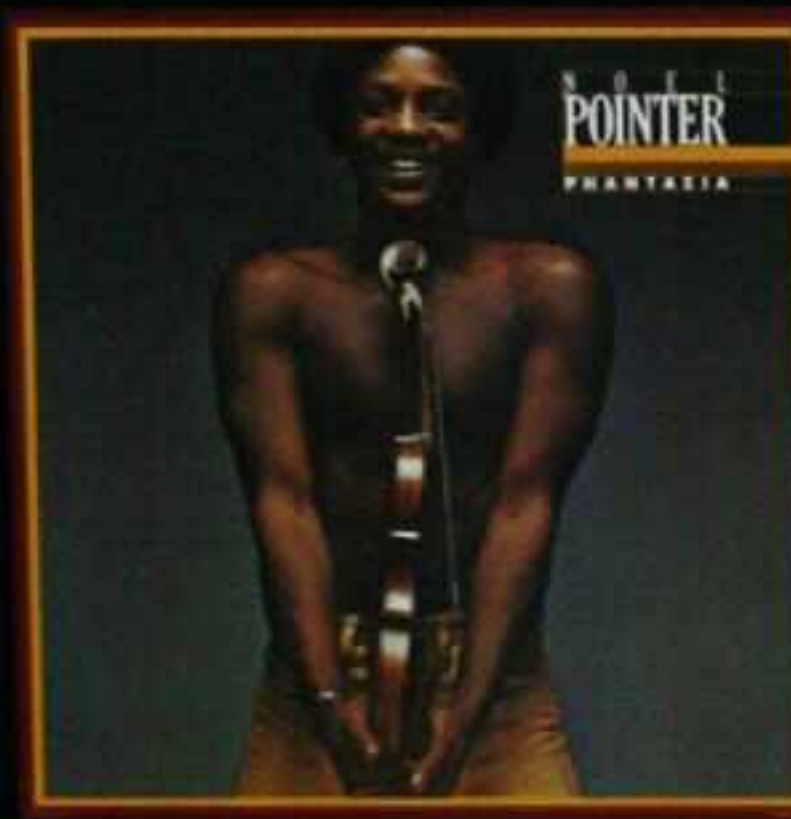
CRYSTAL GAYLE

UA-LA614-G



KINGFISH

JT-LA732-G



NOEL POINTER

BN-LA730-H

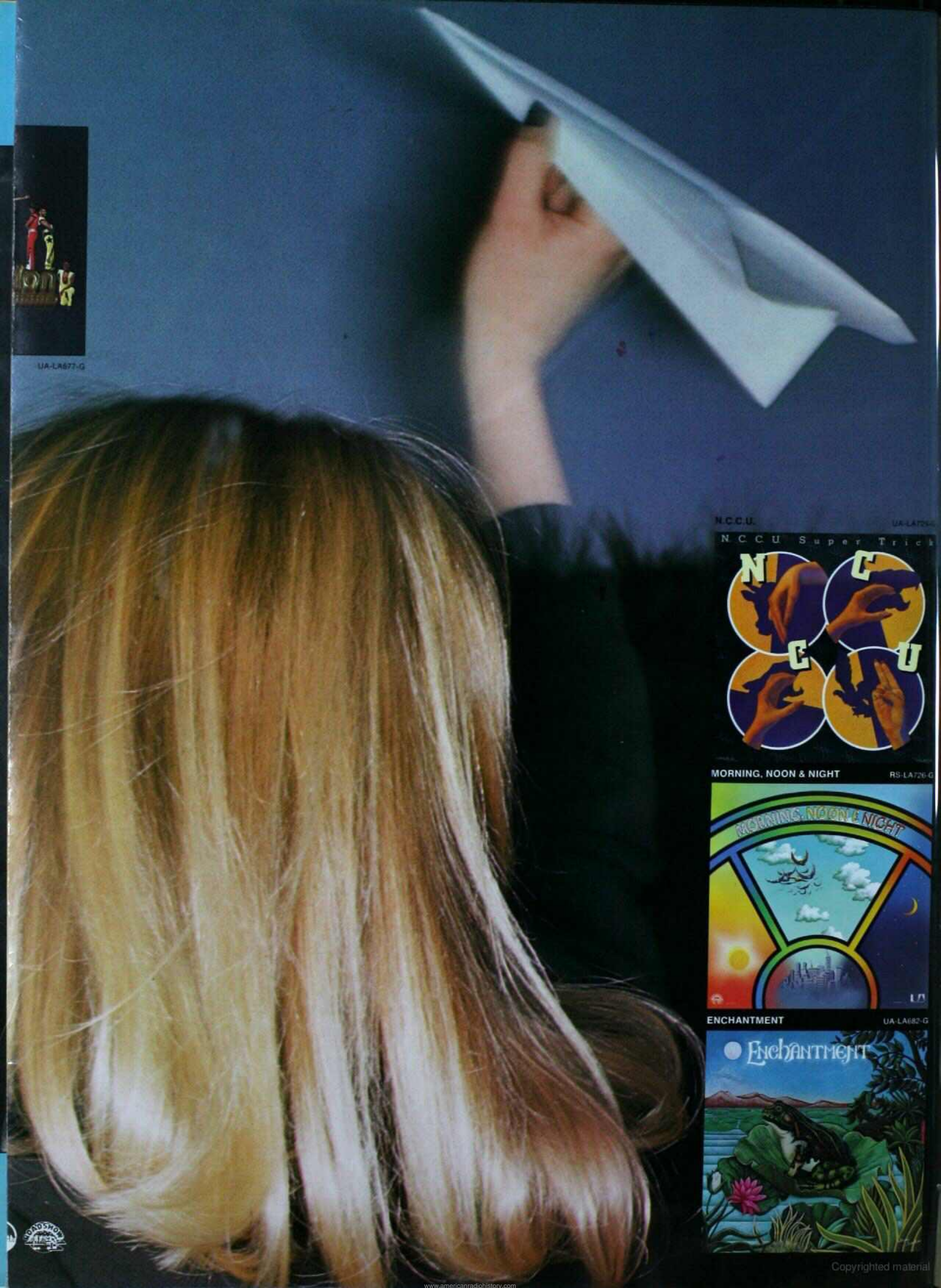
THE MESSAGE WILL CONTINUE WITH THESE BLOCKBUSTER SOUNDTRACKS: "A BRIDGE TOO FAR," "THE SPY WHO LOVED ME" & "NEW YORK, NEW YORK"

ON UNITED ARTISTS' RECORDS AND TAPES UA   

Copyrighted material



UA-LA677-G



NCCU UA-LA726-G

NCCU Super Trick



MORNING, NOON & NIGHT RS-LA726-G



ENCHANTMENT UA-LA682-G



INVOLVES JIMMY'S RECORD WORLD

Unique Trial Run For Chain Buyout

By JOHN SIPPEL

LOS ANGELES—An unusual but convincing prelude to a possible transfer of ownership in a retail chain is being conducted in the Northeast by David Sutton of Jimmy's Record World and Morris Levy.

Levy opened the first of four Strawberries discount record/tape stores in the greater Boston area approximately 18 months ago.

The four stores were recently turned over to the Jimmy's Record World Management which is currently operating the four stores, along with Levy's Cambridge One-Stop, which doubled as a one-stop and central warehousing facility for the stores. Levy is also the president of Roulette Records.

The Jimmy's lowball operation is centered in the New York-New Jersey area and encompasses 32 stores.

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The Jimmy's chain is notorious for its super lowball discounting. The stores are heavily stocked with deletions and cutouts. The traffic builders are \$2.99 and \$3.99 current hit specials on \$6.98 and \$7.98 product. When the last stores opened, "A Star Is Born" track LPs were advertised at \$3.99 and were available in quantity.



Expert Listeners: Stan Schoen (left), national sales manager Nonesuch Records, and Les Reid, Phonodisc Midwest sales rep, panelists at NAIRD's "Mass Merchandising" workshop, listen intently to a comment from the floor.

NAIRD Members Decide To 'Streamline' Its Goals

By ALAN PENCHANSKY

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It was apparent also in greater emphasis on marketing techniques than at previous NAIRD gatherings which have tended to stress product and philosophies.

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The convention's healthy schedule of workshops might have been collectively entitled, "Anyone Can Own A Record Label," for the presentations covered in simple language virtually every aspect of record manufacture and distribution, from small business financing to radio promotion and retail sell-through.

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Their recommendations dovetailed with those of David Crockett, buyer for Father's And Sons one-
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Cirillo thus replaces Mexican executive Jose Manuel Villareal who had reigned as head of OLA for the entire two-decade history of the regional division.

CRI president Richard Asher confirms that Villareal will remain as president of the CBS/Mexico affiliate, a position he has held concurrently with the OLA directorship.

Asher adds that all OLA executives in Mexico have been offered the option to relocate to Coral Gables. Thus far, however, only Fritz Henchel has elected to make the move, carrying on his duties as director of marketing.

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Says Arnold Gosewich, president of Capitol Records-EMI of Canada Ltd. and chairman of the organizing committee for the CRIA Pavilion: "Particularly gratifying has been the response from radio stations. CHUM has already confirmed its participation and we are negotiating
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Studio 54 Disco Bypasses Cliches For Theatrical Input

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"Everything," according to Schragger, "is changeable." The club is designed to comfortably accommodate 2,500 but through the use of special collapsible partitions, its space can be artistically reduced for smaller crowds so that intimacy is maintained without sacrificing either sound or lighting fidelity.

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By MILDRED HALL

WASHINGTON—The FCC's payola hearings resume this week on the allegations that deejays on WOL-AM, the top black music station here favored their own concert enterprises (now disbanded) and demanded payola from the area's two leading competitive concert producers in exchange for airplay.

Testimony will be taken by the hearings' new attorney, Ted Cramer, from James L. Kelsey, WOL vice president and general manager; Cortez Thompson, program director, and William Doubleday, vice president for programming in the parent firm, Sonderling Broadcasting, Inc., which owns 11 radio stations.

At previous hearings, WOL deejays have claimed there was no payola, or threat to deny airplay to rival concert producers—only business deals.

They accused promoters Jack Boyle of Cellar Door Productions and William Washington of Dimensions Unlimited of trying to control all concert production in the area.

In this week's hearings, the situation for the directive personnel of the Sonderling station is uncomfortable, but not particularly threatening.

The FCC's main interest is in pinpointing any negligence of the station owners and management in preventing payola or conflict of interest. It is less concerned with the competitive battle between the WOL deejays and the Washington concert producers.

In the February-March hearings, FCC Administrative Law Judge Joseph Stirmer was baffled by station licensee Egmont Sonderling's ignorance of various warnings put out by the Commission against possible conflicts of interest in concert production and other outside business activities by deejays.

FCC Chairman Richard Wiley has declared recently that these payola hearings are "investigative" not punitive. At a Senate Communications Subcommittee oversight hearing (May 10), he said:

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MAY 21, 1977, BILLBOARD

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structed on casters to facilitate quick design change.

In turning away from conventional disco experts, Schragger and his partners went to people like Ron Doud, the club's designer, and holder of a Univ. of Washington degree in interior design.

For lighting, the talents of Jules Fisher were tapped. Like Doud, Fisher boasted no experience in working with discotheques, but his credits in the Broadway theatre have spanned such memorable shows as "Chicago," "Hair," "Pippin," "Jesus" (Continued on page 50)

MAY 21, 1977, BILLBOARD

DEMAND \$4 MIL DAMAGES

Eagles Suing WB; Want Songs Back

LOS ANGELES—The Eagles have filed suit in U.S. Federal District Court here to regain all publishing rights from Warner Bros. Music, charging violation of several federal antitrust statutes and seeking some \$4 million in damages.

Also named as defendants in the Eagles suit are David Geffen, former chairman of Elektra/Asylum Records, and two allegedly Geffen-owned publishing companies, Companion and Benchmark Music which transferred Eagles songs to Warner Music.

The plaintiffs are individual Eagles Glen Frey, Don Henley, Randy Meisner, Don Felder and ex-Eagle Bernie Leadon.

The suit claims that in September 1971 Geffen signed the Eagles to his Asylum Records and Companion Music simultaneously, while at the same time acting as the group's personal manager.

Defendants allege that this was, in itself, an "illegal and improper" restraint of trade taking advantage of the group's "naive, unsophisticated and inexperienced" comprehension of music business finance.

Another point alleged by the Eagles is that in August 1974 it received from Elektra/Asylum Records, as successor to Asylum, a letter agreement officially terminating its 1971 recording agreement. According to the suit, a clause in the 1971 contract states that the publishing agreement automatically terminates at the same time as the recording contract.

Therefore, the plaintiffs hold that Warner Bros. Music should have no claim on Eagles songs written after August 1974 although the publisher is still collecting royalties on all Eagles material.

Also, Felder didn't join the Eagles till June 1974 and is claiming to be not legally required to be published by Warner Bros. Music under the 1971 agreement.

The suit states that in 1976 Elektra/Asylum Records set a mechanical license deal with Warner Bros. Music which paid the publisher 24 cents per album for "One Of These Nights" although there was no obligation to pay more than 22 cents.

(Continued on page 66)



PRODIGAL RETURNS—Neil Bogart, president of Casablanca Record and Filmworks, toasts the return of Russ Regan to 8255 Sunset Blvd., the building which now houses Casablanca. For seven years it was occupied by Regan when he headed consecutively Uni and 20th Century Records. Regan's new Parachute pop label will be distributed through Casablanca.

U.K. PUNK ROCKERS ASK PROTECTION

By JOHN HAYWARD

LONDON—A demand for better security at college gigs in the U.K. is being made by new wave rock groups, agents and managers, following an outbreak of violence at campus concerts.

For some weeks now a pattern of violent behavior has emerged in which punk bands are met with a barrage of beer glasses and empty cans. The worst recorded incident was at Leicester Polytechnic when Generation X's lead guitarist was felled by a flying beer mug, blood pouring from a head wound.

And at Stirling Univ. the Damned were forced offstage by a hail of beer cans thrown by a group of rowdies.

Another dangerous incident was at Essex Univ. when Stranglers' bassist Jean Jacques Burnell was struck on the head by a beer bottle and badly cut. Burnell, a karate black-belt, waded into the audience to find the culprit. The Damned suffered the same fate on the same bill.

(Continued on page 66)

Executive Turntable

John D. Backe succeeds William S. Paley as chief executive officer of CBS Inc. Backe joined the firm in 1973 as corporate vice president and head of CBS/Publishing Group. On Oct. 14, 1976 he was named president of CBS Inc., replacing Arthur R. Taylor. Paley headed CBS since 1928. Upon the consolidation of the sales and promotion staffs of ABC/Dot Records, Nashville,



Jackson

Larry Baunach has been upped to the newly created post of vice president of sales and promotion, from vice president, promotion and creative services. Also promoted is Leslie Huey, who becomes the label's national sales coordinator, while Dot's promotional field staff members consisting of Joe Deters, Atlanta; Tony Tamburrano, Houston; Ervino Woolsey, Chicago; and Dottie Vance, Los Angeles, are being elevated to regional sales and promotional managers. . . . Arnie Orleans, national sales manager of A&R Records, Los Angeles, for the past six years, has been named senior vice president of marketing for 20th Century Records, Los Angeles. With senior vice president of a&r Harvey Cooper, this move puts a two-pronged top-level strength at the label, now headed by Alan Livingston. . . . Scot Jackson appointed vice president of national promotion at Arista Records, New York. He was assistant to Jerry Rubinstein, former chairman of the board of ABC Records. . . . Craig Smith has been named regional sales manager for Warner Bros. Records covering Boston, New York, Philadelphia and Baltimore/Washington. He had been with the WEA Philadelphia branch since 1971. . . . Alan Perper has been named national advertising manager of WEA, Burbank, Calif. He comes from J.L. Marsh, Minneapolis, where he was national director of creative services. Also at WEA, Boston, Jim Allberucci promoted to junior sales rep from promotion control room clerk. Star Levine appointed director, creative services at WEA International, New York.



Levine

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Future Technology Today At AES

By JIM McCULLAUGH

LOS ANGELES—The professional audio community inched closer to the year 2000 at the 57th Audio Engineering Society's expo here at the L.A. Hilton last week. Against a backdrop of an extraordinary amount of new product all across the equipment spectrum, the emphasis was clearly on technology at the L.A. Hilton last week.

Ex-Ind. Concert Promoter Scores With Retail Store

By DICK NUSSER

NEW YORK—After 14 years promoting and producing concerts in the Midwest, Larry Aiken of Aiken Management decided to open a retail record store in Evansville, Ind., called Records, Tapes and Tickets last October.

Naturally, the store sells tickets to Aiken's concerts, but it's not his only outlet. Tickets are also sold through other retail stores in the area. Records, Tapes and Tickets is a full-line operation, stocked with MOR, jazz, classical and rock and pop product.

"Business is really strong in both areas," Aiken reports. "We moved into a new mall that's busy and last year we did \$3-million gross in concerts."

R.E.O. Speedwagon steamed into Evansville April 9 for a concert at the 4,000-seat Evansville Coliseum, promoted by Aiken Management. The group dropped by Records, Tapes and Tickets in the Town Center Mall for an afternoon autograph session, goosing the sales of its current Epic LP and selling whatever tickets were left.

The group wound up breaking attendance records at the coliseum that night, and also turned what Aiken says was a record gross. Seats were \$6 and \$7.

Aiken reports the surrounding area is mainly a hard rock market, although he books everything from ballet to blues throughout several adjoining states.

Aiken's Record, Tapes and Tickets outlet is a 1200-square-foot modern building. The Town Center Mall where it's located is on the north edge of Evansville and it pulls customers from throughout the 250,000 population metro region. Four employees comprise the retail staff, including a manager who handles most of the buying. Aiken devotes most of his time to running the concert booking.

Aiken admits rock is the "backbone" of the retail store, but he says he was surprised to discover that MOR product accounts for 25% of his total volume.

"That makes a big difference to us," he says. Acts such as Andy Williams, Ray Conniff and Engelbert Humperdinck sell enough to boost his retail trade into the black, he claims. Country sells "a fair amount," as does classical, he reports.

Venues such as the 2,600-seat Embassy Theater in Fort Wayne, Ind., Evansville's 2,000-seat Vanderburgh Auditorium and Louisville, Kentucky's 1,500 Macaulay Theater are used frequently for mid-range acts such as Roy Orbison and Nazareth. Tickets usually have a \$6.50 top.

Aiken has exclusive booking rights to the 4,000 seat Evansville Coliseum and the town's 8,000 seat Mesker Amphitheater, an outdoor facility used only in warm weather. Acts such as the Doobie Brothers, David Bowie and Ted Nugent have appeared there in the past, pulling SRO or near-capacity crowds. Harry Chapin, Foghat, and possibly Peter Frampton are up-coming attractions at the Mesker.

Aiken warns that the margin of error in booking acts increases in proportion to the distance from diversified population centers. He admits that having a retail outlet has helped him make more accurate booking decisions, tailored to his market.

He doesn't wait for acts to come to him. When he knows a tour is being planned (he works with all major bookers), he'll ask if a stop can't be made at one of his venues.

"If it's on the route," he says, "they'll usually take it because although it's a small hall situation compared to some of the stops on their route, it's an easy shot and the money's good."

Some major acts consciously go after secondary market venues, not only because it's "an easy shot," Aiken adds, but because it's "the psychology of having a sold-out show." The true fans flock to see it, spread the word, and zoom go sales the next day at where else? Records, Tape and Tickets.

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 "The Pink Panther
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 Anniversary Song
 When It's Just
 You And Me
 Take Me Tonight
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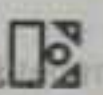
A Song

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LOOK OUT FOR THIS ONE, 2.



**THE NEW ALBUM FROM
THE BROTHERS JOHNSON
IS "RIGHT ON TIME." SP 4644**

It's only out a week but it's not too early to tell that from every indication the new Brothers Johnson album is what is known in the trade as a smash. A hit. A monster.

Already gold, platinum can't be too far behind when distributors call on the 1st day of release with "Send me 3000 more. I've got 6000 now, but I'll never have enough of this one." Look out.



**ON A&M
RECORDS AND TAPES**

Produced and arranged by Quincy Jones for



Technology Of Future Available Today At AES In L.A.

Continued from page 6. technological innovation and sophistication.

Among key highlights for attendees were: a close look at digital recording from both exhibits and

technical sessions; updated, automated consoles with computer capabilities for mixing; a new development in 4-channel; improved tape duplicating machinery; a new studio mastering tape; more semi-pro

equipment, now hailed as a major market; and new electronic music gear.

Mitsubishi Electric Corp., as expected, demonstrated its newly developed PCM (pulse code modu-

lation) equipment, for the first time in the U.S., supplemented by the firm's Kunimaro Tanaka's technical paper detailing its operation.

The recorder is multi-channel using 1/4-inch tape at 15 i.p.s. While no

studio in the U.S. has one in operation, several studios in Japan are utilizing them, according to spokesmen who put the cost of the system "at over \$10,000."

Essentially PCM is a revolutionary new way to record and store sound. It uses digital pulses such as a computer does and breaks sound waves down into digital codes. It then translates them back into continuous musical wave forms.

Experts claim digital recording results in a much more clearly defined sound than conventional analog recording and is the inevitable next step for studios.

Thomas G. Stockham Jr., Soundstream, Inc., Salt Lake City, who chaired the digital techniques seminars, showed his firm's digital recording system for the second time.

The Soundstream system also converts audio to its digital equivalent and back again and the company claims the integrity of the numerically encoded audio is strictly maintained and no audio degradation results.

Rupert Neve & Co. Ltd. gave a demonstration of its new NECAM Neve Computer Aided Mixing System which, when interfaced with a console, generates amazing speed to the mixdown process.

Derek Tilsley, director of marketing, was on hand from England and explained, "It uses a mini-computer and not a microprocessor." The firm claims it is the most sophisticated aid yet devised for the music mixdown process, and not an automated console, essentially relieving the engineer of routine, boring work.

The system is in operation at AIR Studios in London and is being put into EMI's Abbey Road Studios there also. Capitol Records' Studios will be the first U.S. facility to install it. Cost is \$50,000 in addition to the console with a three-four month delivery time.

Tate Audio demonstrated its long awaited production IC chips from National Semiconductor for the Tate system multi-channel SQ decoder in the CBS suite. The Tate system provides superior separation in enhancing multi-channel SQ quadraphonic reproduction and Tate principal Wes Ruggles claims it will generate a whole new rebirth in 4-channel and SQ. The chips will be available to manufacturers in June.

3M Co. introduced a new Scotch brand 250 studio mastering tape featuring a new oxide to reduce tape noise for a higher signal-to-noise ratio.

Robin Wood, Electronic Music Studios Ltd. (EMS), demonstrated for the first time at AES the EMS Vocoder and EMS Vocoder 2000. The unit is a versatile speech synthesizer which imposes the articulation of a voice onto another sound, thereby making it speak or sing.

"It's a sound processing device and not a synthesizer which produces sound," said Wood who added influential music personalities using the Vocoder include Stevie Wonder, Peter Dinklage of the Who, Kraftwerk and Tangerine Dream.

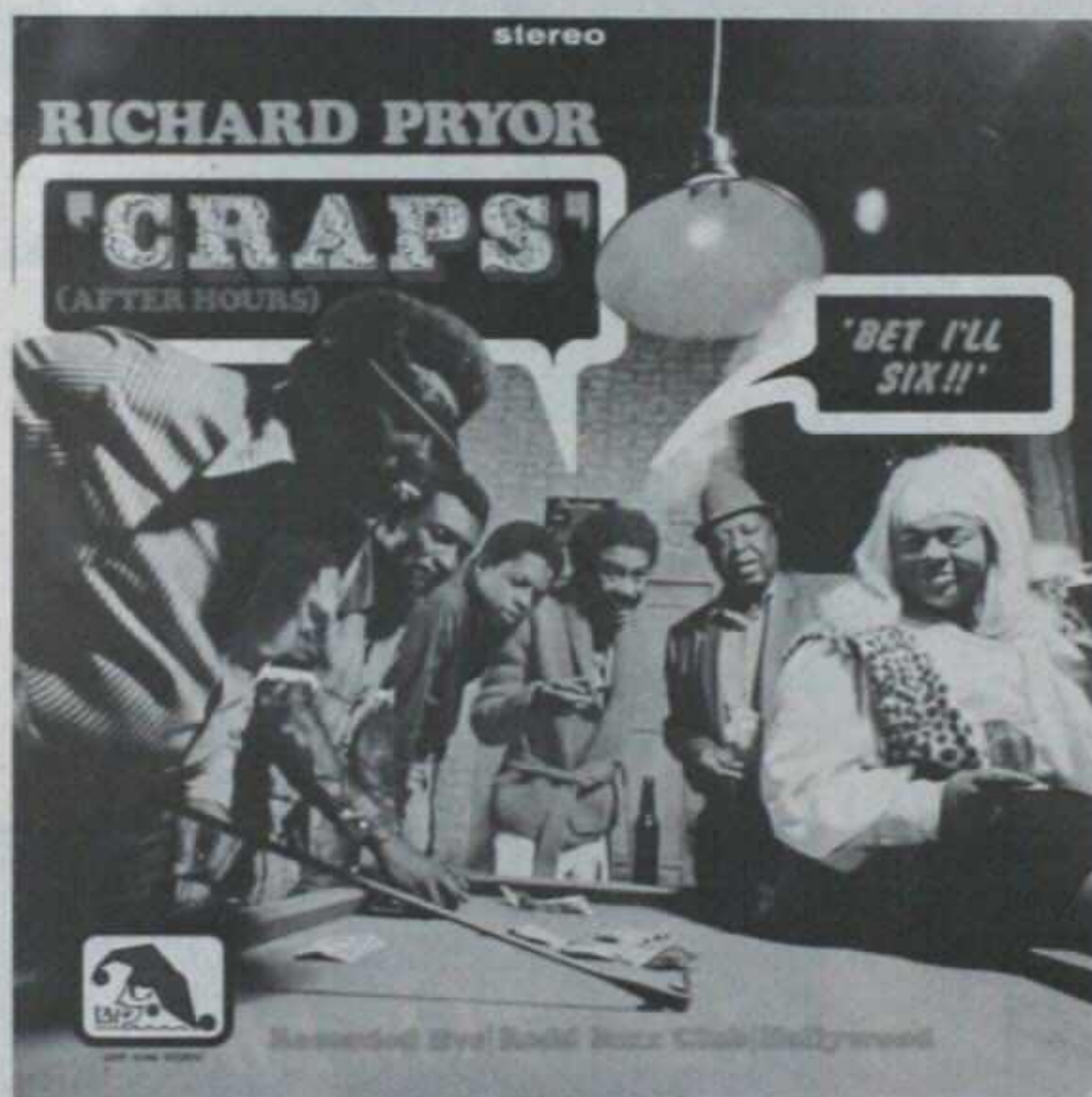
Updated, automated consoles were also shown by MCI. Audio-technics, Helios, Trident, Sphere, and Harrison.

Award To Sinatra

NEW YORK—Frank Sinatra is the recipient of Israel's Cultural Award, to be presented June 5 at the Washington (D.C.) Hilton as a highlight of the nation's Independence Ball, marking its 29 years as a state.



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PICKWICK INTERNATIONAL DIST.—MINN.
PICKWICK INTERNATIONAL DIST.—L.A.
SOUNDS UNLIMITED—CHICAGO
STANS RECORD DIST.—SHREVEPORT
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FROM DAVID DROZEN

K I K I D E E

A Single...



from Her New Album



Produced by Elton John and Clive Franks

THE BUCKLE RECORD COMPANY
MCA RECORDS

Platinum Not Enough As Album Sales Soar

• Continued from page 1
or triple platinum albums. Nevertheless some of the sales reports given by the labels on current super albums are indeed impressive.

After 22 weeks on the charts, "Hotel California," according to

Elektra/Asylum, has reportedly sold 5 million copies worldwide (3 million in the U.S.) as has Stevie Wonder's "Songs In The Key Of Life" after 32 weeks according to Motown. "Boston" has reportedly sold 3.8 million units in the U.S. alone after 35 weeks according to CBS and "A Star Is Born" has tallied 3.5 million in U.S. sales after 24 weeks on the charts, per CBS. And "Rumours" by Fleetwood Mac has sold 2 million, according to Warner Bros., in only 13 weeks.

All these albums are in this week's top 10 album charts and they are followed by other recent supersellers that are still in the top 50. "Fly Like An Eagle" by Steve Miller, holding at 45, has sold a reported 3 million copies according to Capitol. "Silk Degrees" by Boz Scaggs has tallied 2.5 million in sales, according to CBS. Barry Manilow's "This One's For You" has hit 2 million, according to Arista and "Their Greatest Hits" by the Eagles has reportedly hit 3 million, Elektra/Asylum claims.

All the albums are still selling briskly, and what their final sales peak will be is still unknown. Barney Ales, president of Motown, declares "We're just scratching the surface" on sales of the Wonder LP, and his company has just embarked on a "six figure" promotional campaign to keep the sales going (Billboard, May 7, 1977).

The big sellers also come in various prices, topped by the \$8.98 price tag for "Star Is Born" and the \$13.98 tag on the double Wonder LP. E/A has recently raised the price on "Ho-

tel California" from \$6.98 to \$7.98.

Ed Rosenblatt, vice president and director of sales for Warner Bros., says one of the important factors that has caused the rise of the super album is the willingness of AM radio to go with a second and third single from an LP which enables the record company to almost start anew on the product.

He also says that the FM stations are now willing to stay with an album much longer than they did before and that helps sales as much as anything that the record companies are doing.

"When you look at the population as a whole, two or three million records is not that much; it's only about 2% of the population," says Paul Smith, vice president, marketing, branch distribution, CBS Records. "What is happening now is that we are getting much more realistic

sales."

Smith reflects the view that the super albums have generally helped the industry by getting people into the stores, and also notes in this connection the recent growth of "super-stores" around the country that move a great deal of records.

Martin Kirkup, director of creative services at A&M, says that the success of "Frampton Comes Alive" last year, which A&M claims to date has sold 7 million copies in the U.S. and 13 million worldwide, was a contributing factor to the success of current super albums.

"Frampton reached a wider audience than most albums did before him," says Kirkup, "and once you expand the demographics, the music in general is in a better shape. A lot of people had stopped buying LPs and the big LPs have started getting people into the stores."



'ANNIE' SOUNDTRACK—Andrea McArdle as Annie and Reid Shelton as Daddy Warbucks look over score during the playback of the soundtrack recording of new hit musical "Annie." Recorded at the CBS 30th St. studio in Manhattan, it is being rush-released by the label, at \$8.98 list.

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Bennett's Cream Acquires Hi Records

• Continued from page 1
Cream logo but with a Hi series listing.

Prior to flying here, Bennett concluded the deal with Nick Pesce, Hi's president and the former attorney for Joe Coughi, who founded Hi in the late 1950s. The label was previously distributed by London.

Included in the acquisition are titles by Al Green, the label's top selling act, plus Peebles, Ace Cannon, Bill Black combo, Quiet Elegance, O.V. Wright and Jean Plummer, among others.

The JEC-Fi publishing firms

comprise some 800 copyrights and will be joined in Cream's publishing division which now encompasses the label's own Churn (ASCAP) and Butter (BMI) operations.

This newest purchase also comes on the heels of Bennett's purchase Feb. 25 of East Memphis Music, the publishing wing of defunct Stax Records for \$1.8 million.

Bennett says that Hi headquarters will be retained in Memphis, but will now be used by Cream's Los Angeles-based executives in publishing, a&r, promotion, sales and production.

Willie Mitchell, former Hi vice president, will continue to head up production for Hi from Memphis, producing Al Green and other Hi acts which he's previously handled.

Bennett and Bobby Weiss, his international director, are at IMIC '77 in Amsterdam this week where they are negotiating new international deals on behalf of the strengthened Cream-Hi record operation.

With the acquisition of Hi and its artists, Cream now takes on a far more significant posture as one of the industry's most potent independent forces.

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BEHIND THE SMASH SINGLE "ARIEL"
THERE IS A HIT ALBUM
BEHIND THAT HIT ALBUM
IS A NEW STAR
DEAN FRIEDMAN



LS6008

Across the country people are discovering the joys of suburban seduction in the hit single "Ariel." But "Ariel" is just one side of a dynamic, new, singer-composer—Dean Friedman. All of the other facets of this extraordinary talent can be found on his debut album for Lifesong Records, "DEAN FRIEDMAN."

LISTEN TO WHAT REVIEWERS ACROSS THE LAND ARE SAYING ABOUT DEAN FRIEDMAN AND HIS ALBUM

"One of the best lyricist composer-singers to come along in the last ten years."
—Mitch Gerber, *Buffalo Courier-Express*

"Daring and driving and very impressive."
—Bret Israel, *The Bergen Record*

"Describes the 70's down to the potted plants."
—Joel McNally, *The Milwaukee Journal*

"His sense of sweet melody and musical "hooks" is superb, the voice reminds me of Dion at his prime, and how can you fault the kid for wearing his heart on his sleeve? That's what rock and roll is supposed to be all about."
—Jonathan Takiff, *The Philadelphia Daily News*

Dean Friedman is now out on a national tour.
Don't miss him when he comes your way, and until then, don't miss his smash album

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Allan Pepper/Stanley Snadowsky

Produced by ROB STEVENS

Distributed in Canada by Polydor Ltd.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (5/12/77)

TOP ADD ONS - NATIONAL

- BARRY MANILOW—Looks Like We Made It (Arista)
- FOREIGNER—Feels Like The First Time (Atlantic)
- (D) MARVIN GAYE—Got To Give It Up (Tamla)

PRIME MOVERS - NATIONAL

- FLEETWOOD MAC—Dreams (W.B.)
- BILL CONTI—Theme From Rocky (Gonna Fly Now) (U.A.)
- STEVIE WONDER—Sir Duke (Tamla)

BREAKOUTS - NATIONAL

- EAGLES—Life In The Fast Lane (Asylum)
- ABBA—Knowing Me, Knowing You (Atlantic)
- STARBUCK—Everybody Be Dancin' (Private Stock)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- HALL & OATES—Back Together Again (RCA)
- BILL CONTI—Theme From Rocky (U.A.)
- STEVIE WONDER—Sir Duke (Tamla) 16-10

KTKT—Tucson

- HALL & OATES—Back Together Again (RCA)
- ABBA—Knowing Me, Knowing You (Atlantic)
- BILL CONTI—Theme From Rocky (U.A.) 18-9
- BARRY MANILOW—Looks Like We Made It (Arista) 25-19

KQEO—Albuquerque

- RITA COOLIDGE—Higher & Higher (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic)
- BILL CONTI—Theme From Rocky (U.A.) 25-17
- ANDREW GOLD—Lonely Boy (Asylum) 18-12

KENO—Las Vegas

- EAGLES—Life In The Fast Lane (Asylum)
- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- STEVE MILLER BAND—Jet Airliner (Capitol) 25-20
- MARIE OSMOND—This Is The Way That I Feel (Kolibri) 30-25

Pacific Northwest Region

TOP ADD ONS:

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- SYLVERS—High School Dance (Capitol)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

PRIME MOVERS:

- ALAN O'DAY—Undercover Angel (Pacific)
- STEVIE WONDER—Sir Duke (Tamla)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)

BREAKOUTS:

- ABBA—Knowing Me, Knowing You (Atlantic)
- PETER McCANN—Do You Wanna Make Love (20th Century)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)

KFRC—San Francisco

- SYLVERS—High School Dance (Capitol)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- BILL CONTI—Theme From Rocky (U.A.) 15-9
- EAGLES—Life In The Fast Lane (Asylum) 14-10

KYA—San Francisco

- JACKSONS—Show You The Way To Go (Epic)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)

- MARVIN GAYE—Got To Give It Up (Tamla) 18-18
- MAYNARD FERGUSON—Theme From Rocky (Columbia) 14-9

KLIV—San Jose

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- NONE

KNDE—Sacramento

- JOE TEX—Am I Gonna Bump No More (Epic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- CURRENT—Theme From Rocky (Playboy) 11-6
- PABLO CRUISE—Whatcha Gonna Do? (A&M) 12-7

KROY—Sacramento

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- ABBA—Knowing Me, Knowing You (Atlantic)
- NONE

KYNO—Fresno

- SYLVERS—High School Dance (Capitol)
- EAGLES—Life In The Fast Lane (Asylum)
- ALAN O'DAY—Undercover Angel (Pacific) 27-21
- KENNY ROGERS—Lucille (U.A.) 30-24

KJOT—Stockton, Ca.

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BONNIE RAITT—Runaway (W.B.)
- AL STEWART—On The Border (Janus) 16-10
- JIMMY BUFFETT—Margaritaville (ABC) 11-8

KGW—Portland

- NONE
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 14-6
- ANDREW GOLD—Lonely Boy (Asylum) 25-18

KING—Seattle

- ALAN O'DAY—Undercover Angel (Pacific)
- EAGLES—Life In The Fast Lane (Asylum) 25-17
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 12-6

KJRB—Spokane

- PETER McCANN—Do You Wanna Make Love (20th Century)
- BARRY MANILOW—Looks Like We Made It (Arista)
- STEVIE WONDER—Sir Duke (Tamla) 20-13
- BILL CONTI—Theme From Rocky (U.A.) 25-16

KTAC—Tacoma

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- STEVE MILLER BAND—Jet Airliner (Capitol) 14-8
- FLEETWOOD MAC—Dreams (W.B.) 11-6

KCPZ—Salt Lake City

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- ALAN O'DAY—Undercover Angel (Pacific) 25-10
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 27-17

KRSP—Salt Lake City

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ABBA—Knowing Me, Knowing You (Atlantic)
- ALAN O'DAY—Undercover Angel (Pacific) 23-17
- FIREFALL—Cinderella (Atlantic) 10-5
- FLEETWOOD MAC—Dreams (W.B.)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 16-11
- STEVIE WONDER—Sir Duke (Tamla) 18-13

North Central Region

TOP ADD ONS:

- STEVE MILLER BAND—Jet Airliner (Capitol)
- BARRY MANILOW—Looks Like We Made It (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)

PRIME MOVERS:

- STEVIE WONDER—Sir Duke (Tamla)
- BILL CONTI—Theme From Rocky (U.A.)
- FLEETWOOD MAC—Dreams (W.B.)

BREAKOUTS:

- JIMMY BUFFETT—Margaritaville (ABC)
- STARBUCK—Everybody Be Dancin' (Private Stock)
- EAGLES—Life In The Fast Lane (Asylum)

CKLW—Detroit

- SYLVERS—High School Dance (Capitol)
- EAGLES—Life In The Fast Lane (Asylum)
- MANHATTANS—It Feels So Good To Be Loved So Bad (Columbia) 18-25
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 10-6

WILB—Detroit

- GLADYS KNIGHT & THE PIPS—Baby Don't Change Your Mind (Buddah)
- ENCHANTMENT—Sunshine (Roadshow)
- RUFUS/CHAKA KHAN—Hollywood (ABC) 6-1
- MANHATTANS—It Feels So Good To Be Loved So Bad (Columbia) 10-5

WTAC—Flint, Mich.

- PETER McCANN—Do You Wanna Make Love (20th Century)
- JACKSONS—Show You The Way To Go (Epic)
- STEVIE WONDER—Sir Duke (Tamla) 10-3
- MARVIN GAYE—Got To Give It Up (Tamla) 17-10

WGRD—Grand Rapids

- FOREIGNER—Feels Like The First Time (Atlantic)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- FLEETWOOD MAC—Dreams (W.B.) 15-9
- STEVIE WONDER—Sir Duke (Tamla) 7-3

Z-96 (WZZM-FM)—Grand Rapids

- FIREFALL—Cinderella (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- BILL CONTI—Theme From Rocky (U.A.) 26-9
- STEVE MILLER BAND—Jet Airliner (Capitol) 25-19

WARY—Louisville

- STEVE MILLER BAND—Jet Airliner (Capitol)
- MANFRED MANN'S EARTH BAND—Spirits In The Night (W.B.)
- EAGLES—Life In The Fast Lane (Asylum) 24-10
- JIMMY BUFFETT—Margaritaville (ABC) 25-18

WBGD—Bowling Green

- STARBUCK—Everybody Be Dancin' (Private Stock)
- RITA COOLIDGE—Higher & Higher (A&M)
- FLEETWOOD MAC—Dreams (W.B.) 18-20
- DEAN FRIEDMAN—Ariel (Lifesong) 18-21

WGCL—Cleveland

- MARVIN GAYE—Got To Give It Up (Tamla)
- PABLO CRUISE—Whatcha Gonna Do? (A&M)
- JENNIFER WARNES—Right Time Of The Night (Arista) 13-7
- SYLVERS—High School Dance (Capitol) 19-13

WMGC—Cleveland

- NO LIST
- NO LIST
- WSAI—Cincinnati

- STEVE MILLER BAND—Jet Airliner (Capitol)
- BARRY MANILOW—Looks Like We Made It (Arista)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 16-11
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 20-15

Q-102 (WKRQ-FM)—Cincinnati

- Q—Dancin' Man (Epic/Sweet City)
- BARRY MANILOW—Looks Like We Made It (Arista)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 24-16
- EAGLES—Life In The Fast Lane (Asylum) 20-14

WCOL—Columbus

- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- JIMMY BUFFETT—Margaritaville (ABC)
- BARRY MANILOW—Looks Like We Made It (Arista) 40-28
- ALAN O'DAY—Undercover Angel (Pacific) 15-9

WCUE—Akron, Ohio

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- CLIFF RICHARD—Don't Turn The Light Out (Rocket)
- MARK & CLARK BAND—Jigsaw Woman (Columbia) 35-29
- KENNY ROGERS—Lucille (U.A.) 16-6

13-Q (WKQT)—Pittsburgh

- STARBUCK—Everybody Be Dancin' (Private Stock)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- MARVIN GAYE—Got To Give It Up (Tamla) 20-8
- KENNY ROGERS—Lucille (U.A.) 25-16

WPEZ—Pittsburgh

- BOSTON—Peace Of Mind (Epic)
- ALAN O'DAY—Undercover Angel (Pacific)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah) 30-21
- BILL CONTI—Theme From Rocky (U.A.) 10-2

WRIE—Erie, Pa.

- NONE
- HOT—Angel In Your Arms (Big Tree) 15-4
- STEVIE WONDER—Sir Duke (Tamla) 16-5

WIET—Erie, Pa.

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- JIMMY BUFFETT—Margaritaville (ABC)
- STEVIE WONDER—Sir Duke (Tamla) 18-3
- FLEETWOOD MAC—Dreams (W.B.) 21-7

Southwest Region

TOP ADD ONS:

- MARVIN GAYE—Got To Give It Up (Tamla)
- EAGLES—Life In The Fast Lane (Asylum)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)

PRIME MOVERS:

- FLEETWOOD MAC—Dreams (W.B.)
- BILL CONTI—Theme From Rocky (U.A.)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)

BREAKOUTS:

- STEVE MILLER BAND—Jet Airliner (Capitol)
- ANDREW GOLD—Lonely Boy (Asylum)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)

KILT—Houston

- MARVIN GAYE—Got To Give It Up (Tamla)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- MARIE OSMOND—This Is The Way That I Feel (Kolibri) 40-28
- ANDREW GOLD—Lonely Boy (Asylum) 37-26

KRBE—Houston

- MARVIN GAYE—Got To Give It Up (Tamla)
- EAGLES—Life In The Fast Lane (Asylum)
- FLEETWOOD MAC—Dreams (W.B.) 14-8
- ROSE ROYCE—I Wanna Get Next To You (MCA) 11-6

KNOX—Dallas

- MIRACLES—Women (Columbia)
- JOE SIMON—You Didn't Have To Play No Games (Spring)
- ARETHA FRANKLIN—Break It To Me Gently (Atlantic) 16-9
- MYSTIQUE—Is It Really You (Curtom) 29-26

KLIF—Dallas

- BOSTON—Peace Of Mind (Epic)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- BILL CONTI—Theme From Rocky (U.A.) 19-13
- ANDREW GOLD—Lonely Boy (Asylum) 31-25

KNUS-FM—Dallas

- NONE
- FLEETWOOD MAC—Dreams (W.B.) 22-13
- MARVIN GAYE—Got To Give It Up (Tamla) 28-23
- KFJZ-FM (Z-97)—Fl. Worth

- THELMA HOUSTON—Don't Leave Me This Way (Tamla)
- BILL CONTI—Theme From Rocky (U.A.)
- STEVIE WONDER—Sir Duke (Tamla) 15-9
- NATALIE COLE—I've Got Love On My Mind (Capitol) 13-8

KINT—El Paso

- PABLO CRUISE—Whatcha Gonna Do? (A&M)
- MARVIN GAYE—Got To Give It Up (Tamla)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 9-2
- EAGLES—Life In The Fast Lane (Asylum) 15-8

WKY—Oklahoma City

- ANDREW GOLD—Lonely Boy (Asylum)
- KENNY ROGERS—Lucille (U.A.)
- FLEETWOOD MAC—Dreams (W.B.) 12-7
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 10-6

KOMA—Oklahoma City

- STEVE MILLER BAND—Jet Airliner (Capitol)
- BILL CONTI—Theme From Rocky (U.A.) 27-13
- LEO SAYER—When I Need You (W.B.) 8-1

KAKC—Tulsa

- HALL & OATES—Back Together Again (RCA)
- STEVE MILLER BAND—Jet Airliner (Capitol)
- FLEETWOOD MAC—Dreams (W.B.) 20-11
- FOREIGNER—Feels Like The First Time (Atlantic) 26-15

KELI—Tulsa

- EAGLES—Life In The Fast Lane (Asylum)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) EX-24

WTIX—New Orleans

- NONE
- MAYNARD FERGUSON—Theme From Rocky (Columbia) 9-2
- ANDREW GOLD—Lonely Boy (Asylum) 21-17

KEEL—Shreveport

- ALAN O'DAY—Undercover Angel (Pacific)
- BETTE MIDLER—You're Movin' Out Today (Atlantic)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 29-12
- BILL CONTI—Theme From Rocky (U.A.) 16-9

Midwest Region

TOP ADD ONS:

- ANDREW GOLD—Lonely Boy (Asylum)
- BARRY MANILOW—Looks Like We Made It (Arista)
- FOREIGNER—Feels Like The First Time (Atlantic)

PRIME MOVERS:

- FLEETWOOD MAC—Dreams (W.B.)
- BILL CONTI—Theme From Rocky (U.A.)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

BREAKOUTS:

- ALAN O'DAY—Undercover Angel (Pacific)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- (D) MARVIN GAYE—Got To Give It Up (Tamla)

WLS—Chicago

- ANDREW GOLD—Lonely Boy (Asylum)
- BARRY MANILOW—Looks Like We Made It (Arista)
- BOZ SCAGGS—Lido Shuffle (Columbia) 12-7
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 13-8

WMET—Chicago

- MARVIN GAYE—Got To Give It Up (Tamla)

- FLEETWOOD MAC—Dreams (W.B.) 14-7
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 17-13

(Continued on page 24)

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Billboard Singles Radio Action

Based on station playlists through Thursday (5/12/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WVON—Chicago

- D★ BRAINSTORM—Loving Is Really My Game (Tabu)
- BLACKBYRDS—Party Land (Fantasy)
- McCOO & DAVIS JR.—Your Love (ABC) 12-8
- D★ T-CONNECTION—Do What You Wanna Do (Dash) 14-10

WNDE—Indianapolis

- FOREIGNER—Feels Like The First Time (Atlantic)
- ANDREW GOLD—Lonely Boy (Asylum)
- BILL CONTI—Theme From Rocky (U.A.) 21-7
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 18-13

WOKY—Milwaukee

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 31-23
- FLEETWOOD MAC—Dreams (W.B.) 17-10

WZUU—Milwaukee

- CHILLWACK—Fly At Night (Mushroom)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- FOREIGNER—Feels Like The First Time (Atlantic) 18-12
- STEVE MILLER BAND—Jet Airliner (Capitol) 20-17

WURL—Peoria, Ill.

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- ANDREW GOLD—Lonely Boy (Asylum)
- SYLVERS—High School Dance (Capitol) 11-4
- BILL CONTI—Theme From Rocky (U.A.) 21-14

KSLO—St. Louis

- KENNY ROGERS—Lucille (U.A.)
- ALAN O'DAY—Undercover Angel (Pacific)
- BILL CONTI—Theme From Rocky (U.A.) 19-8
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 15-9

KXOK—St. Louis

- ABBA—Knowing Me, Knowing You (Atlantic)
- EAGLES—Life In The Fast Lane (Asylum)
- STEVE MILLER BAND—Jet Airliner (Capitol) 15-9
- ALAN O'DAY—Undercover Angel (Pacific) 18-12

KIQM—Des Moines

- NONE
- STEVIE WONDER—Sir Duke (Tamla) 20-9
- FLEETWOOD MAC—Dreams (W.B.) 18-8

KDWB—Minneapolis

- BARRY MANILOW—Looks Like We Made It (Arista)
- FLEETWOOD MAC—Dreams (W.B.) 17-8
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 11-7

KSTP—Minneapolis

- FOREIGNER—Feels Like The First Time (Atlantic)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- BILL CONTI—Theme From Rocky (U.A.) 13-7
- ANDREW GOLD—Lonely Boy (Asylum) 18-12

WHB—Kansas City

- FOREIGNER—Feels Like The First Time (Atlantic)
- ANDREW GOLD—Lonely Boy (Asylum)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 11-5
- FLEETWOOD MAC—Dreams (W.B.) 19-13

KKLS—Rapid City, S.D.

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BARRY MANILOW—Looks Like We Made It (Arista)
- FLEETWOOD MAC—Dreams (W.B.) 14-6
- PETER McCANN—Do You Wanna Make Love (20th Century) 17-13

KQWB—Fargo, N.D.

- KENNY RANKIN—On And On (Little David)
- ALAN O'DAY—Undercover Angel (Pacific)
- PETER McCANN—Do You Wanna Make Love (20th Century) 20-14
- ANDREW GOLD—Lonely Boy (Asylum) 12-8

Northeast Region

TOP ADD ONS:

- HALL & OATES—Back Together Again (RCA)
- ALAN O'DAY—Undercover Angel (Pacific)
- (D) MARVIN GAYE—Got To Give It Up (Tamla)

PRIME MOVERS:

- FLEETWOOD MAC—Dreams (W.B.)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- STEVE MILLER BAND—Jet Airliner (Capitol)

BREAKOUTS:

- EAGLES—Life In The Fast Lane (Asylum)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- STARBUCK—Everybody Be Dancin' (Private Stock)

WABC—New York

- NONE
- NONE
- EMOTIONS—Best Of My Love (Columbia)
- DONNA SUMMER—Can't We Just Sit Down (Casablanca)
- NONE
- WBL—New York

WPIX—New York

- DEAN FRIEDMAN—Ariel (Lifesong)
- TEDDY PENDERGRASS—I Don't Love You Anymore (Phila. Int'l.)
- FLEETWOOD MAC—Dreams (W.B.) 17-8
- KISS—Calling Dr. Love (Casablanca) 24-17

WWRL—New York

- ROSE ROYCE—I'm Going Down (MCA)
- SIDE EFFECT—Keep That Same Old Feeling (Fantasy)
- DRAMATICS—I Can't Get Over You (ABC) 23-12
- ARETHA FRANKLIN—Break It To Me Gently (Atlantic) 15-8

WPTV—Albany

- NONE
- FLEETWOOD MAC—Dreams (W.B.) 20-14
- ANDREW GOLD—Lonely Boy (Asylum) 15-10

WTRY—Albany

- BOSTON—Peace Of Mind (Epic)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- MARVIN GAYE—Got To Give It Up (Tamla) HB-20
- FLEETWOOD MAC—Dreams (W.B.) 21-17
- ANDREW GOLD—Lonely Boy (Asylum) 11-7

WRBW—Buffalo

- FOREIGNER—Feels Like The First Time (Atlantic)
- KENNY ROGERS—Lucille (U.A.)
- HELEN REDDY—You're My World (Capitol) 22-8
- FLEETWOOD MAC—Dreams (W.B.) 14-4

WYSL—Buffalo

- ALAN O'DAY—Undercover Angel (Pacific)
- FLEETWOOD MAC—Dreams (W.B.) 13-4
- STEVIE WONDER—Sir Duke (Tamla) 10-2

WBBF—Rochester, N.Y.

- SMALL WONDER—Will You Be A Part Of Me (Columbia)
- 10 CC—People In Love (Mercury)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 13-3
- KENNY NOLAN—Love's Grown Deep (20th Century) 26-21

WRKO—Boston

- MARVIN GAYE—Got To Give It Up (Tamla)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) HB-22
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol) 24-19

WBZ-FM—Boston

- HALL & OATES—Back Together Again (RCA)
- STARBUCK—Everybody Be Dancin' (Private Stock)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol) 25-14
- TAVARES—Whodunit (Capitol) 13-7

WVBF-FM—Boston

- EAGLES—Life In The Fast Lane (Asylum)
- TAVARES—Whodunit (Capitol)
- BILL CONTI—Theme From Rocky (U.A.) 10-3
- STEVE MILLER BAND—Jet Airliner (Capitol) 17-10

WORC—Worcester, Mass.

- PETER McCANN—Do You Wanna Make Love (20th Century)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- FLEETWOOD MAC—Dreams (W.B.) 14-9
- DEAN FRIEDMAN—Ariel (Lifesong) 10-6

WDRH—Hartford

- HALL & OATES—Back Together Again (RCA)
- ALAN O'DAY—Undercover Angel (Pacific)
- STEVE MILLER BAND—Jet Airliner (Capitol) HB-24
- FLEETWOOD MAC—Dreams (W.B.) 22-12

WPRO—Providence

- EAGLES—Life In The Fast Lane (Asylum)
- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- KENNY ROGERS—Lucille (U.A.) EX-13
- ROSE ROYCE—I Wanna Get Next To You (MCA) 13-4

Mid-Atlantic Region

TOP ADD ONS:

- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- (D) JOE TEX—Ain't Gonna Bump No More (Epic)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

PRIME MOVERS:

- FLEETWOOD MAC—Dreams (W.B.)
- (D) MARVIN GAYE—Got To Give It Up (Tamla)
- BILL CONTI—Theme From Rocky (U.A.)

BREAKOUTS:

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- EAGLES—Life In The Fast Lane (Asylum)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)

WFIL—Philadelphia

- JOE TEX—Ain't Gonna Bump No More (Epic)
- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MARVIN GAYE—Got To Give It Up (Tamla) HB-20
- FLEETWOOD MAC—Dreams (W.B.) 21-17
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- MARIE OSMOND—This Is The Way That I Feel (Kolibri)
- MARVIN GAYE—Got To Give It Up (Tamla) 22-12
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 15-7

WIFI-FM—Philadelphia

- MARVIN GAYE—Got To Give It Up (Tamla)
- EAGLES—Life In The Fast Lane (Asylum)
- FLEETWOOD MAC—Dreams (W.B.) 13-5
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 14-6

WPGC—Washington

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- RUFUS/CHAKA KHAN—Hollywood (ABC)
- FLEETWOOD MAC—Dreams (W.B.) 20-6
- D★ MARVIN GAYE—Got To Give It Up (Tamla) 14-5

WOL—Washington

- NO LIST
- NO LIST
- WGH—Washington
- HOT—Angel In Your Arms (Big Tree)
- EAGLES—Life In The Fast Lane (Asylum)
- BILL CONTI—Theme From Rocky (U.A.) 20-10
- JOE TEX—Ain't Gonna Bump No More (Epic) HB-19

WCAO—Baltimore

- BARRY MANILOW—Looks Like We Made It (Arista)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- KENNY ROGERS—Lucille (U.A.) 15-9
- YVONNE ELLIMAN—Hello Stranger (RSO) 14-10

WYRE—Baltimore

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- JIMMY BUFFETT—Margaritaville (ABC)
- BILL CONTI—Theme From Rocky (U.A.) 15-9
- FLEETWOOD MAC—Dreams (W.B.) 11-3

WLEE—Richmond, Va.

- HALL & OATES—Back Together Again (RCA)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- ALAN O'DAY—Undercover Angel (Pacific) 8-2
- FIREFALL—Cinderella (Atlantic) 11-6

Southeast Region

TOP ADD ONS:

- BARRY MANILOW—Looks Like We Made It (Arista)
- FOREIGNER—Feels Like The First Time (Atlantic)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)

PRIME MOVERS:

- BILL CONTI—Theme From Rocky (U.A.)
- FLEETWOOD MAC—Dreams (W.B.)
- GRAHAM CENTRAL STATION—Now Do U-Wanna Dance (W.B.)

BREAKOUTS:

- ABBA—Knowing Me, Knowing You (Atlantic)
- EAGLES—Life In The Fast Lane (Asylum)
- RITA COOLIDGE—Higher & Higher (A&M)

WQXI—Atlanta

- BARRY MANILOW—Looks Like We Made It (Arista)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- JIMMY BUFFETT—Margaritaville (ABC) 22-12
- RITA COOLIDGE—Higher & Higher (A&M) 20-14

Z-93 (WZGC-FM)—Atlanta

- SYLVERS—High School Dance (Capitol)
- ANDREW GOLD—Lonely Boy (Asylum)
- EAGLES—Life In The Fast Lane (Asylum) 28-19
- FLEETWOOD MAC—Dreams (W.B.) 10-6
- RITA COOLIDGE—Higher & Higher (A&M) 20-14

WBQQ—Atlanta

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- JOE TEX—Ain't Gonna Bump No More (Epic) 21-6
- DEAN FRIEDMAN—Ariel (Lifesong) 14-8

WFOU—Atlanta

- PABLO CRUISE—Whatcha Gonna Do? (A&M)
- 10 CC—People In Love (Mercury)
- FOREIGNER—Feels Like The First Time (Atlantic) 34-25
- KENNY ROGERS—Lucille (U.A.) 20-13

WSCA—Savannah, Ga.

- FOREIGNER—Feels Like The First Time (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Mainstreet (Capitol)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 16-7
- BILL CONTI—Theme From Rocky (U.A.) 10-5

WQAM—Miami

- FOREIGNER—Feels Like The First Time (Atlantic)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 15-7
- BILL CONTI—Theme From Rocky (U.A.) 10-4

Y-100 (WHYI-FM)—Miami

- ANDREW GOLD—Lonely Boy (Asylum)
- ALAN O'DAY—Undercover Angel (Pacific) 23-17
- FLEETWOOD MAC—Dreams (W.B.) 21-16

BI-105 (WB/FM)—Orlando

- BARRY MANILOW—Looks Like We Made It (Arista)
- ALAN O'DAY—Undercover Angel (Pacific)
- BILL CONTI—Theme From Rocky (U.A.) 16-7
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 13-5

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- HALL & OATES—Back Together Again (RCA)
- KENNY ROGERS—Lucille (U.A.)
- BILL CONTI—Theme From Rocky (U.A.) 21-15
- DEAN FRIEDMAN—Ariel (Lifesong) 22-17

WQPD—Lakeland, Fla.

- WALTER MURPHY & THE BIG APPLE BAND—Rhapsody In Blue (Private Stock)
- DONNA SUMMER—Can't We Just Sit Down (Casablanca)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 40-14
- STEVE MILLER BAND—Jet Airliner (Capitol) 27-6

WMFJ—Daytona Beach

- EAGLES—Life In The Fast Lane (Asylum)
- ADDRISI BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- FLEETWOOD MAC—Dreams (W.B.) 20-10
- ALAN O'DAY—Undercover Angel (Pacific) 22-14

WAPE—Jacksonville

- STEVE MILLER BAND—Jet Airliner (Capitol)
- ABBA—Knowing Me, Knowing You (Atlantic)
- EAGLES—Life In The Fast Lane (Asylum) 29-21
- HOT—Angel In Your Arms (Big Tree) 17-11

WAYS—Charlotte

- JIMMY BUFFETT—Margaritaville (ABC)
- KRIS KRISTOFFERSON—Watch Closely Now (Columbia)
- EAGLES—Life In The Fast Lane (Asylum) 23-9
- MARVIN GAYE—Got To Give It Up (Tamla) 20-8
- GLADYS KNIGHT & THE PIPES—Baby Don't Change Your Mind (Buddah)
- MYSTIQUE—Is It Really You (Curton)
- GRAHAM CENTRAL STATION—Now Do U-Wanna Dance (W.B.) 46-6
- SLAVE—Slide (Columbia) 44-9

WKIX—Raleigh, N.C.

- EAGLES—Life In The Fast Lane (Asylum)
- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- BILL CONTI—Theme From Rocky (U.A.) 26-15
- FLEETWOOD MAC—Dreams (W.B.) 23-13

WTOB—Winston/Salem

- ABBA—Knowing Me, Knowing You (Atlantic)
- JACKSONS—Show You The Way To Go (Epic)
- FLEETWOOD MAC—Dreams (W.B.) 19-12
- STEVIE WONDER—Sir Duke (Tamla) 7-2

WTMA—Charleston, S.C.

- HALL & OATES—Back Together Again (RCA)
- FRANK LUCAS—Good Thing Man (JCA)
- SYLVERS—High School Dance (Capitol) 26-9
- FLEETWOOD MAC—Dreams (W.B.) 16-7

WORD—Spartanburg, S.C.

- LOU RAWLS—See You When I Get There (Phila. Int'l.)
- SHALAMAR—Uptown Festival (Soul Train)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 24-17
- BARRY MANILOW—Looks Like We Made It (Arista) EX-18

WLAC—Nashville

- STEVE MILLER BAND—Jet Airliner (Capitol)
- ALAN O'DAY—Undercover Angel (Pacific)
- JIMMY BUFFETT—Margaritaville (ABC) 24-9
- KENNY ROGERS—Lucille (U.A.) 40-10

WMAK—Nashville

- RITA COOLIDGE—Higher & Higher (A&M)
- EAGLES—Life In The Fast Lane (Asylum)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 19-9
- JIMMY BUFFETT—Margaritaville (ABC) 14-8

WHBQ—Memphis

- NONE
- MARVIN GAYE—Got To Give It Up (Tamla) 13-6
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 25-19

WMPS—Memphis

- BARRY MANILOW—Looks Like We Made It (Arista)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- HOT—Angel In Your Arms (Big Tree) 17-8
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-7

WGOW—Chattanooga

- NONE
- ALAN O'DAY—Undercover Angel (Pacific) 20-8
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 18-9

WERC—Birmingham

- FOREIGNER—Feels Like The First Time (Atlantic)
- RITA COOLIDGE—Higher & Higher (A&M)
- BILL CONTI—Theme From Rocky (U.A.) 14-7
- PETER McCANN—Do You Wanna Make Love (20th Century) 18-11

WSGN—Birmingham

- NONE
- BILL CONTI—Theme From Rocky (U.A.) 23-16
- KENNY ROGERS—Lucille (U.A.) 20-15

WHYY—Montgomery

- JACKSON BROWNE—The Pretender (Asylum)
- RONNIE MILSAP—It Was Almost Like A Love Song (RCA)
- MARY MacGREGOR—This Girl (Ariola America) 27-18
- DEAN FRIEDMAN—Ariel (Lifesong) 6-2

KAAY—Little Rock

- JOE TEX—Ain't Gonna Bump No More (Epic)
- KENNY ROGERS—Lucille (U.A.)
- FLEETWOOD MAC—Dreams (W.B.) 14-8
- STEVIE WONDER—Sir Duke (Tamla) 7-2

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"WHATCHA GONNA DO?" IS DOIN' IT.



Pablo Cruise has broken wide open. With major Top 40 and R&B adds at KFRC & KYA—San Francisco, WBLS—New York, WIBG & WDAS—Philadelphia, WVON—Chicago, WGCL & WJMO—Cleveland, WAMO—Pittsburgh, KGW—Portland, WCUE—Akron, WDRQ—Detroit, WKBW & WYSL—Buffalo, KAYC—Beaumont, WCAO—Baltimore, KCPX—Salt Lake City, WBBF—Rochester, and WDGY—Minneapolis. Add to that, fantastic chart numbers in all trades and soaring sales figures, and you have one giant smash record.

PABLO CRUISE

"WHATCHA GONNA DO?"

AM 1920

THE NEW SINGLE

ON A&M RECORDS



From the album "A Place In The Sun" SP 4625
Produced by Bill Schnee



Billboard Album Radio Action

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

Based on station playlists through Wednesday (5/11/77)

Top Add Ons-National

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- ALICE COOPER—Lace And Whiskey (W.B.)
- CAT STEVENS—Isntso (A&M)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (WB)
- CAT STEVENS—Isntso (A&M)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- LITTLE FEAT—Time Loves A Hero (WB)

National Breakouts

- THE TUBES—Now (A&M)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- BEATLES—At The Hollywood Bowl (Capitol)
- KINGFISH—Live 'N' Kickin' (United Artists/Jet)

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.

KPBI-FM—Denver (Jean Valdez)

- BEATLES—At The Hollywood Bowl (Capitol)
- HEART—Little Queen (Portrait)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- EAGLES—Hotel California (Asylum)
- FIREBALL—(Atlantic)
- LEO SAYER—Endless Flight (W.B.)

KISW-FM—Seattle (Lee Michaels)

- CAT STEVENS—Isntso (A&M)
- HEART—Little Queen (Portrait)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- DETECTIVE—(Swan Song)
- WIDOWMAKER—Too Late To Cry (United Artists)
- POCO—Indian Summer (ABC)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- ATLANTA RHYTHM SECTION—A Rock & Roll Alternative (Polydor)
- HEART—Little Queen (Portrait)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

KFSI-FM—Fresno (Art Farcas)

- 10 CC—Deceptive Bends (Mercury)
- CAT STEVENS—Isntso (A&M)
- VAN MORRISON—A Period Of Transition (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BROTHERS JOHNSON—Right On Time (A&M)
- BRECKER BROTHERS—Don't Stop The Music (Arista)
- STEVE WONDER—Songs In The Key Of Life (Tamil)
- FLEETWOOD MAC—Rumours (W.B.)
- EAGLES—Hotel California (Asylum)
- MICHAEL FRANKS—Sleeping Gypsy (W.B.)

KMOD-FM—Tulsa (Bill Bravin)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- WAYLON JENNINGS—Of Waylon (RCA)
- VAN MORRISON—A Period Of Transition (W.B.)
- ROUGH DIAMOND—(Island)
- KINGFISH—Live 'N' Kickin' (United Artists/Jet)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- DAVID BOWIE—Low (RCA)
- FLEETWOOD MAC—Rumours (W.B.)
- PABLO CRUISE—A Place In The Sun (A&M)

KBC-FM—Phoenix (J.D. Freeman)

- WAYLON JENNINGS—Of Waylon (RCA)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- SEAWIND—(CIT)
- SONS OF CHAMPLIN—Loving It Why (Arista)
- WIDOWMAKER—Too Late To Cry (United Artists)
- KEITH STAKES—The Way I Feel (Midwest Int'l.)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- POCO—Indian Summer (ABC)
- CAT STEVENS—Isntso (A&M)
- ALICE COOPER—Lace And Whiskey (W.B.)

KMYB-FM—Albuquerque (Bruce McCaleb)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- CAT STEVENS—Isntso (A&M)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- THE TUBES—Now (A&M)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- DAVE MASON—Let It Flow (Columbia)
- VAN MORRISON—A Period Of Transition (W.B.)

WCOL-FM—Columbus (Bob Gooding)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CAT STEVENS—Isntso (A&M)
- Le BLANC & CARR—Midnight Light (Big Tree)
- J.B. SPECIAL—(A&M)
- ALICE COOPER—Lace And Whiskey (W.B.)
- ROBBIE KRISGEN & FRIENDS—(Blue Note)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- FOREIGNER—(Atlantic)
- BEATLES—At The Hollywood Bowl (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WDFW-FM—Pittsburgh (Marry Pinner)

- ALICE COOPER—Lace And Whiskey (W.B.)
- Le BLANC & CARR—Midnight Light (Big Tree)
- DETECTIVE—(Swan Song)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- FRANK MARINO & MAHOGANY RUSH—World Anthem (Columbia)
- LEE RITEROUR—Captain Fingers (Epic)
- FLEETWOOD MAC—Rumours (W.B.)
- ATLANTA RHYTHM SECTION—A Rock And Roll Alternative (Polydor)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- CRACKIN'—Making Of A Dream (W.B.)

WZMF-FM—Milwaukee (Don Rockwell)

- KINGFISH—Live 'N' Kickin' (United Artists/Jet)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- ALICE COOPER—Lace And Whiskey (W.B.)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- FOREIGNER—(Atlantic)
- R.E.O. SPEEDWAGON—Live (You Get What You Pay For) (Epic)
- LITTLE FEAT—Time Loves A Hero (W.B.)

KADI-FM—St. Louis (Peter Paris)

- BRUCE FOSTER—After The Show (Millennium)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- WET WILLIE—Left Coast Live (Capricorn)
- ALICE COOPER—Lace And Whiskey (W.B.)
- Le BLANC & CARR—Midnight Light (Big Tree)
- DAVE MASON—Let It Flow (Columbia)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- EAGLES—Hotel California (Asylum)

WREX-FM—Detroit (Jim Owens)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- KINGFISH—Live 'N' Kickin' (United Artists/Jet)
- HEART—Little Queen (Portrait)
- Le BLANC & CARR—Midnight Light (Big Tree)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- FLEETWOOD MAC—Rumours (W.B.)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

WJNL-FM—Elgin/Chicago (Tom Marker/Trudy Fisher)

- BOBBY BLAND—Reflections In Blue (ABC)
- CHARLIE—No Second Chance (Janus)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- MADDY PRIOR & JUNE TABOR—Silly Sisters (Chrysalis)
- THE TUBES—Now (A&M)
- WIDOWMAKER—Too Late To Cry (United Artists)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- MALLARD—In A Different Climate (Vrgin)
- BRUCE COCKBURN—In The Fading Dark (True North)
- WEATHER REPORT—Heavy Weather (Columbia)

WMS-FM—Cleveland (Shelly Styles)

- BETTE MIDLER—Live At Last (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- Le BLANC & CARR—Midnight Light (Big Tree)
- CAT STEVENS—Isntso (A&M)
- THE TUBES—Now (A&M)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
- FLEETWOOD MAC—Rumours (W.B.)
- MICHAEL STANLEY BAND—Stagepass (Epic)
- FOREIGNER—(Atlantic)

WHS-FM—Washington D.C. (David Emdin)

- DANNY O'KEEFE—American Roulette (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- WAYLON JENNINGS—Of Waylon (RCA)
- OUTLAWS—Hurry Sundown (Arista)
- ROY BUCHANAN—Loading Zone (Atlantic)
- CAT STEVENS—Isntso (A&M)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- FRANKIE MILLER—Full House (Chrysalis)
- NEW ORLEANS JAZZ HERITAGE FESTIVAL '76—(Island)

WSHE-FM—Fl. Lauderdale (Gary Granger)

- Le BLANC & CARR—Midnight Light (Big Tree)
- J.B. SPECIAL—(A&M)
- WALTER EGAN—Fundamental Roll (Columbia)
- CHARLIE—No Second Chance (Janus)
- OUTLAWS—Hurry Sundown (Arista)
- DAVE MASON—Let It Flow (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- 10 CC—Deceptive Bends (Mercury)
- CAT STEVENS—Isntso (A&M)

WORJ-FM—Orlando (Bill McGaffty)

- 10 CC—Deceptive Bends (Mercury)
- CAT STEVENS—Isntso (A&M)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- KIKI DEE—(Ruckit)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- FLEETWOOD MAC—Rumours (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- FOREIGNER—(Atlantic)

WDFI-FM—Nashville (Jack Crawford, Dave Walton)

- OUTLAWS—Hurry Sundown (Arista)
- ALICE COOPER—Lace And Whiskey (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BEATLES—At The Hollywood Bowl (Capitol)
- CAT STEVENS—Isntso (A&M)
- GALE FORCE—(Fantasy)
- FLEETWOOD MAC—Rumours (W.B.)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BAD COMPANY—Branin Sky (Swan Song)

WQDR-FM—Raleigh (Chris Miller)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CAT STEVENS—Isntso (A&M)
- ENGLAND DAN & JOHN FORD COLEY—Dowdy Ferry Road (Big Tree)
- BEATLES—At The Hollywood Bowl (Capitol)
- J.B. SPECIAL—(A&M)
- DETECTIVE—(Swan Song)
- FLEETWOOD MAC—Rumours (W.B.)
- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

WMMR-FM—Philadelphia (Paul Fisher)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BEE GEES—Here At Last The Bee Gees Live (RSD)
- THE TUBES—Now (A&M)
- CHARLIE—No Second Chance (Janus)
- ALICE COOPER—Lace And Whiskey (W.B.)
- DETECTIVE—(Swan Song)
- JOHNNY'S DANCE BAND—(Windward)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

WBRU-FM—Providence (Glenn Stewart)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CAT STEVENS—Isntso (A&M)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- WET WILLIE—Left Coast Live (Capricorn)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- KINKS—Sleep Walker (Arista)
- THE BEARD—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- LITTLE FEAT—Time Loves A Hero (W.B.)

WHEW-FM—New York (Tom Herrera)

- BETTE MIDLER—Live At Last (Atlantic)
- LEE RITEROUR—Captain Fingers (Epic)
- ELKIE BROOKS—2 Days Away (A&M)
- GOLDEN EARRING—Mad Love (MCA)
- ROBBI DAZLER—(RCA)
- CHARLIE—No Second Chance (Janus)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- 10 CC—Deceptive Bends (Mercury)
- CAT STEVENS—Isntso (A&M)

WPLR-FM—New Haven (Gordon Weingarth)

- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- DANNY O'KEEFE—American Roulette (W.B.)
- ELKIE BROOKS—2 Days Away (A&M)
- ROY BUCHANAN—Loading Zone (Atlantic)
- SEA LEVEL—(Capricorn)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- CAT STEVENS—Isntso (A&M)
- LES DUDDER—Say No More (Columbia)

WLRB-FM—New York (Denis McNamara)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- THE TUBES—Now (A&M)
- CHARLIE—No Second Chance (Janus)
- NRBQ—All Hopped Up (Red Rooster)
- PETER TOSH—Equal Rights (Columbia)
- BROTHERS JOHNSON—Right On Time (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- KINKS—Sleep Walker (Arista)
- FLEETWOOD MAC—Rumours (W.B.)
- CAT STEVENS—Isntso (A&M)

WOUR-FM—Syracuse/Utica (Jeff Chard)

- HEART—Little Queen (Portrait)
- OUTLAWS—Hurry Sundown (Arista)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- ROY BUCHANAN—Loading Zone (Atlantic)
- CAT STEVENS—Isntso (A&M)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- VAN MORRISON—A Period Of Transition (W.B.)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

WBUF-FM—Buffalo (Eric Traver)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- ROY BUCHANAN—Loading Zone (Atlantic)
- THE TUBES—Now (A&M)
- ALICE COOPER—Lace And Whiskey (W.B.)
- OUTLAWS—Hurry Sundown (Arista)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- FLEETWOOD MAC—Rumours (W.B.)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BONNIE RAITT—Sweet Forgiveness (W.B.)

WCOZ-FM—Boston (Begnina Myers)

- BROWNSVILLE STATION—(Private Stock)
- DETECTIVE—(Swan Song)
- BROTHERS JOHNSON—Right On Time (A&M)
- HEART—Little Queen (Portrait)
- FLEETWOOD MAC—Rumours (W.B.)
- CAT STEVENS—Isntso (A&M)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

WMMR-FM—Philadelphia (Paul Fisher)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BEE GEES—Here At Last The Bee Gees Live (RSD)
- THE TUBES—Now (A&M)
- CHARLIE—No Second Chance (Janus)
- ALICE COOPER—Lace And Whiskey (W.B.)
- DETECTIVE—(Swan Song)
- JOHNNY'S DANCE BAND—(Windward)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—This Time It's For Real (Epic)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

WBRU-FM—Providence (Glenn Stewart)

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CAT STEVENS—Isntso (A&M)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- WET WILLIE—Left Coast Live (Capricorn)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- KINKS—Sleep Walker (Arista)
- THE BEARD—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- LITTLE FEAT—Time Loves A Hero (W.B.)

WHEW-FM—New York (Tom Herrera)

- BETTE MIDLER—Live At Last (Atlantic)
- LEE RITEROUR—Captain Fingers (Epic)
- ELKIE BROOKS—2 Days Away (A&M)
- GOLDEN EARRING—Mad Love (MCA)
- ROBBI DAZLER—(RCA)
- CHARLIE—No Second Chance (Janus)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- 10 CC—Deceptive Bends (Mercury)
- CAT STEVENS—Isntso (A&M)

WPLR-FM—New Haven (Gordon Weingarth)

- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- DANNY O'KEEFE—American Roulette (W.B.)
- ELKIE BROOKS—2 Days Away (A&M)
- ROY BUCHANAN—Loading Zone (Atlantic)
- SEA LEVEL—(Capricorn)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- CAT STEVENS—Isntso (A&M)
- LES DUDDER—Say No More (Columbia)

WCOZ-FM—Boston (Begnina Myers)

- BROWNSVILLE STATION—(Private Stock)
- DETECTIVE—(Swan Song)
- BROTHERS JOHNSON—Right On Time (A&M)
- HEART—Little Queen (Portrait)
- FLEETWOOD MAC—Rumours (W.B.)
- CAT STEVENS—Isntso (A&M)
- BEATLES—At The Hollywood Bowl (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

Western Region

TOP ADD ONS:

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- CAT STEVENS—Isntso (A&M)
- ALICE COOPER—Lace And Whiskey (W.B.)

TOP REQUEST / AIRPLAY:

- EAGLES—Hotel California (Asylum)
- FLEETWOOD MAC—Rumours (W.B.)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- CAT STEVENS—Isntso (A&M)

BREAKOUTS:

- BEATLES—At The Hollywood Bowl (Capitol)
- WIDOWMAKER—Too Late To Cry (United Artists)
- THE TUBES—Now (A&M)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

KOME-FM—San Francisco (Bonnie Simmons)

- HOWARD WALES—Rendezvous With The Sun (Gustaf)
- PETER TOSH—Equal Rights (Columbia)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- DANNY O'KEEFE—American Roulette (W.B.)
- WIDOWMAKER—Too Late To Cry (United Artists)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BRYAN FERRY—In Your Mind (Atlantic)
- CAT STEVENS—Isntso (A&M)
- THE TUBES—Now (A&M)

KLOS-FM—Los Angeles (Dabarr Horrelbeke)

- ALICE COOPER—Lace And Whiskey (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- CAT STEVENS—Isntso (A&M)
- PINK FLOYD—Animals (Columbia)
- KANSAS—Leftover Love (Kashner)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- EAGLES—Hotel California (Asylum)

KMET-FM—Los Angeles (Billy Juggs)

- POCO—Indian Summer (ABC)
- U.F.O.—Lights Out (Chrysalis)
- THE TUBES—Now (A&M)
- BEE GEES—Here At Last The Bee Gees Live (RSD)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BEATLES—At The Hollywood Bowl (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- FOREIGNER—(Atlantic)
- EAGLES—Hotel California (Asylum)

KGB-FM—San Diego (Steve Cagan)

- BEATLES—At The Hollywood Bowl (Capitol)
- HEART—Little Queen (Portrait)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- KENNY LOGGINS—Celebrate Me Home (Columbia)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- FLEETWOOD MAC—Rumours (W.B.)
- EAGLES—Hotel California (Asylum)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

KOME-FM—San Jose (Dana Jang)

- THE TUBES—Now (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- ALICE COOPER—Lace And Whiskey (W.B.)
- WET WILLIE—Left Coast Live (Capricorn)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- CAT STEVENS—Isntso (A&M)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)

Southwest Region

TOP ADD ONS:

- MICKEY THOMAS—As Long As You Love Me (MCA)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- HEART—Little Queen (Portrait)
- THE TUBES—Now (A&M)

TOP REQUEST / AIRPLAY:

- FLEETWOOD MAC—Rumours (W.B.)
- BONNIE RAITT—Sweet Forgiveness (W.B.)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- CAT STEVENS—Isntso (A&M)

BREAKOUTS:

- BRUCE FOSTER—After The Show (Millennium)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- KINGFISH—Live 'N' Kickin' (United Artists/Jet)
- WAYLON JENNINGS—Of Waylon (RCA)

KZEW-FM—Dallas (Charlie Kendall)

- MICKEY THOMAS—As Long As You Love Me (MCA)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- WOODY BLUES—Caught Live + 5 (London)
- HEART—Little Queen (Portrait)
- THE TUBES—Now (A&M)
- JESSE WINCHESTER—Nothing But A Breeze (Bearsville)
- FLEETWOOD MAC—Rumours (W.B.)
- PINK FLOYD—Animals (Columbia)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- ATLANTA RHYTHM SECTION—A Rock & Roll Alternative (Polydor)

KLOL-FM—Houston (Sandy Mathis)

- BALCONIES FAULT—It's All Balconies Fault (Green)
- MICKEY THOMAS—As Long As You Love Me (MCA)
- CAT STEVENS—Isntso (A&M)
- BRUCE FOSTER—After The Show (Millennium)
- JERRY JEFF WALKER—A Man Must Carry On (MCA)
- KINGFISH—Live 'N' Kickin' (United Artists/Jet)
- FLEETWOOD MAC—Rumours (W.B.)
- CHARLIE—No Second Chance (Janus)
- EAGLES—Hotel California (Asylum)
- BONNIE RAITT—Sweet Forgiveness (W.B.)

WDFI-FM—New Orleans (Jim White/Scott Segraves)

- BONNIE LAWS—Friends & Strangers (Blue Note)
- BRUCE FOSTER—After The Show (Millennium)
- FLEETWOOD MAC—Rumours (W.B.)
- JOHNNY "GUITAR" WATSON—A Real Mother For Ya (DIME)
- BAD COMPANY—Branin Sky (Swan Song)
- BONNIE RAITT—Sweet Forgiveness (W.B.)

Midwest Region

TOP ADD ONS:

- STEVE MILLER BAND—Book Of Dreams (Capitol)
- Le BLANC & CARR—Midnight Light (Big Tree)
- HEART—Little Queen (Portrait)
- ALICE COOPER—Lace And Whiskey (W

**We've just sent you
a singing telegram
so be listening for it.**

**The message is music
and the music is
Silver Convention**

"Telegram"

MB-10972

**The new hit single from
Silver Convention.**

**From their forthcoming
album "Golden Girls"**

BKL1-2296



No. Carolina WZKY Going Top 40 Format

ALBEMARLE, N.C.—WZKY here is "in the process of changing from contemporary country music to a Top 40 format," says music director Lee C. Herbert.

"Public demand for Top 40 has been constant and not until recently when new owner Steve Hall took office was the change agreed upon. But record service of any sort is the top priority at the moment before we can fully implement this change."

Staff at the station includes Steve Hall sign-on until 9 a.m., Leon Warren 9 a.m.-3 p.m., Lee Herbert 3-signoff.

Gospel Syndicated

SAN DIEGO—Gospel Music Service here, headed by Bill Gruber, has launched a 24-hour contemporary gospel music programming format into syndication. Billed as "The Music Of New Wine," Gruber claims the format is targeted for an 18-35 demographic audience.

Shreveport & Omaha Stations Veering To Country Operations

LOS ANGELES—In a major move, Mike Lynch and Mike Oatman will change the format of KWKH in Shreveport, La., to country music about the third week of June and will change KLNG in Omaha, Neb., also to country under the new call letters of KYNN by July 1.

KWKH is a 50,000-watt station heard throughout the South and Southwest at night. Oatman recalls listening to it as a kid in New Mexico. More important, it was the station that reportedly gave creative birth to countless country music and rock artists including Hank Williams, Elvis Presley, Johnny Cash, Jim Reeves, Webb Pierce, Floyd Cramer, Jerry Lee Lewis, Bob Luman, guitarist James Burton and countless others.

Performing on the "Louisiana Hayride" each Saturday night broadcast live over the station, they rose to fame and found their way to the "Grand Ole Opry" in Nashville and fame.

Lynch and Oatman intend to work with the present owners of the "Hayride" concept to bring the show back to national prominence. Frank Paige, program director of KWKH, is one of the "Hayride" owners.

Oatman says that a "Hayride Reunion" has already been scheduled with several country music artists accepting invitations to be there, including ex-Gov. Jimmy Davis and Webb Pierce.

KWKH currently plays country music at night, but during the day programs MOR.

Lynch, principal owner, and Oatman, who also owns part of the company, own and operate KFDI, a 10,000-watt station at 1070 on the dial in Wichita, Kan. The station has been successful with a country music format. They also own KPSS in Springfield, Mo., which also programs country music.

Part of KFDI's success, Oatman feels, is the fact that the station never became too "modern" like many country music stations. "We play everything country from 1928 until now, including Bob Wills, Hank Williams and Lefty Frizzell."

Lynch and Oatman also bought KROK, an FM rock station in Shreveport but will keep it rock. Though all four AM stations either now program or will program country music and the format will be much the same in approach as KFDI, Oatman points out that each manager has "strong autonomy in operating his radio stations."

AM Stereo Timetable Speeds Up

By MILDRED HALL

WASHINGTON—AM stereo has taken another leap forward with the May 5 announcement by the NAB that: Three testing stations have been chosen; the tests are expected to be completed by midsummer, and a report on the results submitted to the FCC by Sept. 1.

The NAB confirms that the test stations chosen by the National AM Stereo Radio Committee are WTOP, Washington, D.C.; WGMS, Bethesda, Md., and WEA, Boston. (Billboard, April 9, 1977.)

The committee voted to conduct its tests from Bethesda, rather than the previously announced Alexandria, Va., location. The group decided that Bethesda is more suitable for receiving the stations which will originate the test signals.

The study laboratory will be ready to go by May 21. Magnavox will begin testing its system about June 1. Tests by Belar Electronics and Motorola will follow, and these tests should be completed by midsummer, according to Chris Payne, assistant to the NAB vice president for engineering. Payne has been named project manager of the upcoming field tests by the industry committee.

(Continued on page 49)

Vox Jox

By CLAUDE HALL

LOS ANGELES—Radio Arts, Burbank, now has 72 radio stations using its syndicated "Entertainers" MOR format and another 15 using its "Easy Country" format hoedowned together by **Sammy Jackson**, KLAC, Los Angeles, air personality. **Larry Vanderveen**, head of Radio Arts, found a need and filled it in programming. . . . **Trip Reeb**, formerly of WPLJ in New York, is now doing the 10 a.m.-2 p.m. show at WMMR in Philadelphia.

Joe Hickman at National Broadcast Library, 5804 Twincing, Dallas, Tex. 75227, phone: 214-381-4779, reports that "Contemporary Comedy" is into its fourth year with more than 500 disk jockeys subscribing and he'll send you a free copy if you wish. . . . **China Vallis**, a veteran jazz air personality, is now playing jazz six days a week 11:30 p.m.-3 a.m. on Miami's classical music station WTML.

The air personality lineup at KQXE, Phoenix, now includes **Dave Otto** mornings, operations director **Phil Baykian** mid-days, **Mark James** afternoons, **Phil Gardner** afternoon drive, **John McRae** evening, and **Bob Bailie** all-night. . . . **Paul Allen** is the new program director of WGBG, Greensboro, N.C.; he'd been program director of WBAG in Burlington, N.C., the past six years. Former program director **Tom Miller** has moved up to operations manager of WGBG.

Eric G. Norberg, program director of KEX in Portland, Ore., writes: "I needed a special program to fill an hour and produced a documentary dealing with regional and national hits of the late 1950s and 1960s which originated in the Northwest. Since one of the major sources for the show was **Jerry Dennon's** 'History Of Northwest Rock, Vol. 1' album on his new Great Northwest Music Co. label, I sent him a copy and he is now offering it free, with some supportive promotional materials, on a first-come market exclusive basis. It has artist actualities as well as a lot of music and is suitable for adult contemporary or any kind of rock format. Any station interested in obtaining the show should write: **Jerry Dennon**, Great Northwest Music Co., Suite 12, 300 Vine St., Seattle, Wash. 98121. We ran it May 7; it's 51 minutes long with three spotbreaks."

This Business of Radio Programming is due out in a couple of weeks. Cost is \$15.95 and that's high, I'll admit, but the book is a huge one—half the size of "Gone With The Wind." I think the **Bruce Johnson** interview is worth the price of the book alone, but there's also 10 other interviews with people such as **George Burns**, **Bill Drake**, **Charlie Tuna**, **Gary Owens** and **Chuck Blore**. And I wrote another 120,000 words that may prove interesting. You can order your copy of "This Business Of Radio Programming" from: **Jules Perel**, president, Watson-Guption Publishing, One Astor Plaza, New York, N.Y. 10036.

John Olsen, 507-433-1092, has a first ticket and is looking for a bigger market than Austin, Minn. . . . Staff at WAMS in Wilmington, Del., now features **Kevin Fennessy** 6-10 a.m., **Dave Banks** 10 a.m.-3 p.m., music director **Tom Sommers** 3-7 p.m., **Don**

O'Brien 7-midnight, **Steve Harrison** overnight, and **Bill O'Brien** week-ends. **Ray Quinn** programs the station. Sommers wants information on how to enter the annual competition for air personalities, program directors and radio stations. See last week's issue of Billboard and there should be some more information in this issue you're reading now. Every one can enter, including **Larry La-jack** and **Robert W. Morgan**. Just send your tapes to the right regional judge. If you have any questions about how to enter, call me at 213-273-7040.

Russ Martin, who worked Corpus Christi and Dallas and has about six years of experience, is looking for Top 40 or MOR work. 213-969-3857. . . . **Gary Mitchell** is now doing the 7-midnight show at KAYO in Seattle; he's a former program director of KUUU in Seattle. . . . **Chuck Yates**, brother of **Tom Yates** of KLOS in Los Angeles, is the program director now at KPAS in El Paso.

Jason Foxx, music director at WRBR in South Bend, Ind., notes that his station finished a two-month greatest hits of all-time contest and **Led Zeppelin's** "Stairway To Heaven" won. . . . **Jonathan Schwartz** is now on five nights a week 8-midnight on WNEW-AM, as well as his Sunday morning show. **Jim Lowe** previously hosted the evening show. WNEW-AM reports that Lowe will "continue as an integral part of the WNEW lineup," whatever that means.

Bubbling Under The HOT 100

- 101—SUPER BAND, Kool & The Gang, De-Lite 1590
- 102—I CAN'T GET OVER YOU, Dramatics, ABC 12258
- 103—WHILE I'M ALONE, Maze featuring Frankie Beverly, Capitol 4392
- 104—LOVING YOU LOSING YOU, Phyllis Hyman, Buddah 567 (RCA)
- 105—RHAPSODY IN BLUE, Walter Murphy, Private Stock 45146
- 106—DISCO REGGAE (Tony's Groove) Kalyan, MCA 40699
- 107—RIDIN' OUT THE STORM, RED Speedwagon, Epic 8-50367
- 108—ISN'T SHE LOVELY, David Parton, Private Stock 45146
- 109—ONLY LOVE CAN BREAK A HEART, Bobby Vinton, ABC 12265
- 110—ON AND ON, Kenny Rankin, Little David 735 (Atlantic)

Bubbling Under The Top LPs

- 201—FIREFALL, Atlantic SD 18174
- 202—NEIL DIAMOND, Beautiful Noise, Columbia PC 33965
- 203—STEVIE WONDER, Innervisions, Tamla T 326 (Motown)
- 204—BILL QUATEMAN, Night After Night, RCA APL1-2027
- 205—STEVIE WONDER, Talking Book, Tamla T 319 (Motown)
- 206—BRAINSTORM, Stormin', Tabu BQL1-2048 (RCA)
- 207—STEPHEN DEES, Hipshot, RCA APL1-2186
- 208—BOBBY VINTON, The Name Is Love, ABC AB 981
- 209—DAVE EDMUNDS, Get It, Swan Song SS 8418 (Atlantic)
- 210—BOOKER & THE MG's, Universal Language, Asylum 7E 1093

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SPECIAL DISCOUNT

New Life For Old Hits Via RCA 'Critics Pick' Promo

By IS HOROWITZ

NEW YORK—RCA Records ships its first "Critics' Pick Spotlight Album" this month, launching a program designed to spark new consumer interest in outstanding titles in the Red Seal catalog.

Each album selected will be offered to dealers at an additional 10% discount for the month and be specially stickered to identify it as a pick. Tags will also display excerpts of reviewer comment.

May selection is the relatively recent recording by Vladimir Askenazy of the Rachmaninoff Concerto No. 3 with the Philadelphia Orchestra conducted by Eugene Ormandy.

Later picks, however, will feature some titles first released years ago but still staple elements in the label's current availability list.

None of the items figuring in the monthly promotions will be repackagings or reissues, says Ernie Gilbert, Red Seal merchandising executive.

He adds that support will be given the program via consumer ads and dealer aids. Header cards sporting the Critics' Pick logo will be made available to stores, as well as window streamers.

Latter will call attention to "special savings" on the pick albums, to be used by those retailers intending to pass on some of the money incentive to consumers.

While RCA is urging dealers to "pass a portion of your savings along

to your customers," nothing on the album itself or the special header cards will call attention to a reduced price. Pricing will be entirely at the dealer's option, notes Gilbert.

References to spotlighted albums will be made in major print ads, he says, and in radio spots "whenever possible."

(Continued on page 38)

Col Joins Move To \$7.98 Price; Effective July 5

NEW YORK—The list price of Columbia Masterworks will rise to \$7.98 July 5, completing the industry move to the higher price plateau for top-line classics. Label was the last remaining major holdout at \$6.98.

CBS sales staffers began spreading word of the pending price increase last week, with the advance

(Continued on page 38)



PLATTER CHATTER—Morton Gould, left, composer-conductor featured on the first release of Pickwick International's new classical line, Quintessence, relates an anecdote at a New York Playboy Club party celebrating the label's debut. Awaiting the punch line, from his left, are Cy Leslie, Pickwick chairman; Peter Munves a&r manager; and actor Tony Randall.

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	10	THE GREAT PAVAROTTI London OS 26510
2	2	68	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
3	3	14	PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468
4	13	10	PUCCINI: Tosca Montserrat, Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram)
5	15	6	PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299
6	4	18	HOLST: The Planets Tomita, RCA Red Seal APL1-1919
7	6	14	MEYERBEER: Le Prophete Horne, Royal Philharmonic (Lewis), Columbia M4 34340
8	8	27	BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149
9	20	82	LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384
10	NEW ENTRY		RAVEL: Bolero Chicago Symphony Orchestra (Solti), London CS 7033
11	12	6	PUCCINI: Suor Angelica Scotto, Horne, Cotrubas, New Philharmonia Orchestra (Maazel), Columbia M 34505
12	11	23	PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol)
13	18	10	BEVERLY SILLS: Opera Arias Angel S 37255 (Capitol)
14	NEW ENTRY		MAHLER: Symphony #9 Chicago Symphony Orchestra (Giulini), DDG 2707.097 (Polydor)
15	5	23	THE CONCERT OF THE CENTURY Columbia M2 34256
16	16	14	FRENCH OPERA ARIAS Voi Stade, London Philharmonic Orchestra (Pritchard), Columbia 34206
17	17	10	PAVAROTTI IN CONCERT London OS 26391
18	NEW ENTRY		GIORDANO: Andrea Chenier RCA Red Seal ARL-3-2046
19	19	32	CARUSO: A Legendary Performer RCA Red Seal CRM1-1749
20	26	10	PAVAROTTI: Primo Tenore London OS 26192
21	NEW ENTRY		PAGANINI & GIULINI: Duos Perلمان, Williams, Columbia M 34508
22	10	10	IMPROVISATIONS: West Meets East, Vol. 3 Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol)
23	34	6	THE CLASSIC FLUTE Rampal, RCA Red Seal ARL1-2091
24	24	10	SIBELIUS: Symphony #1 Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram)
25	35	86	BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor)
26	39	77	BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9
27	14	10	WOLF-FERRARI: The Secret Of Susanna Chiara, Weigl, Royal Opera House Covent Garden Orchestra (Gardelli), London OSA 1169
28	38	86	PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206
29	9	14	BIZET: Carmen Suites National Philadelphia Orchestra (Stokowski), Columbia M 34503
30	30	36	GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVMI-1687
31	31	6	VERDI: La Forza del Destino Price, Domingo, Milnes, London Symphony Orchestra (Levine), RCA Red Seal ARL4-1864
32	32	6	THE ROMANTIC FLUTE Rampal, Veyron-Lacroix, RCA Red Seal ARL1-2092
33	22	6	BARBER: Vanessa Steber, Gedda, Metropolitan Opera Chorus & Orchestra (Mitropoulos), RCA Red Seal ARL2-2094
34	NEW ENTRY		CONCERTOS FROM SPAIN Larrocha, Royal Philharmonic Orchestra (Burgos), London CS 6990
35	37	6	RESPIGI: The Birds Marriner, Angel S 37252 (Capitol)
36	NEW ENTRY		ALBINONI: Adagio Academy St. Martin-in-the-Fields (Marriner), Angel S 37044 (Capitol)
37	7	36	VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra)
38	NEW ENTRY		BEETHOVEN: Symphony #6 Chicago Symphony Orchestra (Solti), London CS 6931
39	NEW ENTRY		MUSSORGSKY: Pictures At An Exhibition Chicago Symphony Orchestra (Giulini), DGG 2530.783 (Polydor)
40	28	6	FAVORITE BEETHOVEN SONATAS Horowitz, Columbia M 34509

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For retailers, from now through June 15th, our program has been designed to give the record dealer maximum profit potential on Columbia Masterworks. Besides the current lower list price of our recordings, Masterworks has also organized

a colossal purchase program: extra dating, a bonus free-goods offer on the entire Masterworks catalog, including new releases, and an extra advertising allowance.

And from now through July 5th, we'll be supporting the retailer with a dynamic, in-depth consumer campaign ("The Masterworks Money Saver"), complete with special sale radio spots, drop-in headlines, and point-of-purchase material. You can pass the great savings along to your customers while building up your own inventory during this exciting, but *limited* bargain period.

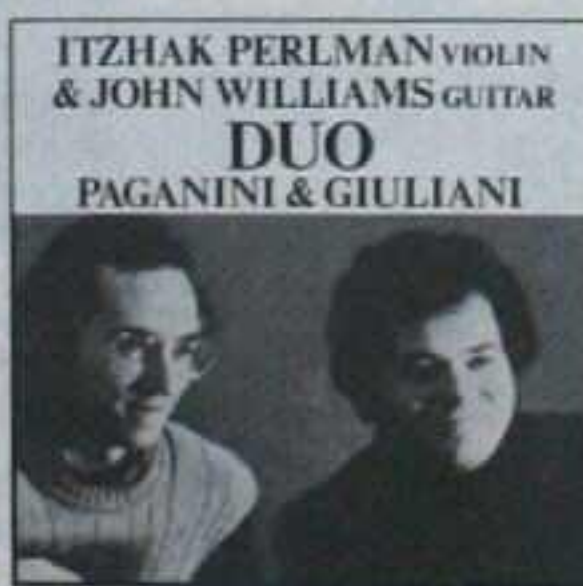
Recent Masterworks Highlights: The quality that makes Masterworks an excellent buy at any price!



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M 34505



M 34508



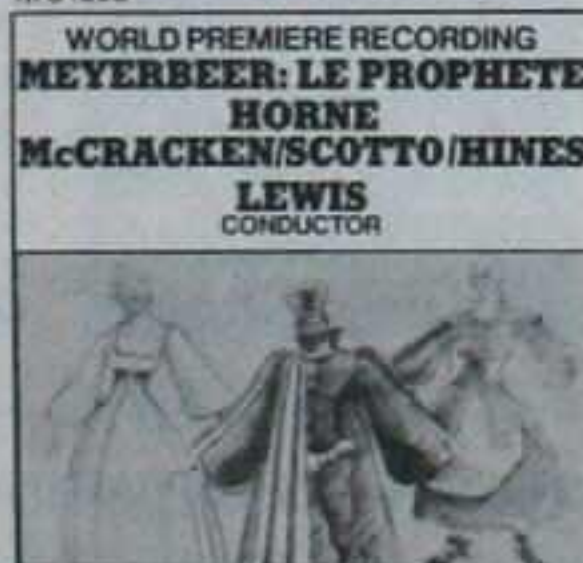
M 34509*



M 34528



M 33233



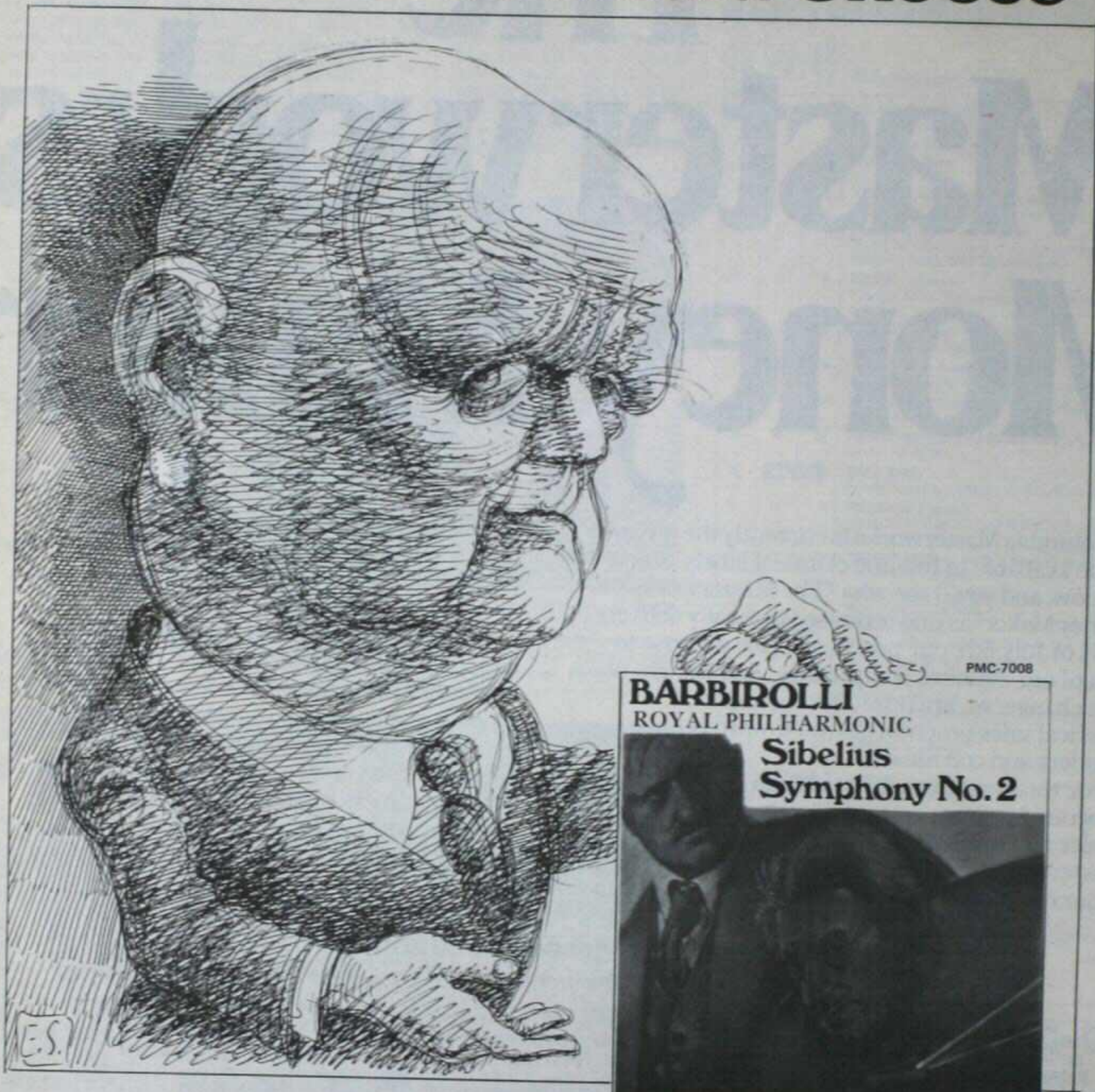
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PMC 7003
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PMC 7004
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PMC 7005
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PMC 7006
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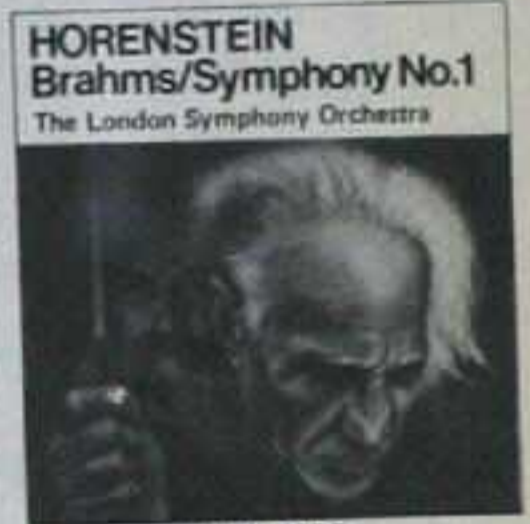
PMC 7022
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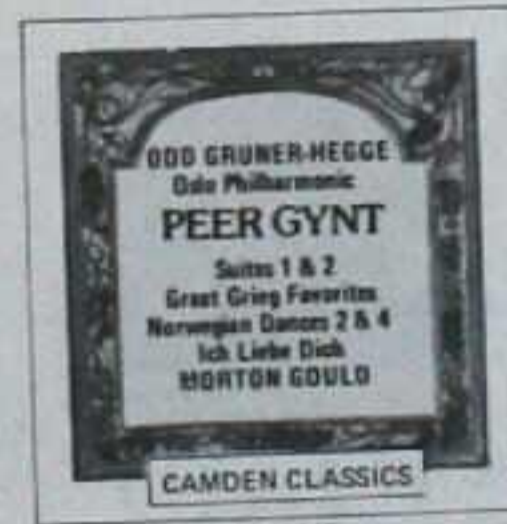
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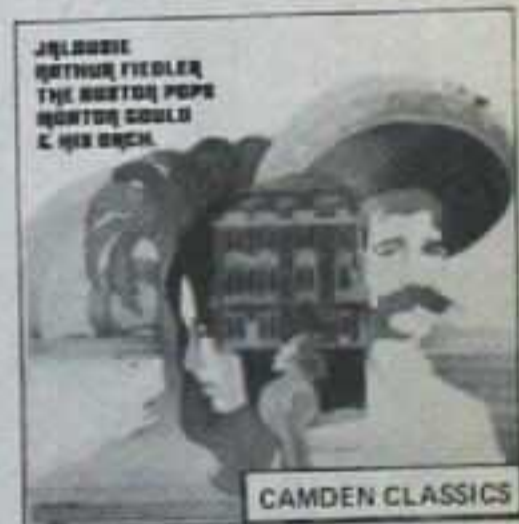
PMC 7013
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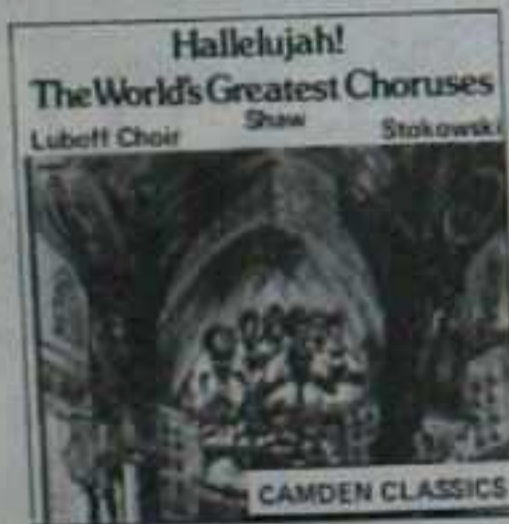
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Camelot Club Boosts Mall Sales

Continued from page 5

keeps them abreast of classical new release developments with promotional mailings paid for by the labels.

Garrett says that close to 10,000

TUNERS BANK NOTES

WOODRIDGE, N.J.—The piano used during the summer at the Garden State Arts Center here is worth \$12,000, but it costs the state \$3,000 to keep it in tune.

Approval for the expenditure was given by the state authority that runs the concert hall despite the objections of its chairman, Salvatore A. Bontempo, who asked: "Who's doing the tuning, Toscanini?"

Arts center officials explain that performers insist the piano be tuned each day, and sometimes twice a day during the summer concert season, at \$25 per tuning.

customers have registered for the club, and that these names have been screened, "so the mailing list was a good one."

Club members register through Camelot outlets and receive their membership card in the mail. However, all sales are retail at present.

"There is no buying through the mail, but it's something we might go into," Garrett observes.

The classical buyer says that as a result of the club's success classical product now accounts for approximately 10% of total inventory at the average Camelot outlet. This figure translates to approximately \$12,000 in classical inventory per store, says Garrett.

Garrett, who has been with Camelot for five years, is the first person to function as national classical buyer for the chain. Until three years ago, he notes, the stores stocked classics entirely on an individual basis.

Garrett says the classical program has seen special success in the South, where strong classical outlets are not

prevalent. Camelot stores in Goldsboro, N.C., Hattiesburg, Miss., and Huntsville, Ala., have done particularly well with the club promotion, he says, noting that the classical thrust is congruent with Camelot's ongoing expansion into a number of smaller Southern markets.

The discount club will sponsor an average of four promotional mailings a year. Planned for the fall is a mailing in conjunction with CBS, that will include a special seven-inch Masterworks sampler, pressed exclusively for Camelot.

The chain also plans to open its stores at special hours just for its classical club customers.

Garrett notes Camelot's pleasure with the success of the venture in light of bigger profit margins on classical product, as against faster-turning pop product.

"We feel that classics is one area where we can get that dollar," says Garrett.

In the budget category, the chain shelf prices for Odyssey and Stereo Treasury are \$3.49, and Seraphim and Nonesuch, \$2.99. Lowest classical shelf price is \$1.99 for Vox, a label which Garrett says has done "very well."

The Camelot Music Classical Club is in effect in 60 Camelot outlets, all malls, in 22 states.

March Is Biggest Month Ever For London Classics

NEW YORK—March sales of classics at London Records hit the largest monthly total in the label's history, topping last September, the previous high, by 15%, according to John Harper, classical marketing chief.

He says the company's budget line, Treasury, was a major contributor to the sales volume, as was a surge in the entire Luciano Pavarotti catalog. Cassettes were also said to be strong movers.

With figures still being tabulated, April also appears headed for a record, says Harper. However, this was anticipated, he adds, since London has allowed dealers a buy-in period at the old price after announcing a rise in the suggested for top-line product to \$7.98.

RCA 'Pick' Plan

Continued from page 34

Pick titles have already been chosen to carry the program through November. Red Seal does not release any product in December.

Among albums to be featured in upcoming months are a set of arias by Leontyne Price, Van Cliburn's million-selling version of the Tchaikovsky Piano Concerto No. 1, and Jascha Heifetz' vintage performance of the Beethoven Violin Concerto with Charles Munch conducting.

Col Boosts List

Continued from page 34

notice providing substantial headroom for buy-ins at the old price.

As a further stocking inducement, Columbia is offering 5 free records for each 100 classics ordered by June 15, as well as a 10% advertising allowance on billing totals. Extra dating is also available.

A heavy consumer campaign is being mounted by the label to run through the stocking program at the old price.



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Billboard Top 50

Billboard SPECIAL SURVEY For Week Ending 5/21/77

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
2	4	8	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
3	2	7	HOOKEE ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
4	3	5	SIR DUKE Stevie Wonder, Tamla 54281 (Jobete/Black Bull, ASCAP)
5	29	3	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
6	5	10	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
7	10	7	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chester, BMI)
8	6	6	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Ariston, BMI)
9	8	7	ANGEL IN YOUR ARMS Hot, Big Tree 15085 (Atlantic) (Song Tailors, BMI)
10	7	15	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
11	11	5	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Audite Invasion, BMI)
12	9	16	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsant, BMI)
13	20	4	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
14	16	13	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dawntbreaker, BMI)
15	NEW ENTRY		IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
16	14	8	MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP)
17	28	4	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevy/Warner-Tamerlane/BRC, BMI)
18	13	7	I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI)
19	15	5	I BELIEVE IN MIRACLES Engelbert Humperdinck, Epic 8-50365 (Silver Blue/Barry Mason, ASCAP)
20	17	5	YOU ARE ON MY MIND Chicago, Columbia 310523 (Big Elk/Make Me Smile, ASCAP)
21	21	7	YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI)
22	25	5	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
23	35	2	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
24	43	2	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
25	50	2	GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Alma/Macaulay, ASCAP)
26	18	11	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
27	19	11	HOTEL CALIFORNIA Eagles, Asylum 45388 (Nancy, ASCAP)
28	23	11	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sai, BMI)
29	31	6	EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI)
30	22	8	THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI)
31	32	4	ON THE BORDER Al Stewart, Janus 257 (Dick James, BMI)
32	27	5	THIS GIRL Mary MacGregor, Arista America 7662 (Capitol), (Silver Dawn, ASCAP)
33	24	8	CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI)
34	38	4	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
35	45	3	WHODUNIT Tavares, Capitol 4398 (Bull Pen, BMI/Permes Vibes/ASCAP)
36	34	7	TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bill-Kat, BMI)
37	NEW ENTRY		ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
38	30	17	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gem/Dejamus, ASCAP)
39	26	5	EASILY Frankie Valli, Private Stock 45140 (Nessi/New Seasons, BMI)
40	39	8	CINDERELLA Firefall, Atlantic 3392 (Powder, ASCAP)
41	40	5	RHAPSODY IN BLUE Walter Murphy & The Big Apple Band, Private Stock 45146 (New World, ASCAP)
42	48	2	HASTA MANANA The Boonies, Warner/Curb 8365 (Countless, BMI)
43	42	3	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor), (Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP/Stigwood/Unichappell, BMI)
44	44	4	COULDN'T GET IT RIGHT Climax Blues Band, Sire 736 (ABC), (Blue Disque, ASCAP)
45	47	3	FREDDIE Charlene, Prodigal 0633 (Stone Diamond, BMI)
46	46	3	GONNA FLY NOW (Theme From "Rocky") Maynard Ferguson, Columbia 3-10468 (United Artists, ASCAP/Unart, BMI)
47	NEW ENTRY		EVERYBODY BE DANCIN' Starbuck, Private Stock 45144 (Brother Bill's, ASCAP)
48	NEW ENTRY		SLOW DANCIN' DON'T TURN ME ON Address Brothers, Buddha 566 (RCA), (Music Way/Flying Address, BMI)
49	NEW ENTRY		ONLY LOVE CAN BREAK A HEART Bobby Vinton, ABC 12265 (Arch, ASCAP)
50	49	4	MY BEST FRIEND'S WIFE Paul Anka, United Artists 972 (Paulanne, BMI)

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Hot Legal Topic, Black Music Set For Talent Forum Panels

Talent In Action

GEORGE BENSON

Metropolitan Museum Of Art
Palladium
Avery Fisher Hall, New York

Benson, the jazz world's premier record seller, proved that he is also a potent concert attraction as he played before four packed houses in a unique series of shows designed to present the complete George Benson. This unprecedented four-concert series, co-promoted by personal manager Ken Fritz and New York concert honcho Ron Delsener, gave Benson ample opportunity to show his considerable talents with the help of some of the entertainment business's most successful attractions such as Les Paul, Minnie Riperton, Dance Theatre of Harlem, Ralph MacDonald, Joe Sample and Grover Washington Jr.

The four-day event got off to an intriguing start May 9 at the Metropolitan Museum of Art with a guitar concert featuring Benson, Paul, Bucky Pizzarelli and Gabor Szabo. Benson opened the evening with four songs backed by his own four-piece band. The group appeared a bit tight and its playing seemed more mechanical than inspired.

Benson then turned the stage and the band over to Szabo who did two numbers which highlighted his relaxed Latin-influenced playing style. Benson returned to join Szabo in a loose rendition of "Breezin'," a Bobby Womack song which both guitarists have successfully recorded.

After a short intermission Benson returned to

introduce Paul and Pizzarelli who treated the audience to four skillfully played duets. Pizzarelli was replaced by a drummer and Paul, a veteran of 50 years of show business, proceeded to steal the show.

Paul mesmerized the young crowd with his brilliant playing, his puckish showmanship and his latest invention which enables him to play rhythm, bass and lead parts simultaneously.

After five numbers by Paul, Benson and his band returned for four more tunes but by now it was clear that the evening belonged to Les Paul.

The two hour and 20-minute show came to a close with all guitarists returning for a jam that featured Benson and Paul trading licks, Pizzarelli providing rhythm support and Szabo waiting longingly for a chance to show his skills.

The next night the scene shifted to Delsener's Palladium Theatre for Benson and his band doing their standard set with Minnie Riperton as the opening act. Riperton, who was reviewed here recently, was making her first New York appearance in more than a year.

Benson's band opened the show with a number by keyboardist Ronnie Foster that seemed to loosen it and the audience up. Apparently something had also loosened Benson up as he came out to deliver his best set of the weekend. Showing none of the tightness that marked the Friday night show Benson was animated and confident as he and his band played to full potential. Pianist Jorge Dalto was particularly impressive as he played with flair and imagination.

Near the end of the 11-song set Riperton returned to join Benson in a curiously clumsy rendition of the standard "Misty" that was the show's only low point. Benson closed things out with his two most popular numbers, Leon Russell's "Masquerade" and "Breezin'."

(Continued on page 42)

LOS ANGELES—Peter Rudge, manager of Lynyrd Skynyrd and U.S. tour representative of the Rolling Stones and the Who; Capricorn Records president Phil Walden; Atlanta-based promoter Alex Cooley and New York impresario-manager Sid Bernstein are among the latest speakers named to panels at the Billboard International Talent Forum, May 31-June 4 at the New York Hilton Hotel.

More than 300 registrants from all quarters of the contemporary live entertainment industry have signed up for the Talent Forum.

Ina Meibach's entertainment attorney panel will tackle a highly controversial topic, "Which One Is Unnecessary: Manager, Agent or Lawyer?" On the panel with Meibach are fellow entertainment lawyers Elliot Hoffman and Eric Kronfeld, Virgin Records U.S. topper Charles Levinson, manager Peter Rudge and agents Shelley Schultz of ICM and Alex Hodges of Paragon.

Quentin Perry, Atlanta-based r&b promoter, will moderate a panel on "Black Live-Music Crossover" dealing with issues of presenting black artists to mainstream white audiences more effectively.

Participants in this session include Bill Washington, District of Columbia promoter; Spring Records president Roy Rifkin; Ed Pugh, Warner Bros. national r&b promotion director and George Woods, WDAS Philadelphia radio personality.

Campus talent buyers set for the college panel include Suzanne Young of the Univ. of Michigan, Ryall Smith of Louisiana Tech and Ed Kasses of Rider College in New Jersey.

Tom Liegler of Anaheim, Calif., Stadium and Convention Center has been added to the facility operators' panel along with Premier Talent's Barbara Skydel, representing booking agents, and Minneapolis promoter Rand Levy.

ATI president Jeff Franklin has joined the booking agent panel, as have Fred Bohlander of Monterey Artists, Alex Hodges of Paragon and Mike Martineau of Gemini.

Newly added concert promoters include John Bauer of Seattle and



Bottom Line: Bottom Line nitery partners Allan Pepper (left) and Stanley Snadowsky (right) will run the Billboard Talent Forum's first combination seminar-showcase this year at their highly successful club. Next to Pepper is Dean Friedman, Lifesong Records artist managed by the duo. Also seen here backstage at the Bottom Line following Friedman's New York debut is Lifesong co-principal Terry Cashman. Friedman's "Ariel" is a top 50 chart single.

Shelly Finkel of Koplick-Finkel in New York.

Added to the artist relations executive panel are David Dashev of A&M, Michael Lippman, Arista West Coast vice president, and Al

DeMarino, Epic artist development director.

Additional panelists and other surprises remain to be announced in the final weeks before the Talent Forum gets underway.

New On The Charts

SHAUN CASSIDY "Da Doo Ron Ron" — ★

The younger brother of the Bee Gees apparently has a hit on his first release; here the younger half-brother of David Cassidy—and son of Shirley Jones and the late Jack Cassidy—tries his luck.

Cassidy is the latest in the recent rash of television stars to land on the pop charts (both John Travolta and David Soul have made the top 10 in the past 10 months). He is the co-star of Universal's new series "The Hardy Boys" which alternates with "Nancy Drew" in an ABC-TV "Mystery Hour."

His Hot 100 debut is a clever remake of the Phil Spector-Jeff Barry-Elie Greenwich classic "Da Doo Ron Ron," with the hook line changed here to "somebody told me that her name was Jill." Cassidy is 18, which means he was four when this was a 1963 smash for the Crystals.

Production is by Michael Lloyd, who in 1972 replaced Rick Hall as the producer of the Os-

mond Bros.—at the time the teen market rivals of the Partridge Family, which Shaun's mother and half-brother headed.

Though this Warner-Curb entry is his first single ever released in the U.S., his international disk career on WEA began last year with a remake of "Morning Girl," the Neon Philharmonic's memorable 1969 hit for WB. His first LP, "Shaun Cassidy," has been released overseas, and will be out domestically around July 1.

Cassidy has done lots of singing spots on shows in Europe and made his U.S. singing debut on "American Bandstand" in April. He's budding teen magazine heartthrob on both sides of the Atlantic. He made his first film "Born Of Water," for the American Film Institute in June 1976. And he sang the theme song for last fall's highly-rated tv movie, "Dawn: Portrait Of A Teenage Runaway."

Cassidy is managed by Aarons Enterprises in Beverly Hills, (213) 278-7620. His agency is William Morris, (213) 274-7451.

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



Billboard International Talent Forum

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RCA
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Produced by Neil Portnow

Talent In Action

Continued from page 40

Benson and company moved uptown to Avery Fisher Hall to join the Dance Theatre of Harlem for an evening of music and dance. The Dance Theatre opened things up with a superlative opus called "Forces Of Rhythm" that combined both classical and contemporary music. After an intermission Benson and his band performed four numbers before being joined by the dancers. The Dance troupes performed Arthur Mitchell's brilliant choreography to Benson's "El Mar" and "The Greatest Love Of All" which is to be the theme of Muhammad Ali's upcoming autobiographical film. After another solo number by Benson the dancers returned to close the show with their interpretation of "Breezin'."

It was back to Avery Fisher Monday night for the highlight of the series, a jam featuring Benson bassist Alphonso Johnson, drummer Harvey Mason, pianist Joe Sample, percussionist Ralph MacDonald and reed man Grover Washington Jr. Benson's band again opened the show, this time with two numbers including an interesting arrangement of "Stella By Starlight." Then Benson entered, joined first by Mason and then by Washington. But the playing at this point was ragged and uneven as the added musicians did not quite gel with Benson and his band.

After an intermission, Benson and his keyboardist Ronnie Foster returned with their all-star supporting cast and things began to happen. The intensity of the set gradually built to a fevered pitch as the great musicians spurred each other to outstanding performances.

This was a jazz jam at its very best. The show came to a close with Riperton joining in for a funky version of her hit "Loving You" that left the sellout crowd screaming for more.

ROBERT FORD JR.

Chrysalis Moves

LOS ANGELES—Chrysalis Records has opened new offices in New York located at 115 E. 57th St.



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CBS HAS AT LEAST 25

College Promo Reps Climb To Exec Jobs

By DICK NUSSER

NEW YORK—Increased sales aren't the only reason record labels are stepping up promotional activity on college campuses.

In addition to providing early reactions to product releases, campus representatives are proving to be an excellent source of executive material for at least one major label.

Larry Stassel, manager of CBS Records' college program, says at least 25 former campus reps are now working at the label in various executive jobs, from regional promotion managers to merchandising directors. Harvey Leeds, for example, He's Northeast Regional LP promotion manager for Columbia, having begun his career as a rep at Syracuse Univ. where his innovative efforts to plug Columbia product brought him to the notice of the brass there.

There's also Paul Rappaport, West Coast regional LP promotion manager; Ron McCarrell, a director of merchandising and product management; Debbie Gould, local promotion manager in Hartford, Conn.; and Vernon Slaughter, associate director of national promotion for special markets.

Of course, there's Stassel himself, a former rep from his alma mater, the Univ. of Florida, and Eric Doctorow, supervisor of the label's college program, who began as a rep at UCLA.

The reps come from varying backgrounds. Some major in marketing (as Stassel did), others journalism or business. What they have in common is an appreciation and understanding of the music and an innate, healthy, aggressiveness.

A fertile imagination helps, and so does the ability to say "no" when every student on campus starts asking for free records.

The objective of college departments among labels goes beyond hyping sales, although that's the key task. "Helping us read the college market," says Stassel, "is a prime function."

Stassel credits the campus program with developing acts such as Kansas, Aerosmith, Bruce Springsteen, Journey, Loggins & Messina and Billy Joel. Currently, the campus reps are working on the budding careers of Al DiMeola, Tony Bird, Cheap Trick and Les Dudek.

"A lot of our campus effort is concentrated on lesser known acts," Doctorow notes. "College audiences are traditionally receptive to new talent."

"The reps provide us with feedback and direction," he adds. "They supply us with ideas for promotion. Our premise is that they know the market better than we do."

Reps are paid \$25 a week for the first year and \$30 a week thereafter until they graduate. They have expense accounts, of course.

Exploiting the growing campus video market is increasingly important, Stassel says. "The videotape outlets are fabulous for promotion," he says. "We're going to have more to say about that by the end of the summer."

NECAA conferences, meetings with local retailers, promoters and groups themselves occupy much of

(Continued on page 61)

U. Of Oregon Concerts Must Avoid Basketball

By ED HARRISON

LOS ANGELES—The biggest obstacle confronting concert bookers at the Univ. of Oregon at Eugene is conflicting schedules with basketball practice.

The basketball season, which lasts from October through March, has hampered the booking of MacArthur Court, the campus 7,200-seat concert and basketball facility.

"We can't schedule shows on the same day as practice," says Shane Tappendorf, concert director. "In the spring we're able to schedule more shows. It's a battle with the Athletic Dept."

Yet despite the conflicts, the university has managed to present a diversified balance of entertainment. And according to Tappendorf the school thrives on diversity.

During the year the school has presented Waylon Jennings, Jessi Colter, Country Joe McDonald, Jethro Tull, Dan Hicks, Doc Watson, George Benson, Crusaders, Joan Armatrading, Minnie Riperton and Tom Waits.

Upcoming shows include Bonnie Raitt and Muddy Waters May 22; Mike Bloomfield and Otis Rush May 27; and the seventh annual Williamette Valley Folk Festival, a three-day event featuring 30 local and regional

artists scheduled for May 29-31.

Tappendorf admits that the jazz shows haven't been as successful as the pop and rock-oriented ones with his primary concern being to break even.

Most big shows are produced in conjunction with a promoter with the school receiving 10% of the net profits. He says that working with promoters makes the task easier. The concert division is appropriated \$4,000 annually for bookings with an additional \$3,000 budgeted for publicity.

The attitude on the part of the 17,000 students, according to Tappendorf, is good. He attributes the success of the program to diversification, quality entertainment at inexpensive prices, adequate publicity, a good sound company and student security.

All tickets range from \$5-\$25.00.

Another reason, says Tappendorf, is the quickness in which new students adjust to the fundamentals involved in putting on a show.

He says: "It takes time for new students to adjust but things just seem to jell."

Although Oregon State Univ. in Corvallis is just 50 miles north, Tappendorf reports no competi-

(Continued on page 61)

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	FLEETWOOD MAC/DOOBIE BROS./GARY WRIGHT/STEVE GIBBONS, "Day On The Green" #1—Bill Graham, Stadium, Oakland, Calif., May 7	57,500	\$10	\$575,000
Arenas (6,000 To 20,000)				
1	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Stadium, Chicago, Ill., May 2	9,600	\$10-\$15	\$264,050
2	BOB SEGER & THE SILVER BULLET BAND/ATLANTA RHYTHM SECTION/ANGEL—Trigg Black Prod. Inc., Freedom Hall, Louisville, Ky., May 6	19,400	\$7.50	\$145,500
3	BOSTON—Don Law Co., Garden, Boston, Mass., May 4	15,500	\$6.50-\$7.50	\$111,240
4	GRATEFUL DEAD—Don Law Co., Garden, Boston, Mass., May 7	13,500	\$7.50-\$8.50	\$108,861
5	BAD COMPANY/DAVE EDMUNDS—Concerts West, Col., Seattle, Wash., May 2	15,000	\$7	\$105,000
6	BOSTON/STEVEN DEES—Ruffino & Vaughn, Civic Center, Providence, R.I., May 7	13,500	\$7-\$7.50	\$96,360
7	AVERAGE WHITE BAND/WILD CHERRY/SLAVE—DiCesare-Engler Prod., Civic Arena, Pittsburgh, Pa., May 6	11,592	\$7.50	\$86,942
8	BOSTON/DERRINGER—Cross Country Concert Corp., Civic Center, Hartford, Conn., May 3	11,686	\$6.50-\$7.50	\$85,133
9	REO SPEEDWAGON/NAZARETH/ROCKETS—Brass Ring Prod., Cobo Arena, Detroit, Mich., May 6	10,842	\$6.50-\$7.50	\$77,900
10	SUPERTRAMP/SAMMY HAGAR—Avalon Attractions, Seiland Arena, Fresno, Calif., May 5, 6 (2)	11,645	\$6.50-\$7	\$76,237
11	BOSTON/STEVEN DEES—Cross Country Concert Corp., Col., New Haven, Conn., May 6	10,356	\$6.50-\$7.50	\$75,203
12	TOM JONES—Entam Ltd., Rupp Arena, Lexington, Ky., May 6	8,250	\$7.25-\$9.25	\$74,064
13	GRATEFUL DEAD—Cross Country Concert Corp., Col., New Haven, Conn., May 5	9,839	\$6.50-\$7.50	\$71,773
14	OLIVIA NEWTON-JOHN/JIM STAFFORD—Cross Country Concert Corp., Civic Center, Hartford, Conn., May 6	7,396	\$7.50-\$8.50	\$60,551
15	TOM JONES—Entam Ltd., Freedom Hall, Johnson City, Tenn., May 4	6,788	\$8-\$9	\$58,544
16	TED NUGENT/CHEAP TRICK—Star Date Prod., Dane County Col., Madison, Wisc., May 4	6,857	\$6-\$7	\$45,573
17	RUSH/STYX/STARCASTLE/MAX WEBSTER—Schon Prod., Arena, St. Paul, Minn., May 6	9,000	\$5	\$45,000
18	REO SPEEDWAGON/NAZARETH—Brass Ring Prod., Civic Center, Saginaw, Mich., May 4	7,200	\$5.50-\$6.50	\$42,633
19	OUTLAWS/SEA LEVEL/MAMA'S PRIDE—Electric Factory Concerts, Spectrum Theatre, Philadelphia, Pa., May 6	7,248	\$4.50-\$6.50	\$42,419
20	STYX/CHILLIWACK—Contemporary Prod., Kiel Aud., St. Louis, Mo., May 4	10,586	\$3.95	\$41,815
Auditoriums (Under 6,000)				
1	REO SPEEDWAGON/NAZARETH—Brass Ring Prod., Civic Center, Lansing, Mich., May 5	5,188	\$5.50-\$6.50	\$32,322
2	GEORGE BENSON/DANCE THEATRE OF HARLEM—Ron Delsener, Avery Fisher Hall, N.Y.C., May 8	2,742	\$12.50	\$31,000
3	GEORGE BENSON/MINNIE RIPERTON—Ron Delsener, Palladium, N.Y.C., May 7	3,387	\$8.50	\$27,500
4	GEORGE BENSON—Ron Delsener, Avery Fisher Hall, N.Y.C., May 9	2,742	\$10	\$25,000
5	URIAH HEEP/HEAD EAST—Contemporary Prod./Chris Fritz, Century II, Wichita, Kansas, May 8	2,712	\$6-\$6.50	\$24,200
6	POCO/COMMANDER CODY/KINDERHOOK CREEK—Monarch Entertainment, Capitol Theatre, Passaic, N.J., May 7	3,456	\$6-\$7	\$22,988
7	BILLY PAUL/MINNIE RIPERTON—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., May 8	2,929	\$5.50-\$6.50	\$22,173
8	JESSE COLIN YOUNG/IAN MATTHEWS—Electric Factory Concerts, Tower Theatre, Philadelphia Pa., May 2 & 3 (2)	3,644	\$5.50-\$7.50	\$22,142
9	KINKS/ELLIOTT MURPHY—Alex Cooley Inc., Fox Theatre, Atlanta, Ga., May 6	2,966	\$5.50-\$7.50	\$22,043
10	URIAH HEEP/FOREIGNER—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kansas, May 6	3,592	\$6	\$21,552
11	CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARKE—DiCesare-Engler Prod., Syria Mosque, Pittsburgh, Pa., May 9	2,845	\$7-\$7.50	\$21,338
12	CHARLIE DANIEL'S BAND/WINTER BROS. BAND—Contemporary Prod./Chris Fritz, Music Hall, Omaha, Neb., May 7	2,600	\$6.50-\$7.50	\$16,932
13	DOLLY PARTON/DAVE LOGGINS—Ruffino & Vaughn, Concert Hall, Birmingham, Ala., May 7	2,400	\$5.50-\$7.50	\$16,916
14	STARCASTLE/FOREIGNER/MICHAEL STANLEY BAND—Contemporary Prod., Kiel Aud., St. Louis, Mo., May 8	5,700	\$2.95	\$16,815
15	ATLANTA RHYTHM SECTION/CHILLIWACK—Brass Ring Prod./Royal Prod., Theatre, Royal Oak, Mich., May 5 (2)	2,521	\$5.50-\$6.50	\$15,597
16	HOT TUNA—Bill Zeidler, Tower Theatre, Philadelphia, Pa., May 4	2,057	\$5.50-\$6.50	\$14,899
17	DOLLY PARTON/TOMPALL GLASER—Entam Ltd., Col., Knoxville, Tenn., May 6	2,313	\$5.50-\$6.50	\$13,898
18	LITTLE FEAT/JONATHAN EDWARDS—Cross Country Concert Corp., Yale Univ., New Haven, Conn., May 3	2,001	\$6.50-\$7.50	\$13,100
19	LITTLE FEAT—Banzini Bros. Prod., Vets. Aud., Providence, R.I., May 4	1,845	\$6.50-\$7	\$12,900
20	RUSH/ANGEL/MAX WEBSTER—Schon Prod., Music Hall, Omaha, Neb., May 4	2,500	\$5	\$12,500



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Number One With a Star

The Inside Of Making a Hit Record

Presented By UCLA Extension In Cooperation With Billboard

By ED HARRISON

Just how effective personal appearances and promotional tours are in breaking an act were discussed by Casablanca Records and Filmworks at the fourth in a six-part seminar series co-sponsored by Billboard and UCLA Extension.

This session, the last presentation by a record company, focused primarily on the intense promotion and tour effort behind Kiss.

Casablanca's visual presentation included four five-minute videotapes of Kiss two years ago, Kiss today and two of its other groups; Angel and Parliament.

Following the films a panel discussion ensued composed of Neil Bogart, Casablanca president; Larry Harris, executive vice president; Jim Rissmiller, Wolf & Rissmiller, concert promoters; and Bill Aucoin, manager of Kiss. Ewart Abner moderated.

The panel focused on how Kiss was brought from obscurity to a multi-platinum selling act through the process of clever promotions and intense touring.

The Kiss campaign began with the videotape, explained Bogart, costing in the neighborhood of \$250,000 to \$500,000; a hefty sum considering the life of the film, is usually one year before an updated version is made.

There was a time when the idea came up to remove the makeup and tone down the decibel level, he said. But the "Kiss-Off" put the group in front of the public, helped radio stations and touring became a major but costly factor.

break Kiss quickly so the label could get on with its other groups.

He said the label spends money where it believes it "can pull it off." Angel is currently spending \$15,000 a week on the road but

"It's a team effort. Beside hearing a group or record the key is the people behind it," he told the students.

Bogart injected that it takes two years to build and break an act. In the case of Parliament, the group has been together for 1 years but only this year received its first platinum album.

"There's no magic or one special thing to it," Bogart said. "You just have to feel your way."

Bogart added that Casablanca thoroughly researched the market to gauge its listening audience. "We want to know as much about our audience as we possibly can."

Bogart proudly announced that Casablanca released relatively little product this year, although out of 20 albums released, nine went gold and three platinum. "It's a matter of putting your money where your mouth is," he said.

A lively question and answer period followed the panelist's remarks. The varied questions ranged from the obvious to the sublime.

Question: What is the breakdown of touring expenses and how much does the band get?

Aucoin: With Kiss, out of every \$1 million dollars it takes in, it gets to keep 25% as profit with the rest going to tour expenses such as set, sound, jet, etc.

Question: How do you feel about Kiss splitting fire and where does the responsibility lie if someone tries copying it?

Bogart: It's also dangerous for the group.

Aucoin: Fortunately there has been only one instance where a boy in Florida tried setting fire to his hair. We talk to the family (if there is a problem) about what the group is doing and how to avoid injury.

Question: It's difficult for Kiss to top itself. What does it do for an encore?

Aucoin: It doesn't necessarily mean a bigger stage show. There are different levels to bring the act to. Marvel comics is putting out a Kiss comic book in June and there might be a tv movie of the week. There will also be a major flick assuming the group is willing and can rise to it. There is also the idea of the group doing solo LPs.

Question: How far are you willing to go with a group?

Bogart: It depends on the feel of the audience to the group. You must sell something to know you're doing something right. If there's a future we'll go further. We'll usually go as high as \$500,000-\$600,000 before we think twice.

Question: How are ticket prices derived?

Rissmiller: Tickets vary according to what an act charges.

Rissmiller gave a hypothetical breakdown of disbursements at a soldout Los Angeles Forum show at \$10 per ticket. Forum capacity is 18,000.

Rent, 15% of gross; advertising, 10%; staffing, 10%; promoter, 15%; sound and lights, 3%; supporting act, 6%; miscellaneous, 5%; leaving 35% for the act.

However, of the 35% the booking agency gets 10%, the business manager gets 5% and the management company walks away with 20%.

While this leaves zero for the artist, Abner pointed out that discrepancies in the percentages comprise the artist profit.

"Grosses don't mean a thing," said Rissmiller.

When asked where Bogart got the money to start Casablanca, he responded: "I stayed months ahead of the collectors," with a big smile.

Art direction: Bernie Rollins

Neil Bogart, Casablanca Records & Filmworks president (right), presides over his company's presentation.



Bill Aucoin, Kiss' manager (below).

Larry Harris, Casablanca's executive vice president (above).

Jim Rissmiller, concert promoter (left).



Billboard photos by Norm Schindler

Students surround Bogart with questions about his company.

Aucoin estimates that when the tour began the group was spending \$6,000-\$7,000 a week. As the tour progressed expenses increased to \$7,000-\$8,500 per week.

"Tours help build fans," Aucoin said. "It helps sell records and allows for fan momentum. It takes two years to hit every market in the U.S. Even if the group doesn't get back for two years the next album's momentum will carry through."

Aucoin added that his and Casablanca's faith in Kiss was instrumental in breaking them. He claims that Kiss' final tour—before the "Live" LP—was charged to his American Express card.

Harris took command of the panel at this point by saying that Casablanca tried to

Casablanca feels it can break them as big as Kiss.

Harris added that the Casablanca Film Co. will be utilized in the preparation of a 90-minute film on Angel to be shown in movie theatres. Eventually, said Harris, Angel will be able to sellout live shows.

As for successful tours, Harris said it all depends on the relationship with the promoter.

This logical progression led to Rissmiller discussing promoting procedures. Although he never worked with Kiss, Rissmiller did book Angel in San Diego not expecting to make money. "With Casablanca's help, Angel will be a success next time," he said.

Rissmiller made it clear that the record company was instrumental to the promoter.

In-Person Visits, Promo Tour Aids

Bogart emphasized that the principle behind Casablanca was to make it a visual record company—"something different."

Bogart then traced the progression of Kiss from its initial signing to its massive breakout. The first step, he said, was promotion.

"As a new company we didn't have much time to break them. But within five months we had everybody talking about Kiss," Bogart said. Kiss was the label's first act.

Developing a distinct image for the group was the next step. Press and industry representatives were invited to a showing of the tape. "We tried to make everyone part of the family," Bogart explained. "The hype was ready to start. Kiss was the next coming."

The crucial stage was finding an agency. Bogart claimed Casablanca spent a lot of money to introduce them to its present agency, ATI. Judging only on their tape performance, ATI booked them across the U.S.

With agency backing, Kiss was ready to be launched officially to the industry. Again no expense was too great as a lavish party at the Century Plaza Hotel turned industry heads.

And then came the promotion event that helped break Kiss wide open. The "Great Kiss-Off" contest, initiated by a Florida radio station involved a marathon kissing contest which lasted 96 hours and caught the attention of the Guinness Book Of World Records.

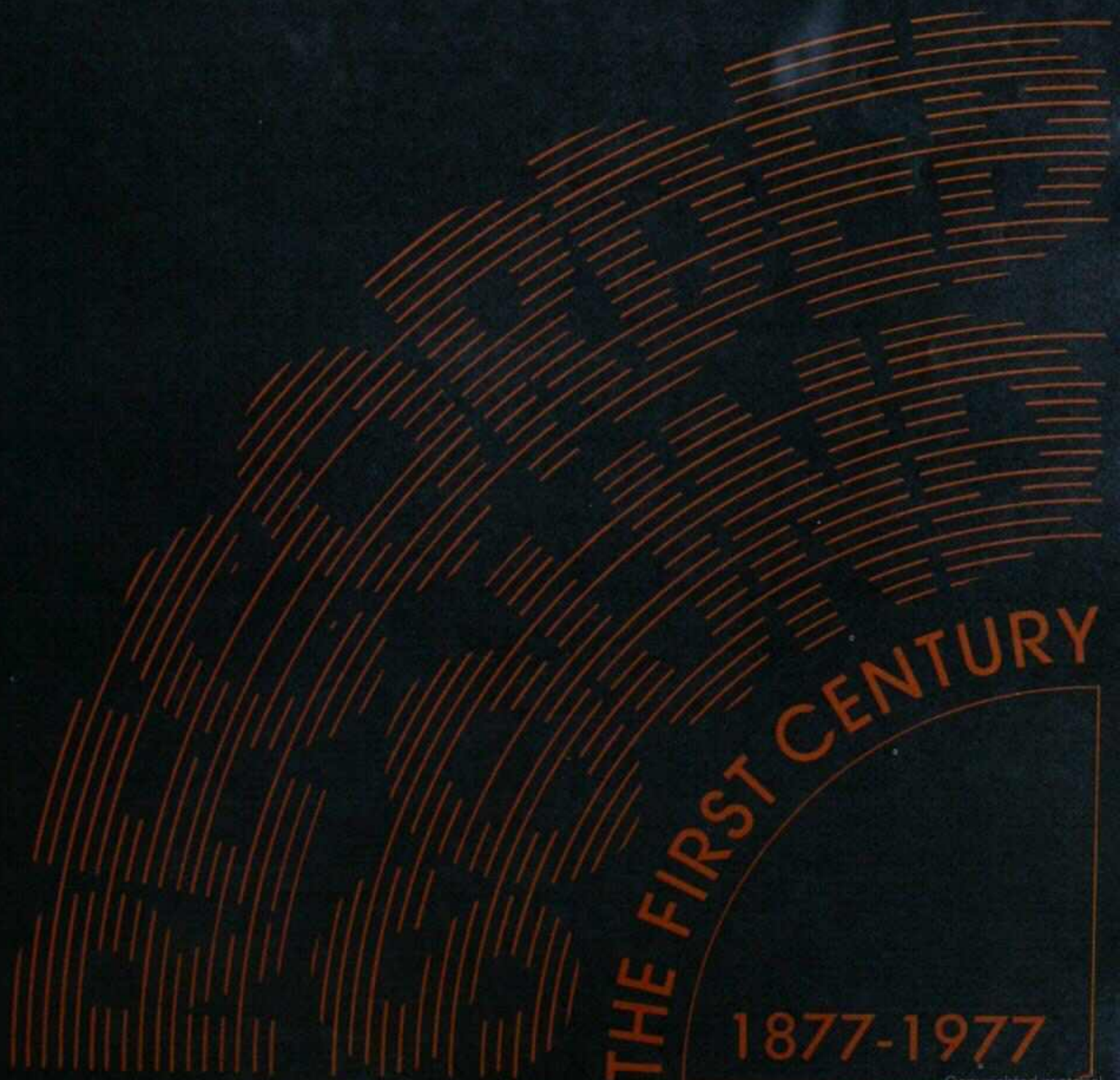
Bogart said 20 stations were persuaded into running similar promotions for this unknown group so the masses would become familiar with Kiss.

Winners were flown to Chicago for the "Kiss-Off." The event was transformed into a charity function and before long Kiss was on its way to becoming a household word.

Now that Kiss had gained a sort of identity it was time for a tour. Bogart said he approached Dick Clark and soon afterwards Kiss made its first national appearance on Clark's "In Concert" television show.

Manager Aucoin continued the Kiss saga where Bogart left off. Aucoin went into detail, outlining the evolution of the Kiss stage show and the incorporation of magic, flames and gimmicks into it.

A BILLBOARD SPOTLIGHT



THE FIRST CENTURY
1877-1977

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Atlantic Records salutes the recording industry on their 100th anniversary.

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Clockwise from the bottom: Dizzy Gillespie; Wurlitzer 1500 that plays both 45s and 78s; Lauritz Melchior and Nipper; Kingston Trio; tomorrow's turntable with a video disk; Sarah Vaughan; Peter Frampton; country immortals Hank Williams (right) and Frank Walker; spinning cylinders in the jukebox-like Multi-phone.



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EDITORIAL

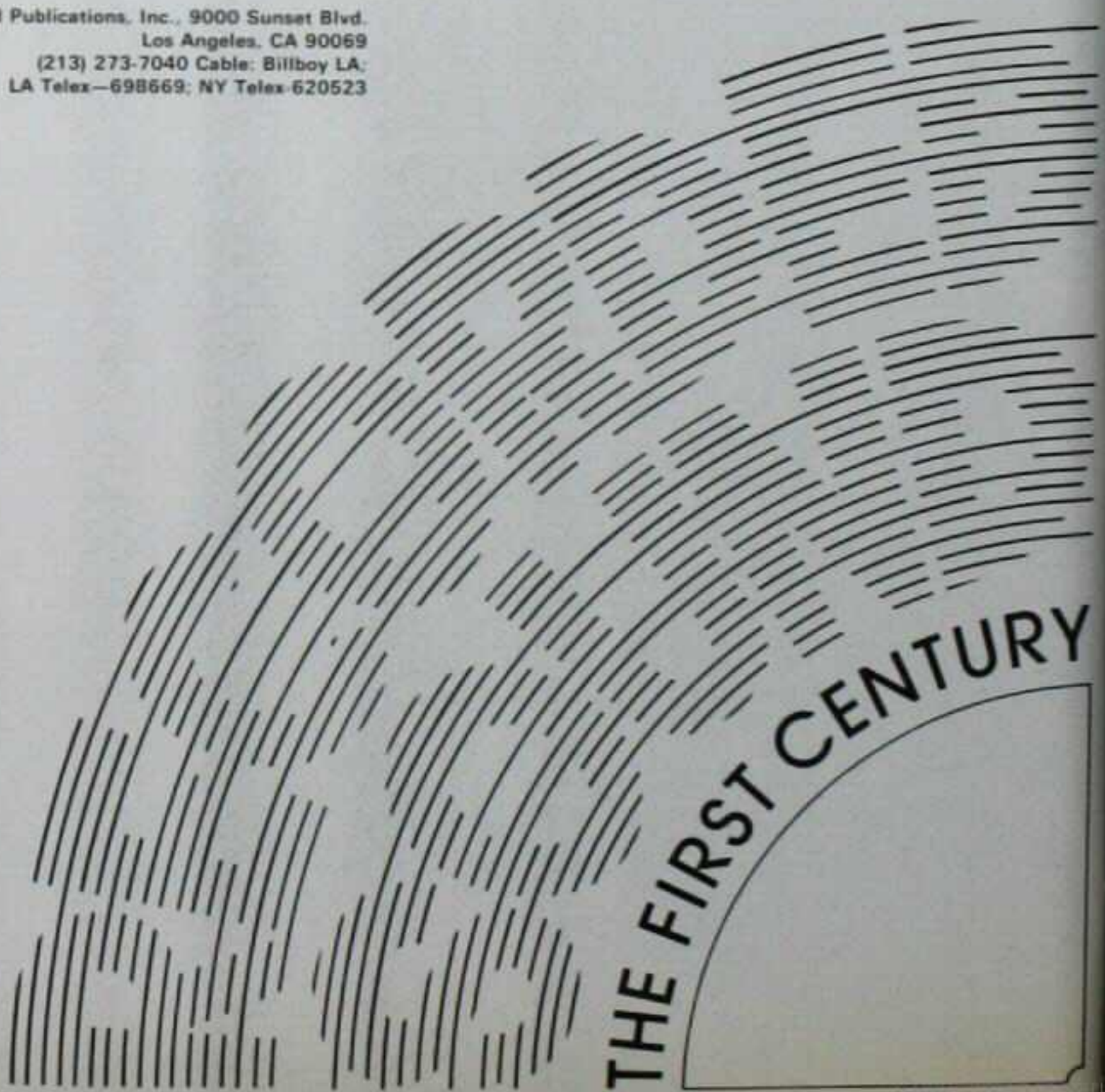
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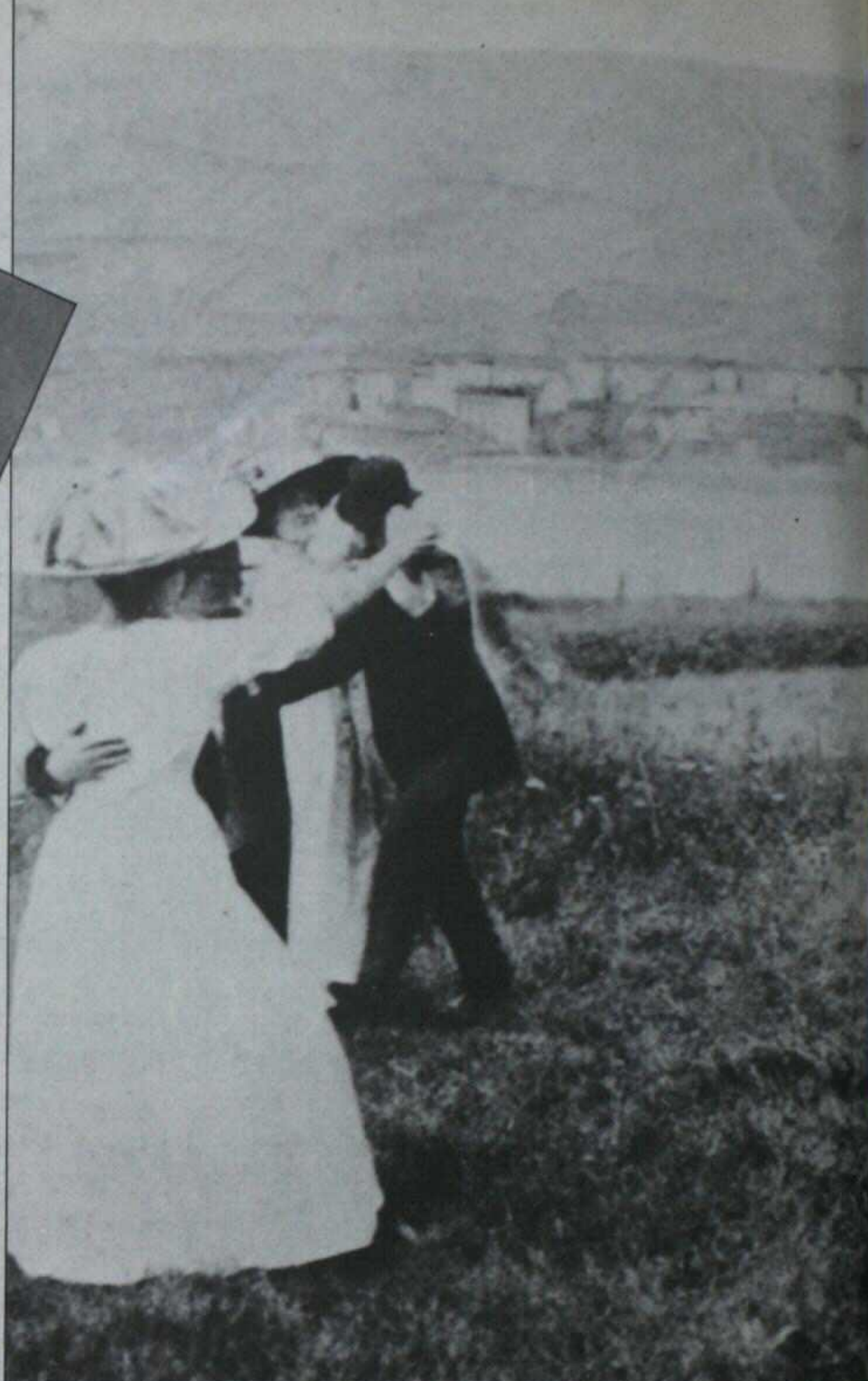
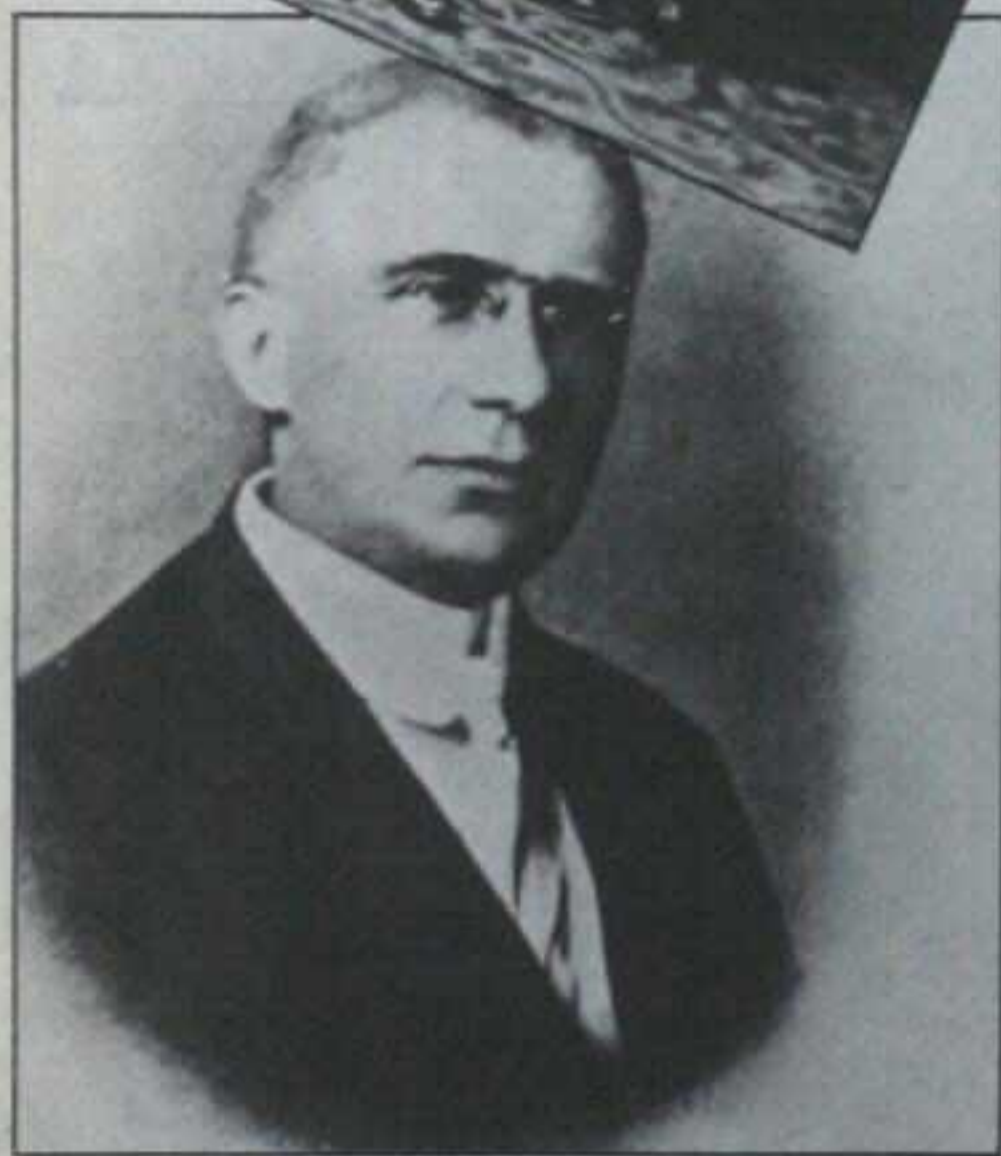
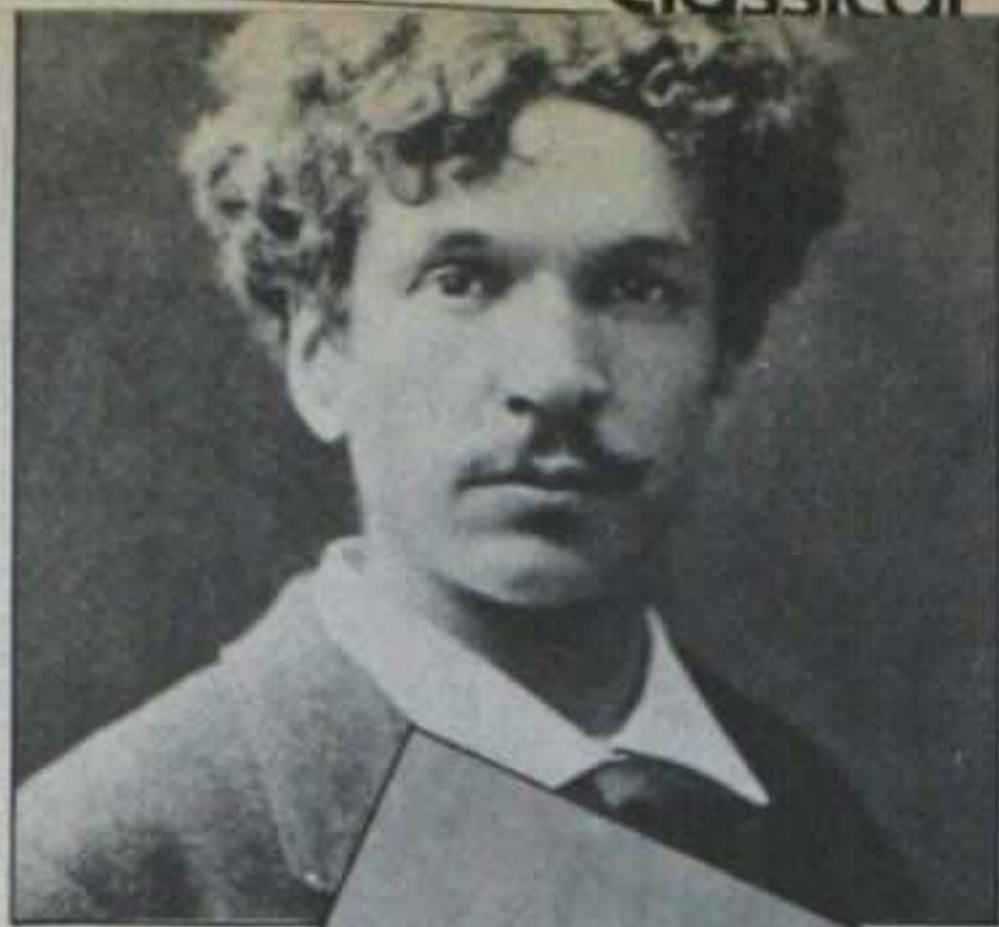


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What would have been incredible a few years before, is now a gentle scene as society ladies and gentlemen waltz in 1911 on the banks of the Rhine as music flows from a Berliner Gramophone. Emile Berliner is seen below. The other two men involved in the genius of the phonograph are Charles Cros (top) who is still celebrated in France as the "inventor" and, of course, Thomas Edison (seen center) in early relaxation in Washington as he waited to show his invention to President Rutherford Hayes.



ONE HUNDRED YEARS

BREAKING THE SOUND BARRIER



Thomas Edison would hardly be surprised that today, 100 years after his invention, we have quadrasonic stereo, or multi-track studios combining 32 and more channels into a single pair, or that the video disk with its enormous breadth of laser-beam signal area promises as many tracks of music as the user could envision.

Indeed, Edison got to his phonograph invention by way of developing a more efficient telegraph signal whereby four single signals could travel simultaneously over one wire—quadruplex telegraphy.

Recorded sound, of course, had long been anticipated. As far back as the Egyptian dynasty of 1490 the statue of Memnon at Thebes had hidden air chambers with the idea of recreating sound. Savinien Cyrano de Bergerac in 1649 suggested a "talking book."

More to the present, numerous inventors' work foreshadowed the phonograph: Leon Scott's Phonograph that recorded but did not play back; Alexander Bell and Elisha Gray working on the telephone; Charles Bourseul attempting to transmit speech through electric circuits in 1854. And yet, Edison's invention was not all this electrified—it was an acoustic device.

At least two ideas conceptualized very near each other in time: Edison's of course, but more interesting perhaps, that of Charles Cros, still regarded in France as the inventor of the phonograph. But Cros was considering a disk, and never got around to building a model.

Actually, the disk rather than the cylinder was on the minds of many, including Edison, but certainly Chichester Bell and Charles Tainter, who ultimately improved on Edison's cylinder.

As Roland Gelatt aptly points out, Bell and Tainter's patent issued May 4, 1885, specifies a disk, but they curiously went ahead with a cylinder.

The disk's perfection, of course, was left to another famous inventor, German immigrant to America Emile Berliner. Thus, Edison, Cros and Berliner are celebrated as having given critical

impetus to recorded sound. And yet, many others, inventors, marketers and certainly performers were equally important. Certainly Danish engineer Vladimir Poulsen's Telegraphone of 1899 foreshadowed magnetic recording via tape.

The point, obviously, is that the genius of many people touched and propelled the evolution of recorded sound and as this pictorial report unfolds mention is made of numerous contributions.

Recorded sound's history is strewn with perils and those who circumvented, somehow, the fits and starts of the industry. Often, this was inadvertent. Consider that Jesse Lippincott's acquisition of both the Edison and Bell and Tainter patent interests headed off a prolonged 1888 struggle that advanced the recording business. For that matter, Bell and Tainter had taken the cylinder from the limbo created when Edison switched his interest 10 years before to developing the incandescent lamp.

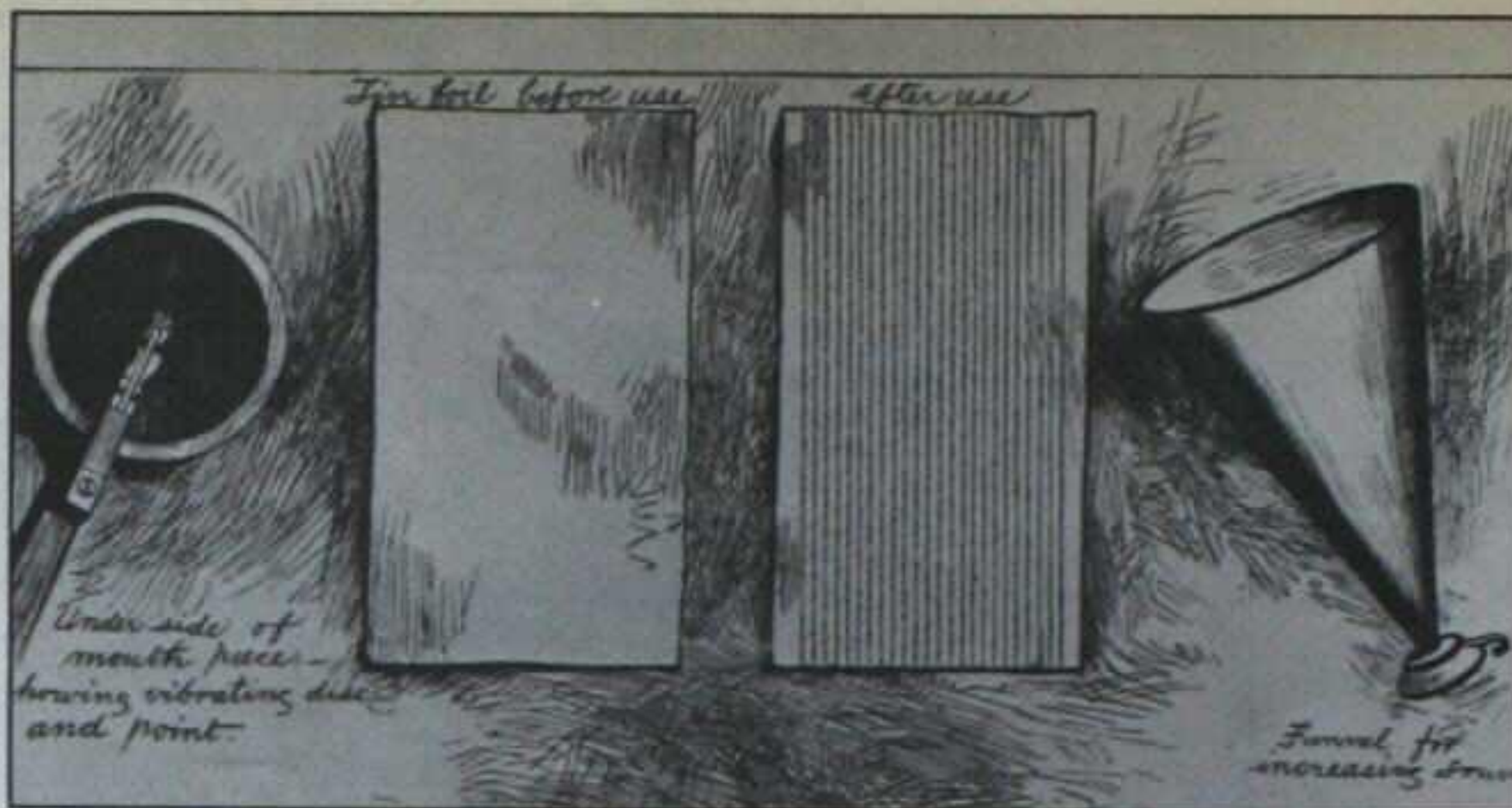
The inevitability of recorded sound seems to have demanded that at every juncture visionaries would come to the rescue. Often, forces outside the recording industry clique intervened as in the case of the Brunswick-Balke-Collender Co. and its 1920s Panatrope all-electric machine, which improved on the Orthophonic Victrola and the Columbia Viva-Tonal systems.

The lowest ebb came in the '30s Depression when oddly enough the jukebox business kept things afloat and again, curiously, the jukebox-born Capehart home changer developed into what Oliver Read and Walter Welch call the "Steinway" of phonographs. Important artists had been discovered for more than two decades and once the recording business began rolling in the late '30s it never stopped; not even the tumultuous "war of the speeds" in the late '40s-early '50s could slow it down; for by then, the marketing of recorded sound and the tremendously innovative artists abounding in it propelled the inevitability to what is today a multi-billion industry.

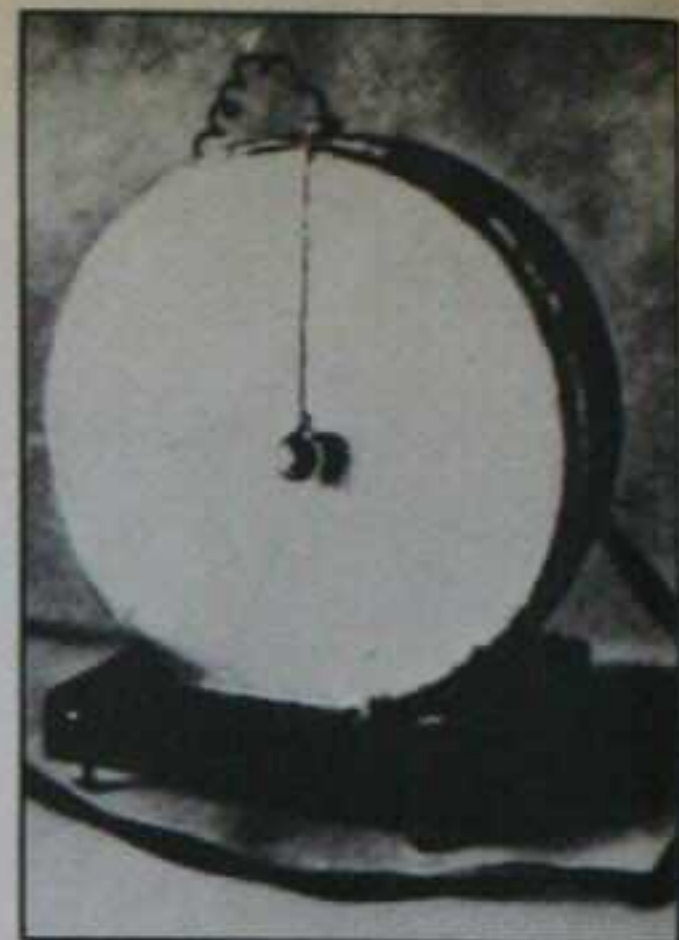
Come to think of it, Edison might well be surprised and delighted



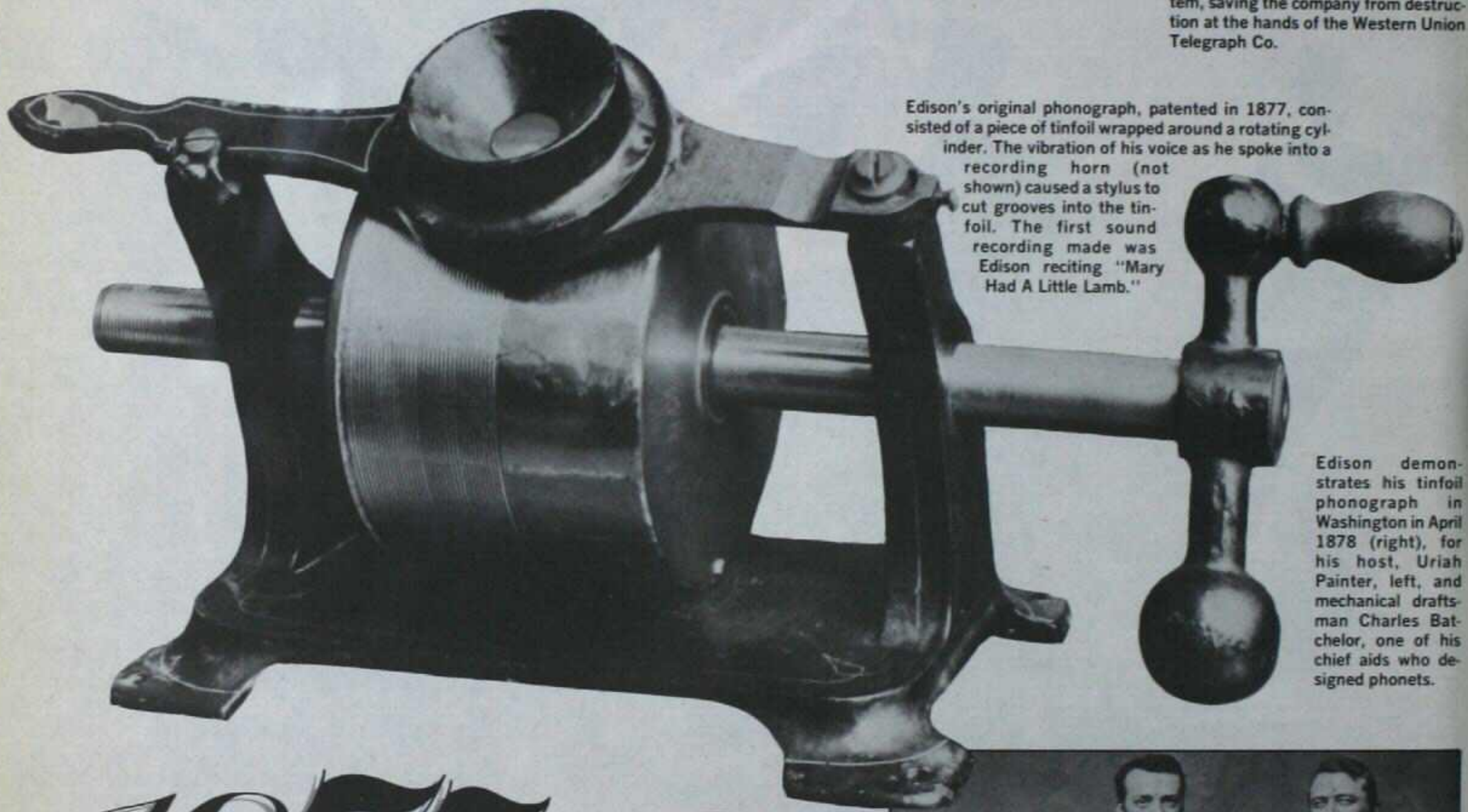
1878 views of Edison's novelty on sheet music covers.



Under side of mouthpiece showing vibrating disk and point. Also tinfoil before and after use and funnel for increasing sound.



The 100th anniversary of the invention of the microphone (1877) by Emile Berliner. Photo shows original microphone of March 4, 1877. With mouthpiece added it was acquired by the Bell System, saving the company from destruction at the hands of the Western Union Telegraph Co.



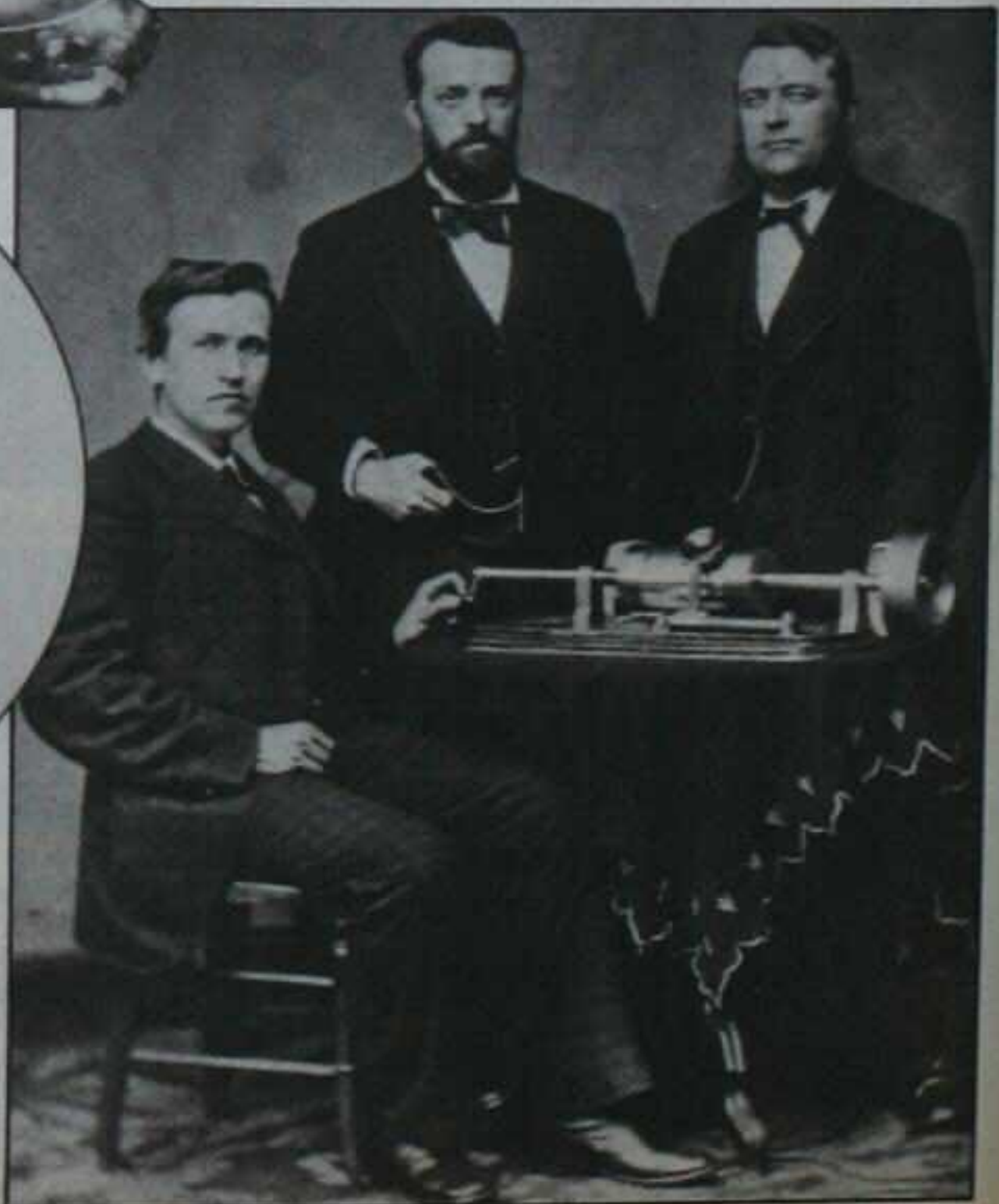
Edison's original phonograph, patented in 1877, consisted of a piece of tinfoil wrapped around a rotating cylinder. The vibration of his voice as he spoke into a recording horn (not shown) caused a stylus to cut grooves into the tinfoil. The first sound recording made was Edison reciting "Mary Had A Little Lamb."

Edison demonstrates his tinfoil phonograph in Washington in April 1878 (right), for his host, Uriah Painter, left, and mechanical draftsman Charles Batchelor, one of his chief aids who designed phonets.

1877



This sketch of Edison by James E. Kelly probably shows the inventor as he appeared that historic day in 1877 when he first recorded the words of the familiar nursery rhyme "Mary Had A Little Lamb..." on his tinfoil phonograph.



Edison's immediate remark upon discovering that his business correspondence device would indeed accurately play back "Mary had a little lamb," is reportedly: "I always was afraid of things that worked the first time." Elsewhere in the world, the Russo-Turkish war is raging, the U.S. is intervening in the Caribbean and Disraeli is establishing himself as England's prime minister. In popular music, Arthur Sullivan's "The Lost Chord," published by Boosey in England, quickly gains fame in the U.S. And so Edison's invention is quickly given attention, especially since it is portable and can be demonstrated widely. However, the novelty of it wears off just as quickly. The Edison Phonograph Works, after producing something like 500 of the devices, phases down and Edison himself is off in pursuit of the incandescent lamp. For the most part, therefore, the development of the phonograph is in limbo from the late '70s until around 1887. Yet, forces are at work, especially outside America. For one thing, the U.S. patent office in 1878 ruled that Edison's patent was disallowed because the earlier British patent he had obtained constituted prior publication. Just as curious, French Emperor Napoleon III decides to award Graham Bell \$20,000 for inventing the telephone, a stipend which allows Bell to finance in 1880 the laboratory that carried on Edison's idea in the Bell and Tainter cylinder invention.

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sound
took a new
turn.**



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Emile Berliner's historic invention the "Gramophone," patented in 1887. The hand-cranked machine was the first to use disks—also Berliner's invention—instead of cylinders. Its success led to the foundation of the Deutsche Grammophon Gesellschaft, oldest established record manufacturing company in the world, in 1898.



Edison recording on his wax cylinder phonograph—June 16, 1888—the improved model on which he and his staff had just worked 72 hours straight.

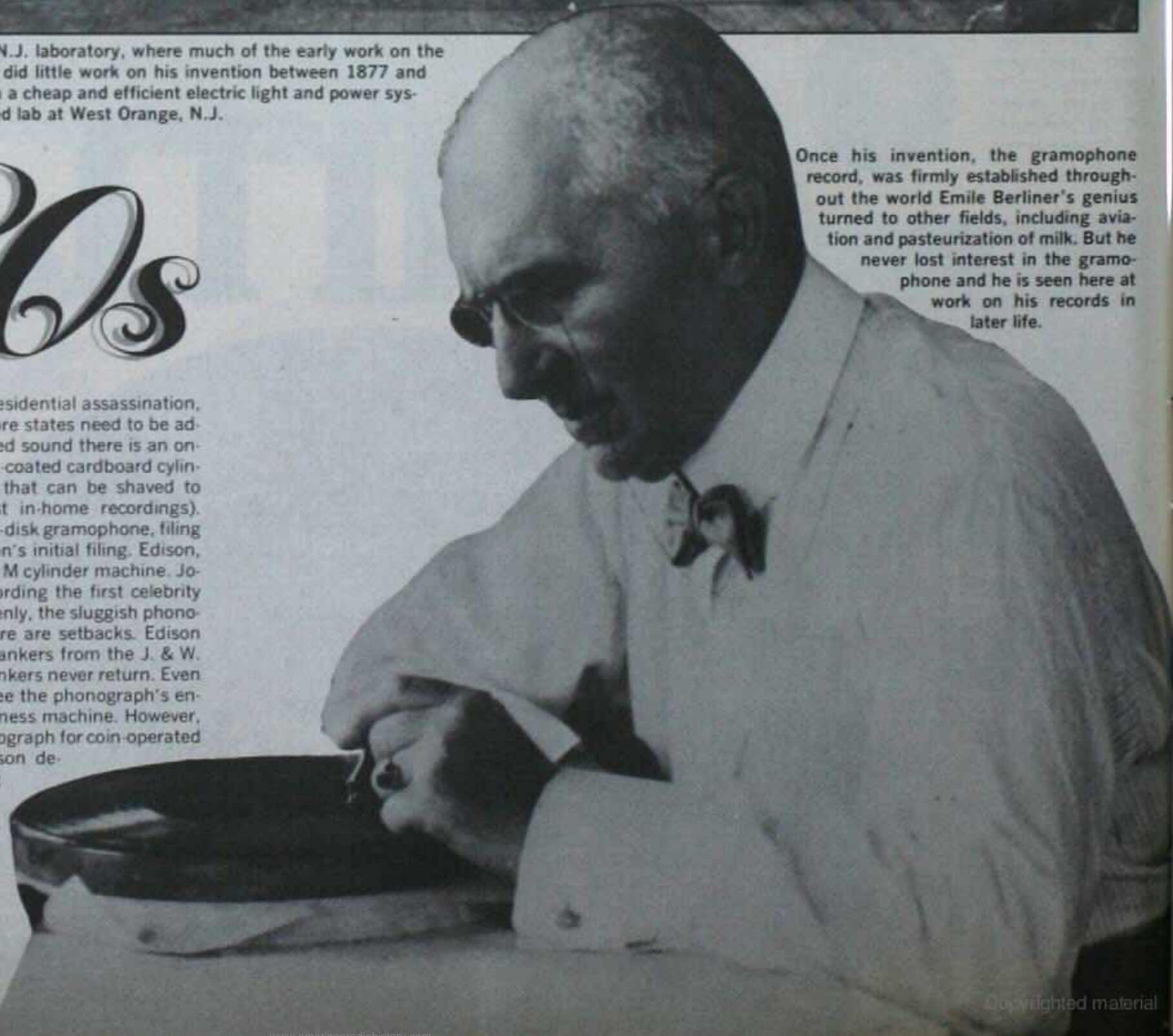


Edison and his assistants in the Menlo Park, N.J. laboratory, where much of the early work on the phonograph was done, in February 1880. He did little work on his invention between 1877 and 1887, devoting most of his time to working on a cheap and efficient electric light and power system, and by 1886 had moved into an expanded lab at West Orange, N.J.

1880s

A young America is witness to its second presidential assassination, James A. Garfield, March 4, 1881. Only six more states need to be admitted to the union to total 48. And in recorded sound there is an onslaught of activity. Bell and Tainter have a wax-coated cardboard cylinder. Edison counters with one of solid wax that can be shaved to accommodate repeated recordings (the first in-home recordings). Meanwhile, Berliner invents the lateral-cut, flat-disk gramophone, filing for patent Sept. 1, 1887, 10 years after Edison's initial filing. Edison, meanwhile, is developing a motor-driven Class M cylinder machine. Joseph Hofmann and Hans von Bulow are recording the first celebrity series at Edison's East Orange, N.J. lab. Suddenly, the sluggish phonograph business is teeming. Nevertheless, there are setbacks. Edison tries to demonstrate an improved model to bankers from the J. & W. Seligman Co. and the contraption fails. The bankers never return. Even Lippincott, visionary though he was, fails to see the phonograph's entertainment potential, finding it merely a business machine. However, Lippincott's distributors start to offer the phonograph for coin-operated entertainment and the idea takes hold. Edison deplores this. All the while experiments are going on to improve the cylinder and George Harrington tries celluloid mixed with molasses and beeswax; even glue mixed with molasses and wax. And in Germany, a toy manufacturer brings out the first commercial gramophones and recordings.

Once his invention, the gramophone record, was firmly established throughout the world Emile Berliner's genius turned to other fields, including aviation and pasteurization of milk. But he never lost interest in the gramophone and he is seen here at work on his records in later life.



Can you find the 6 Mercury albums hidden in this picture?



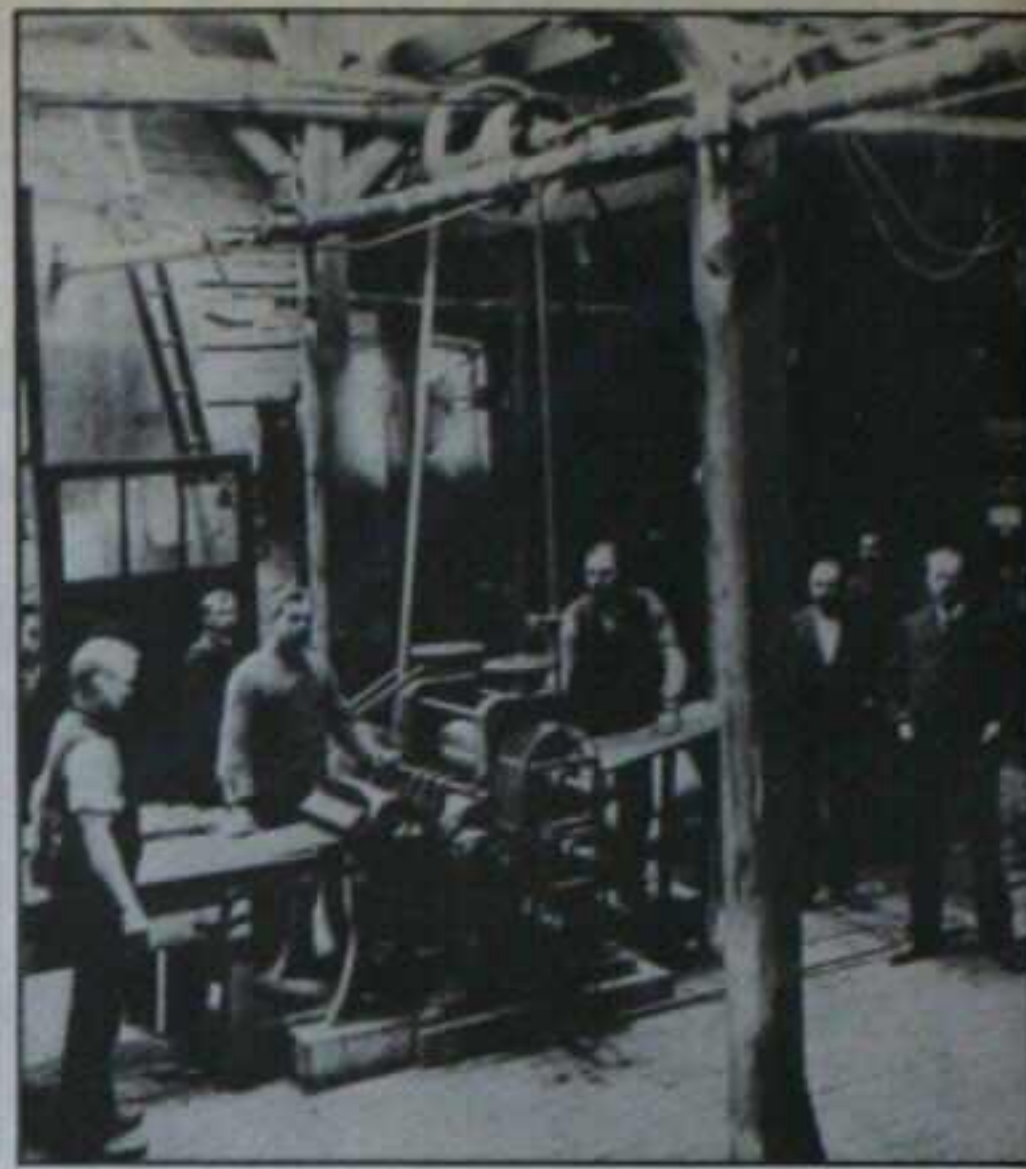
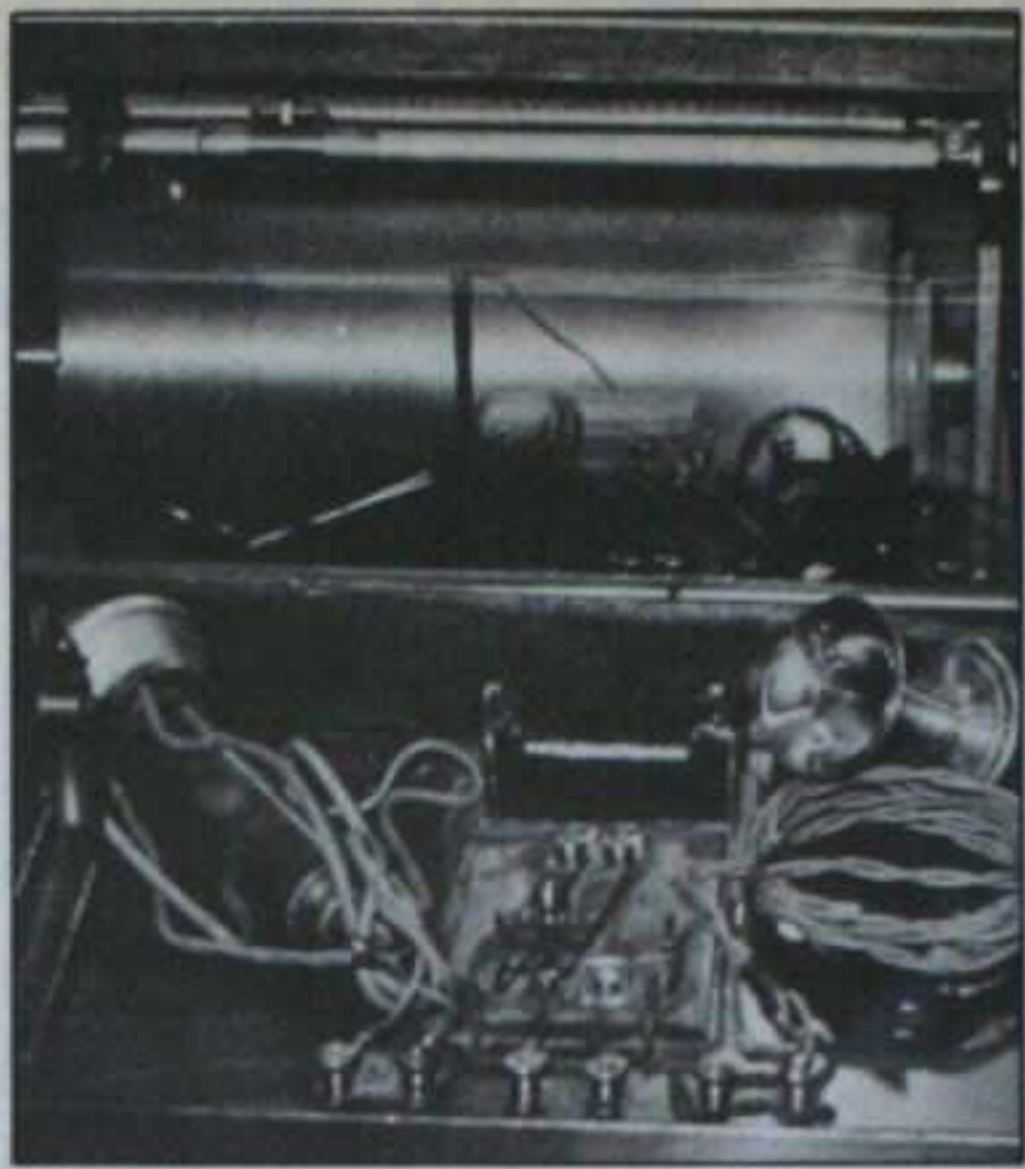
- CLUES:**
1. "Diamond", Mercury SRM-1-1136, 8-Track MCB-1-1136, Musicassette MCR4-1-1136;
 2. "The Coon Elder Band Featuring Brenda Patterson", Mercury SRM-1-1140, 8-Track MCB-1-1140, Musicassette MCR4-1-1140;
 3. J.T.S. Band, "Flyin'", Mercury SRM-1-1152, 8-Track MCB-1-1152, Musicassette MCR4-1-1152;
 4. Moxy, "Ridin' High", Mercury SRM-1-1161, 8-Track MCB-1-1161, Musicassette MCR4-1-1161;
 5. 10cc, "Deceptive Bends", Mercury SRM-1-3702, 8-Track MCB-1-3702, Musicassette MCR4-1-3702;
 6. Max Webster, "High Class in Borrowed Shoes", Mercury SRM-1-1160, 8-Track MCB-1-1160, Musicassette MCR4-1-1160.



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The beginning of record retailing. This shop of Berliner's was opened in the late 1890s. Valdemar Poulsen of Denmark built this first magnetic wire recorder capable of reproducing sound in 1898, called a "Telegraphon," and was used for coded messages since sound quality was poor. The discovery of the biased method of magnetic recording in the mid-twenties revived interest in the possibilities of this technique for audio recording.

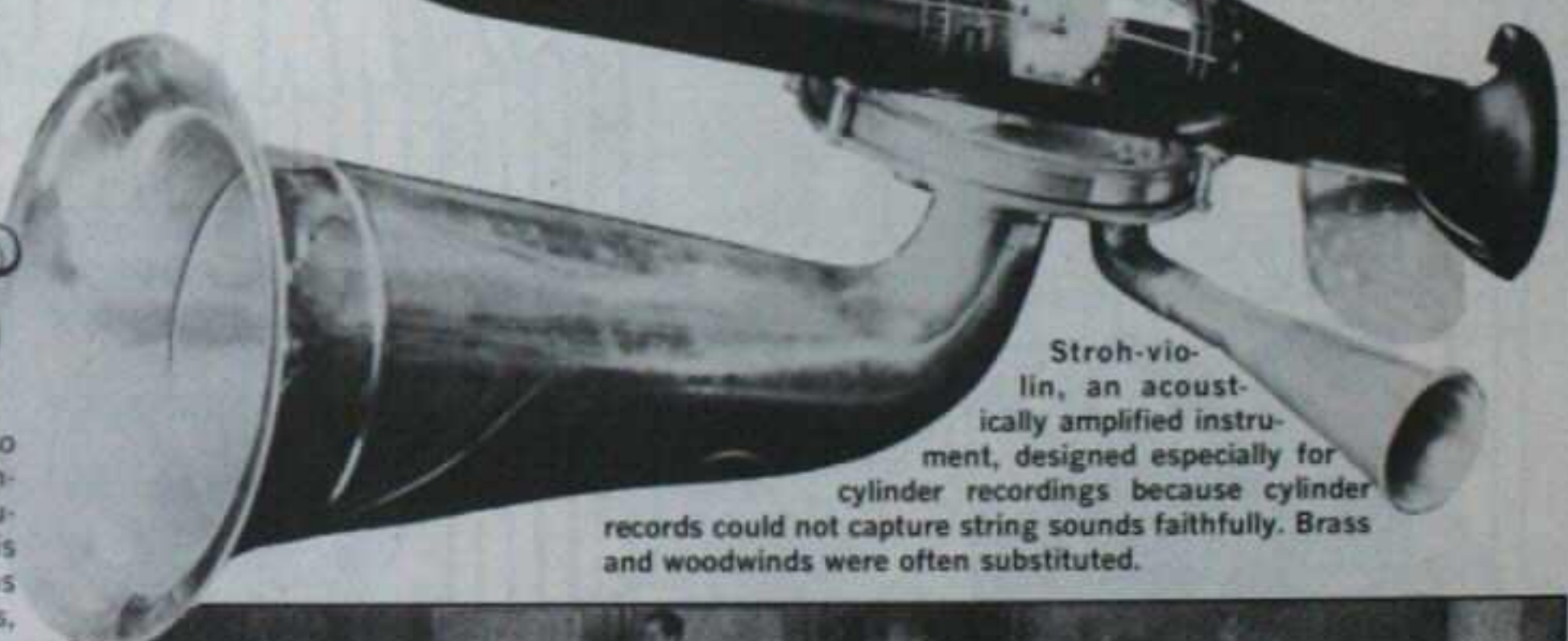
Birthplace of the Deutsche Grammophon Gesellschaft—a corner of a telephone factory in Knie Stasse, Hanover. This picture was taken in 1898, the year the DGG was established by businessman Joseph Berliner (right) and his brother, the inventor Emile Berliner.



Here's an afternoon's delight—papa, mama and the six daughters using earplugs to sample a recording from one of the early cylinder players.

1890s

In terms of the phonograph, it is the "nervous nineties" because so much is happening. This is all the more surprising in that the wax cylinder has extreme handicaps; a limited tonal range, only two minutes duration, but more crucially, it could not be duplicated and each cylinder is a separate operation. Thus a typical recording session has 10 horns lined up so 10 cylinders can be made at one sitting. Nevertheless, Gianni Bettini is busily recording many performers, Nellie Melba, Frances Sayville, Sigrid Arnoldsen. Dynamic individuals such as Eldridge Johnson will soon enter the business. In the world at large, America is finally a superpower after winning the Spanish-American war. In Alaska there is the Klondike gold rush. There is much happening in disk recording as well. Dan Quinn, Johnny Meyers, George Gaskin, Len Spencer, Billy Golden—all are making disks. Caruso is making disk recordings, so too Sigrid Arnoldson, Adelina Patti and Mattie Beal-listini. Shellac is substituted for hard rubber. The Columbia catalog swells to 23 pages. Monologist Russell Hunting's recordings are all the rage. What of Edison? By 1894, he is capitulating; finally he agrees to promote the phonograph as an entertainment device. There is more trouble. Edison ends up plunging the North American Phonograph Co. into bankruptcy. But Thomas Macdonald, a Connecticut Scotsman, envisions the potential and brings out the \$75 Gramophone Grand with a clockwork motor. Mass entertainment is on its way.



Stroh-violin, an acoustically amplified instrument, designed especially for cylinder recordings because cylinder records could not capture string sounds faithfully. Brass and woodwinds were often substituted.

An ironical photo (right) of the Sousa Marine band recording around 1891. The irony is that Sousa fought vigorously against the recording process. Note the 10 recording horns because recordings were made one at a time.





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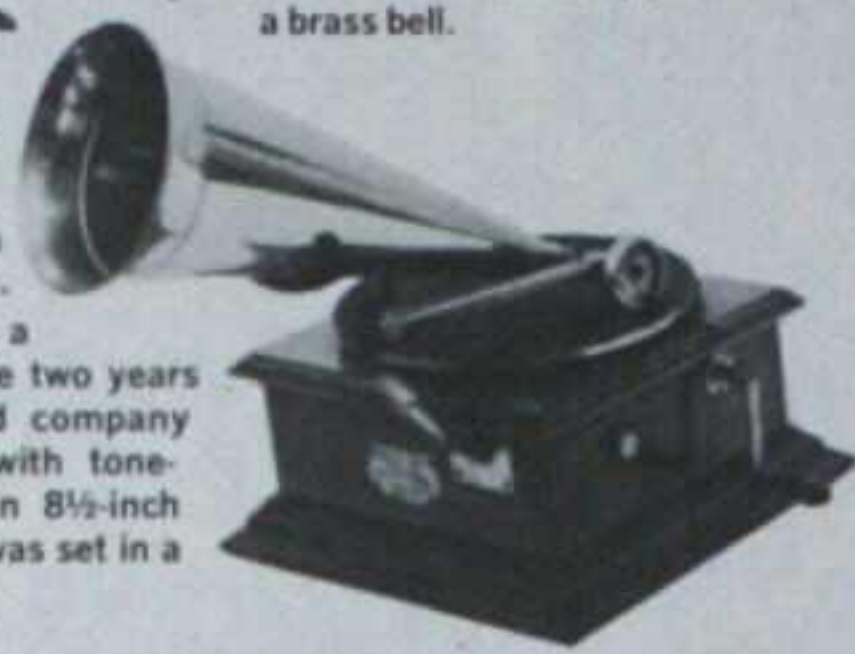
But reading isn't knowing for sure. Come listen to one. Or two. Or five.

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It is said the Edison Company produced the best phonographs in the various price categories. Pictured is the Edison Triumph model A, with a triple spring motor set in a "New Style" oak case and it comes from the 1900-1906 period. An attachment enabled it to play both two and four-minute cylinders. The horn is black japanned with a brass bell.

This Odeon Disc Machine dates back to 1904. This particular model with a nickel horn (6½ x 10 inches) fitted by a metal elbow to the soundbox had a short catalog run because two years later this German-based company was producing models with tone-arms. However it had an 8½-inch turntable and the motor was set in a handsome oak case.



Still life with horns. Picture shows the loft at 21 City Road in then-unfashionable Islington, London, where the Gramophone Company Ltd. in 1904 set up new quarters. This was the scene prior to one of the company's first and most successful recordings—Dame Nellie Melba's rendering of "Ave Maria." A contemporary journalist wrote at the time: "One wonders who will be listening to this music 100 years hence, to the charm of this song even as we are now listening. Melba's life story will seem to them an ancient tale." The London-based publishing company Francis, Day and Hunter also celebrates its 100th anniversary this year. Picture shows the trade counter of the company in a 1904 setting and the man in the black top hat (center) is composer Joseph Tabrar, writer of many hit songs of the day, including "Daddy Wouldn't Buy Me A Bow Wow." A typical sheet-music cover from the year 1900. From the Francis Day and Hunter catalog, it is inscribed "This song may be sung in public without fee or license—no restrictions."



Also around 1900, vocalist Jacques Urlus makes a recording at Edison's Fifth Ave. studio in NYC.

1900s

It is the decade when the disk finally challenges the cylinder. And with good reason. A five-inch wax cylinder costs \$5; the same money buys 10 7-inch disks. Money talks. This is the decade of Taft "Dollar Diplomacy," a slogan that will topple President Theodore Roosevelt in 1909. In the phonograph business innovations are coming swiftly. The cylinder, however, is a strong contender. It has swept across the country and into Europe. The disk is still unproven, though dramatically superior in many ways. There is much attention in Europe. Victor starts importing opera disks and recording in Europe as well. Odeon develops the first double-sided disk. In London, Neophone comes out with the first "long play" disk. Edison feels challenged. He develops the Amberol cylinder with 200 grooves per inch for a four-minute recording. There is continued confusion. In Europe, the Deuzphone machine will play both cylinders and disks. Now Columbia develops the double-sided disk. However, the Edison \$20 standard model in 1897 keeps the cylinder vs. disk race a hot one. Edison engineers are learning how to use five wax master cylinders to produce 25 duplicates before the wax wears out. By now, Gianni Bettini with his invention of the Micro-Phonograph and ambitious plans has long sold out to Edison. Columbia with its Gramophone Grand (4½-inch cylinder) \$150 model competes with Edison's Concert Phonograph at \$125. Meanwhile, the disk people are not asleep. A smart merchandiser named Frank Seaman had been heading the Berliner Gramophone Co. fortunes but troubles befell that partnership and involved court contests ensue. Johnson's Victor Talking Machine Co. is flourishing and all Europe is involved in the recording business.



Recording greats (from left) Caruso, Schumann-Heink, Clement, Gallucurci, Calve, Dalmores, Tetrzzini, Martinelli, Destinn, Alda, Homer, Witherspoon, Eames, Sembrich, Whitehall, Bori, McCormack, De Luca, Gluck, Farrar, Ruffo, Scotti, Journet and Melba.

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5	<input type="checkbox"/> Five Office/Booths		\$5,400
	<input type="checkbox"/> Each additional Office/Booth.....	\$ 800	
Each office/booth is fully furnished and equipped with record and/or tape playback equipment, and telephone. Office/booth rental cost includes Company Registration Fee of \$400.			
B. OPEN BOOTHS RENTAL		TOTAL	
A	<input type="checkbox"/> 10' x 10'.....		\$1,250
B	<input type="checkbox"/> 15' x 10'.....		\$1,800
C	<input type="checkbox"/> 20' x 10'.....		\$2,400
E	<input type="checkbox"/> 30' x 10'.....		\$3,500
G	<input type="checkbox"/> 40' x 10'.....		\$4,400
I	<input type="checkbox"/> 50' x 10'.....	\$5,300	
	<input type="checkbox"/> Each additional 5' x 10' module.....	\$ 400	
Each booth is fully furnished. Booth rental cost includes Company Registration Fee of \$400.			
C. PARTICIPATING WITHOUT AN OFFICE OR BOOTH		TOTAL	
	<input type="checkbox"/> Registration Fee per Company.....		\$ 400
Name _____			
Title _____			
Company _____			
Street address _____			
City _____	State or Country _____	Zip _____	
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Beginnings of the Victor Talking Machine Company, 1900. Eldridge R. Johnson took over the Berliner operation and renamed it the Consolidated Talking Machine Co. His "Improved Gram-O-Phone" 7 inch-records shown in these catalogs appear to be from Berliner masters. Columbia (below) had experimented earlier with two-sided disks and began marketing them exclusively by the time this ad appeared in the Saturday Evening Post Oct. 21, 1908.



The EDISON PHONOGRAPH the choice of both Candidates



YOU can buy of any dealer in Edison Records, records made by the Republican and Democratic candidates for President. For the first time in the history of politics, two candidates for the highest office in the gift of the American people made Records for Phonographic use.

Recording presidential voices may have begun with Rutherford B. Hayes, but the 1908 campaign marked the first occasion for the phonograph's use as a polemical weapon. Advertisement from Saturday Evening Post, Sept. 26, 1908.



Photo of original "Nipper" painting as used by Emile Berliner, inventor of the disk phonograph, for the famous "His Masters Voice" trademark. Berliner saw a lithograph of the painting in a store window, recognized its advertising potential and registered it as his trademark at his earliest opportunity.

The Edison Gem, an early economy model designed for home use.



By 1909 Edison Standard phonographs such as these could play both the 4 min. "new" records and the 2 min. "old" ones. The cover protected the mechanism when not in use. The going price for this machine was \$30 including the flared horn.



Circa 1906, Edison with another improved version of his wax cylinder phonograph. Below, 1906-07. In the days of "house calls" August Strum sold black wax "records" (cylinders) and phonographs after working hours. His assistant drives the wagon for what in effect was perhaps history's first "one-stop."



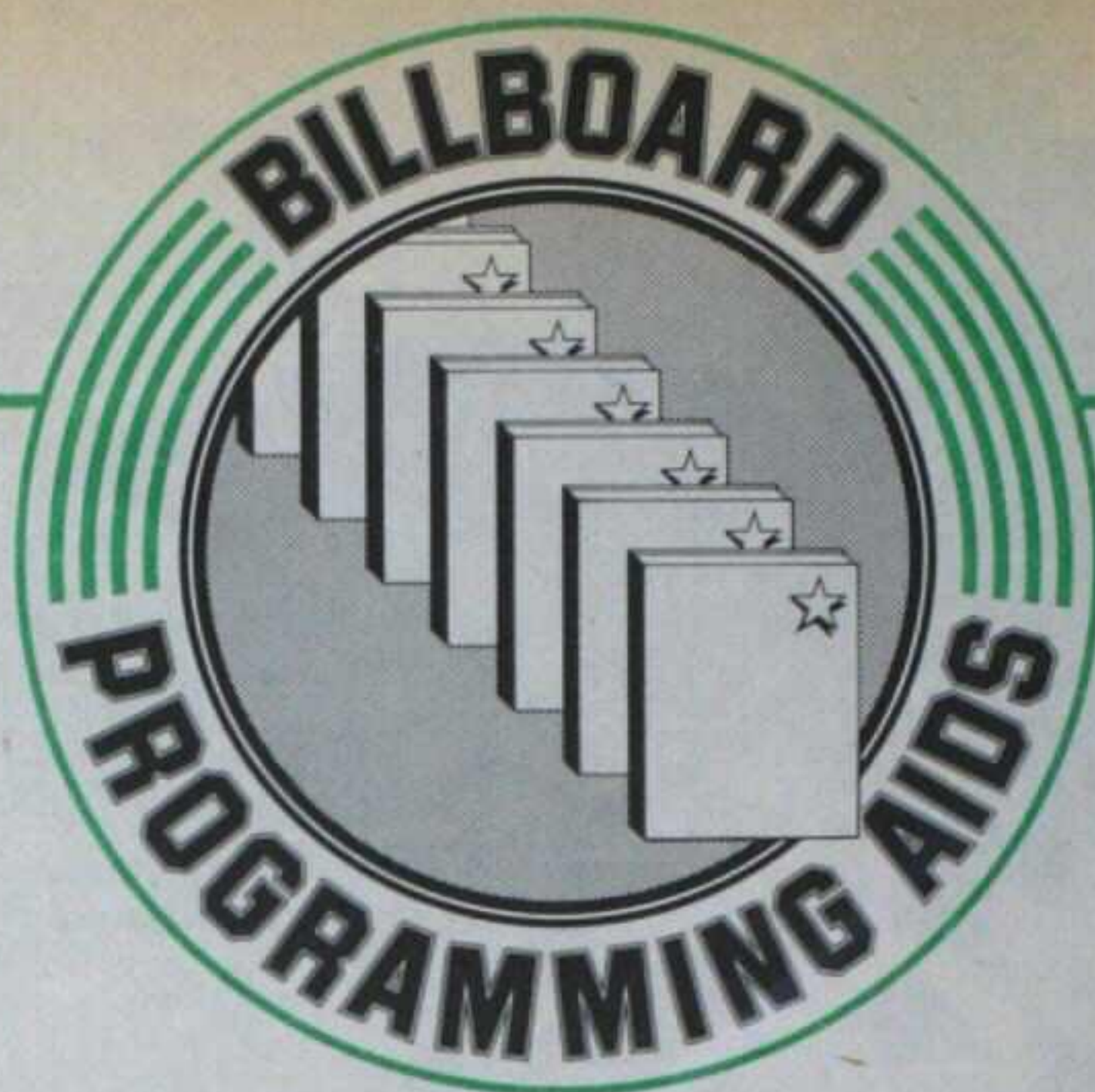


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ATTENTION RADIO PROGRAMMERS... AND EVERYONE INTERESTED IN MUSIC PAST AND PRESENT!

BILLBOARD'S PROGRAMMING AIDS PACKAGES, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors... they are essential for anyone involved in pop, country, soul, easy listening — all areas of music!

WHAT'S AVAILABLE?

NUMBER ONE RECORDS (any package listed with the number "1"):
A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

TOP TEN RECORDS (any package listed with the number "2"):
A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

TOP RECORDS OF THE YEAR (any package listed with the number "3"):
A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

POP SINGLES

A-1	Number One Pop Singles, 1941 through Present	\$40.00
A-2	Top Ten Pop Singles, 1947 through Present	40.00
A-3	Top Pop Singles of the Year, 1946 through Present	40.00

POP ALBUMS

B-1	Number One Pop Albums, 1947 to Present	40.00
B-2	Top Ten Pop Albums, August 1948 to Present	40.00
B-3	Top Pop Albums of the Year, 1956 to Present	20.00

COUNTRY SINGLES

C-1	Number One Country Singles, 1948 to Present	40.00
C-2	Top Ten Country Singles, 1948 to Present	40.00
C-3	Top Country Singles of the Year, 1946 to Present	40.00

COUNTRY ALBUMS

D-1	Number One Country Albums, 1964 to Present	15.00
D-2	Top Ten Country Albums, 1964 to Present	15.00
D-3	Top Country Albums of the Year, 1965 to Present	15.00

SOUL (RHYTHM & BLUES) SINGLES

E-1	Number One Soul Singles, 1948 to Present	40.00
E-2	Top Ten Soul Singles, 1948 to Present	40.00
E-3	Top Soul Singles of the Year, 1946 to Present	40.00

SOUL (RHYTHM & BLUES) ALBUMS

F-1	Number One Soul Albums, 1965 to Present	15.00
F-2	Top Ten Soul Albums, 1965 to Present	15.00
F-3	Top Soul Albums of the Year, 1966 to Present	15.00

EASY LISTENING SINGLES

G-1	Number One Easy Listening Singles, 1961 to Present	20.00
G-2	Top Ten Easy Listening Singles, 1961 to Present	20.00
G-3	Easy Listening Singles of the Year, 1966 to Present	20.00

CLASSICAL ALBUMS

H-1	Number One Classical Albums, 1969 to Present	10.00
H-2	Top Ten Classical Albums, 1969 to Present	10.00
H-3	Top Classical Albums of the Year, 1969 to Present	10.00

JAZZ ALBUMS

I-1	Number One Jazz Albums, 1969 to Present	10.00
I-2	Top Ten Jazz Albums, 1969 to Present	10.00
I-3	Top Jazz Albums of the Year, 1969 to Present	10.00

GOSPEL ALBUMS (SOUL GOSPEL)

K-1	Number One Gospel Albums, 1974 to Present	2.00/yr.
K-2	Top Gospel Albums, 1974 to Present	2.00/yr.
K-3	Top Gospel Albums of the Year, 1974 to Present	2.00/yr.

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J	Top 1000 Greatest Hits of All Time, 1956-1975	50.00
J-1	1976 Supplement to Top 1000 Greatest Hits	7.50

NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$2.00 each.

*Photo-copies of individual weekly charts are available as follows:
1 to 4 pages: \$1.50 per page, 5 or more pages: \$1.00 per page*

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T-1

MAY 21, 1977, BILLBOARD

A Billboard Spotlight



After 1906 no more outside horn phonographs were made by Eldridge Johnson, the producer of the "Victor" line. This internal horn console phonograph included ample record storage space in the base cabinets and a little styling with fluted corners.

Edison with U.S. Ambassador Choates, 1915, right, listening to new Diamond Disc phonograph, with wax disk masters seen in cans on shelf behind the inventor.



Paderewski making his first gramophone records at his home, in Switzerland in the year 1911.



MAY 21, 1977, BILLBOARD

Edison and his second wife, Mina, circa 1916, with the Army & Navy Model Phonograph in special packing case that anyone could ship to servicemen overseas for \$80. With them are the "Blue Devils," forerunners of the crack Green Berets special unit.



«Der kaiserliche Phonograph» (holländische Karikatur)

"And now the sword must decide!" A Dutch caricaturist depicts Kaiser Wilhelm recording a speech on an early cylinder machine in 1914. The "Kaiser-waltze" became a best seller during this period. Within weeks of the declaration of war in August 1914, a major part of the Gramophone Company Ltd.'s recording plant at Hayes, Middlesex, U.K., was largely turned over to making arms and ammunition.

1910s

Although the Columbia Phonograph Co. has been slugging it out with Edison with repertoire and improved technology moves, the decline of the cylinder is imminent and by 1910 the company announces it will go completely to disk. Edison makes one last attempt with his Blue Amberol cylinder that plays "3,000 times without wear." Even when Edison debuts his disk player in 1913, he is determined to supply the demand for cylinders that exist, especially in the South. He does, until the very end when he leaves the business in 1929. It can be noted that the cylinder continues to flourish in Europe through Pathe Freres. But even in Europe the disk takes hold with such notable entries as the Neophone with innovations that included 20-inch diameter disks which play from eight to 10 minutes per (single) side. Pathe Freres finally switches its emphasis to disks and ingeniously supplies adaptors so that the Pathe Freres up and down groove records could be played on the Gramophone back and forth lateral machines. The Pathephone sells for from \$8 to \$200 depending on models. However, the Germans have already made inroads. The Odeon four double-sided Tchaikovsky album paves the way for extended works. Meanwhile, World War I is stirring and America will be joined by Russia, France, England and also Japan and Italy; but for now American record companies are dance crazy. More and more phonograph brands appear. Aeolian's Granduola. Then Brunswick-Balke-Collender in 1916. From 1912 when only Victor, Columbia and Edison were active, there are 46 manufacturers in 1916. Nor is progress limited to machinery. In 1917, Victor discovers jazz, only it is called "jass" and a whole new period is unfolding.



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Spectacular

**"THE 100TH ANNIVERSARY
OF RECORDED MUSIC"**

*2 Hours, Live on NBC-TV
December 1977*

1910s



Not even an euphemism for black music is this series of "coon" music. Later, of course, terms such as "race" and "sepia" were used.



The Pathe Actuelle Classique show here was the most elegant machine of its era made in France. Pathe also pioneered in vertical cut records in Europe and used a wide diamond stylus on 14 inch diameter records to get greater playing time.



Pre-revolutionary Russia proved to be one of the biggest export markets for the British-based Gramophone Company Ltd., the firm which was the forerunner of today's EMI organization. One of the Russian subsidiary's artists was Leo Tolstoy who read some of his prose for the gramophone in four languages. A key figure in Russia was Frederick Tyler who combined the duties there of shop-keeper, mechanic, impresario and producer—as well as being British Consul there. Picture shows the imposing Gramophone Company premises in St. Petersburg.



Founding of an empire. By 1907, the Gramophone Company Ltd.'s plant in Germany could no longer handle the fast-growing demand for recordings so the U.K. company built a factory at Hayes, Middlesex, a few miles from London. The new plant was formally opened by famed singer Dame Nellie Melba and the first sod on the site was turned by tenor Edward Lloyd, one of the company's leading artists.



Brunswick-Balke-Collender of Dubuque, Iowa, entered the mushrooming phonograph business in 1916 and started producing records three years later. Their period cabinet with a flat top was all the rage in the early 20's. By 1925 Brunswick and General Electric teamed up to produce the first all-electric phonograph. On right, a recording session: Russia's greatest operatic singer Fyodor Chaliapin (1913).

MAY 21, 1977 BILLBOARD



Morale-boosters during the Great War of 1914-1918. Picture shows (front, left to right) top vaudeville performers Alfred Lester, Violet Lorraine and George Robey ("The Prime Minister Of Mirth") recording a comedy number for British troops during a session in the studios of the Gramophone Company Ltd. in London. During the war, the company's plant at Hayes, Middlesex, produced military hardware as well as recorded product.

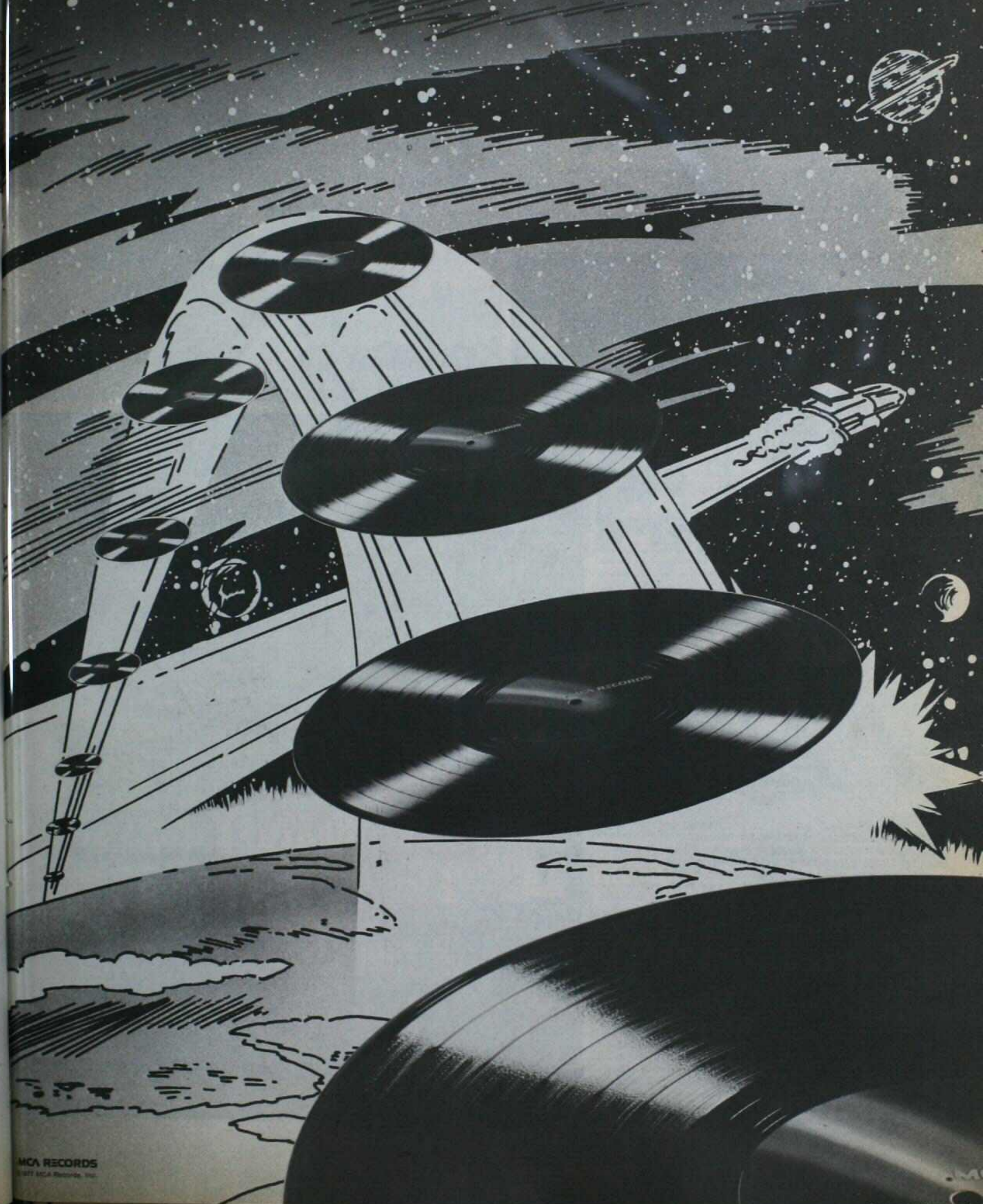
A 1915 Victor, Model 4.



The Original Dixieland "Jass" Band. Victor released the first jazz record March 5, 1917, after Columbia failed to see the group's potential.

MCA FUTURE

MCA RECORDS LOOKING AHEAD PREPARING FOR 1978, 1979, 1980, 1981, 1982, 1983



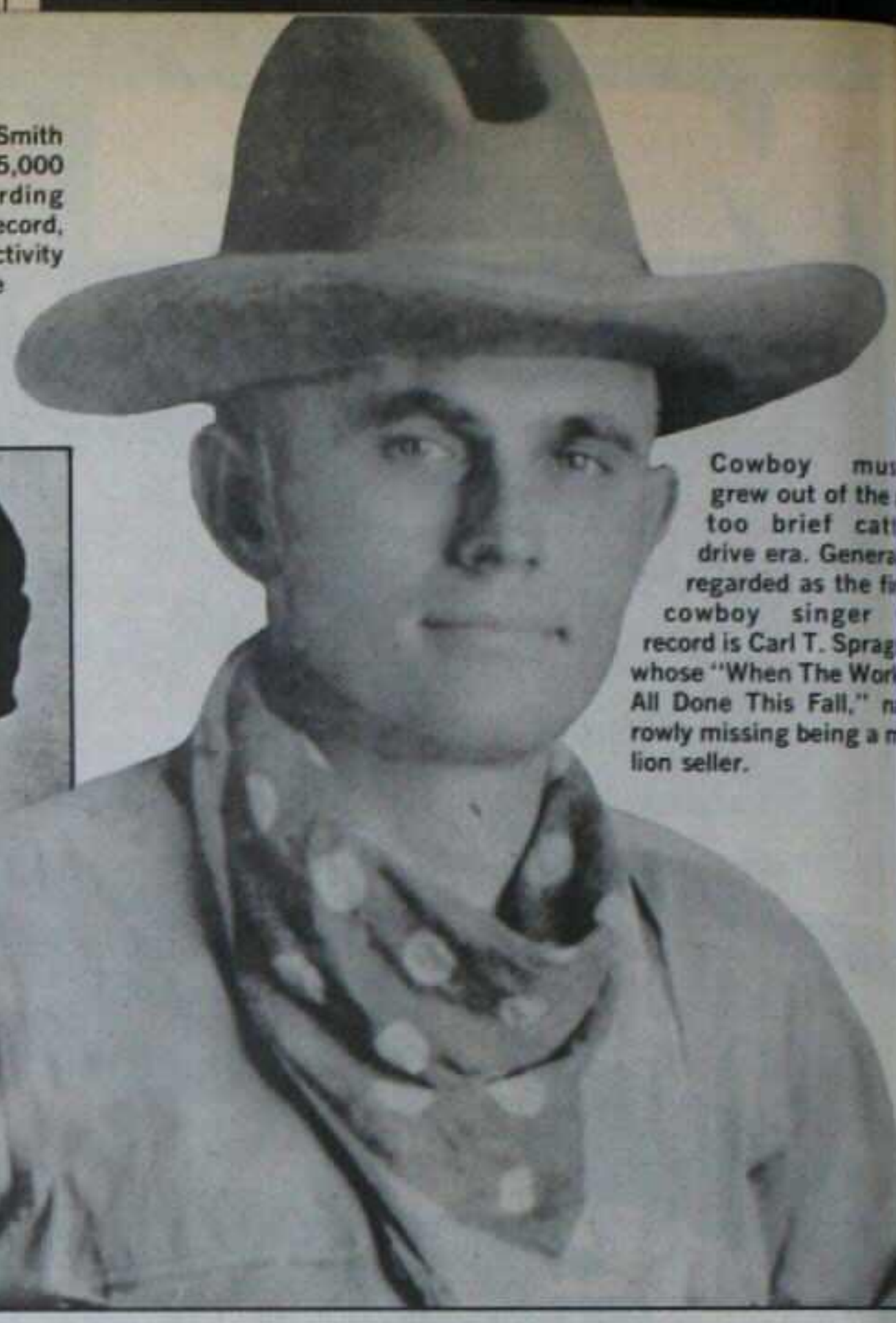
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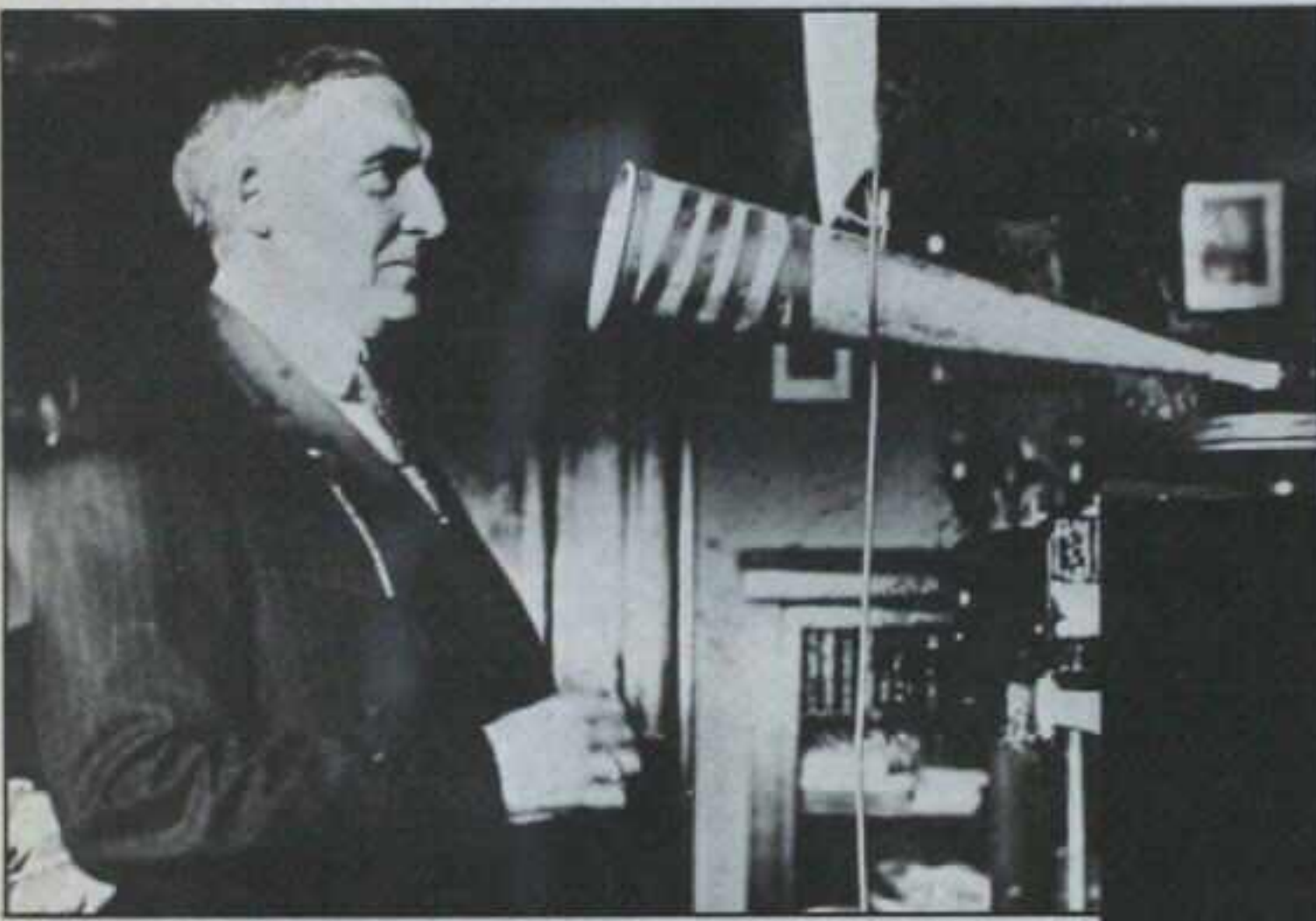


They told Ralph Peer they were just a bunch of "Virginia hillbillies," and the name caught on as a descriptive term for a whole music genre—"hillbilly" music. The Al Hopkins group (from left) Hopkins, Joe Hopkins, Elvia Alderman, John Rector, Uncle Am Stuart, Fiddlin' John Carson.

Trailblazer blues singer Mamie Smith (below). Her Okeh sales of 75,000 copies a month after recording "Crazy Blues," the first blues record, encouraged more recording activity in "race" records, as they were called.



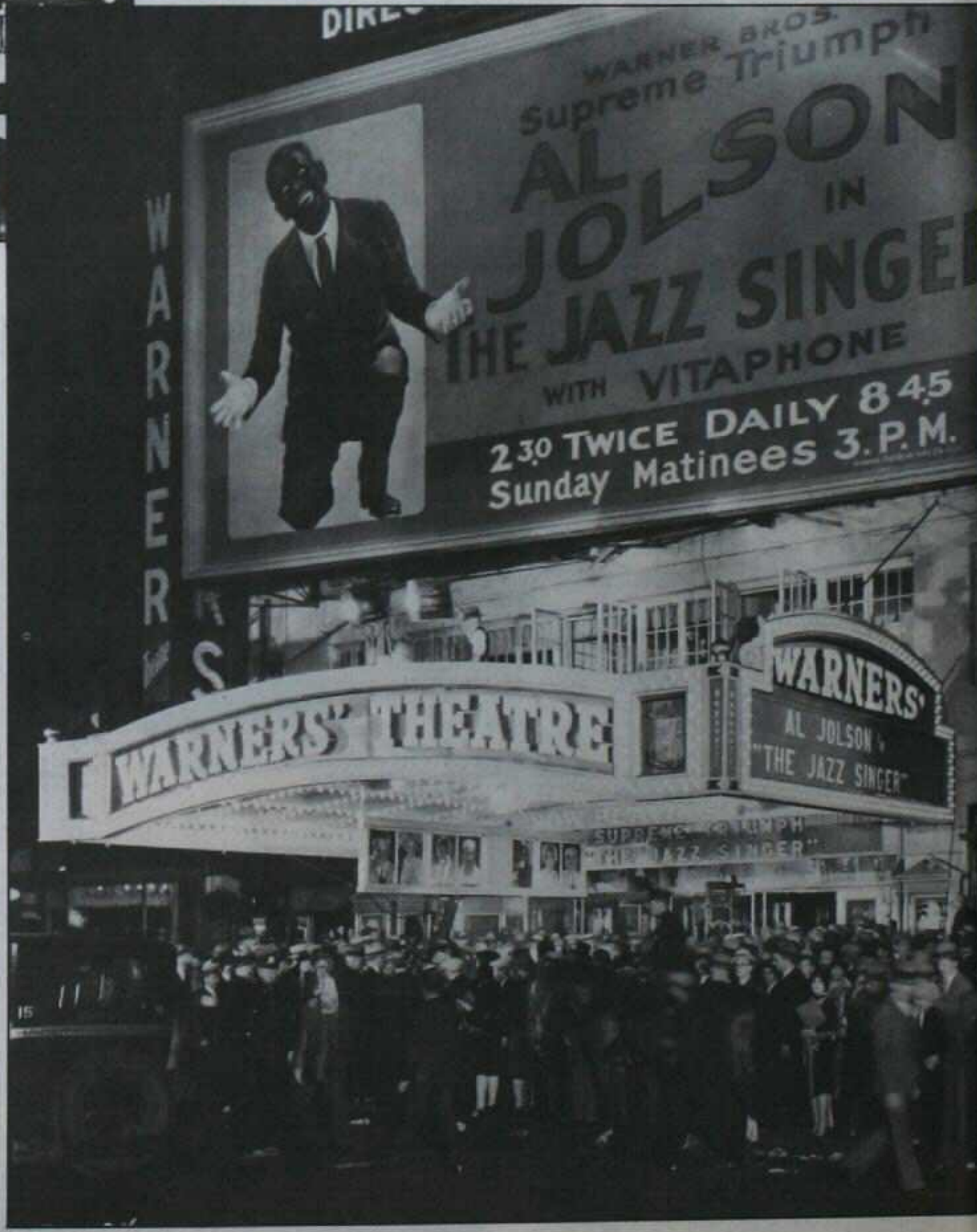
Cowboy music grew out of the too brief cat drive era. Generally regarded as the first cowboy singer, Sprague's record is Carl T. Sprague whose "When The Work Is All Done This Fall," narrowly missing being a million seller.



An historic movie (right) in terms of Al Jolson's surging popularity and the technology it represented in using the Vitaphone sound recording disk. Russian born Asa Yoelson bridged the blackface minstrel to vaudeville to '20s jazz age eras through his influence (he died Oct. 23, 1950) remained heavily identified with the century's second decade. President Warren G. Harding confidently (above) confronts the horn, early 1920s.

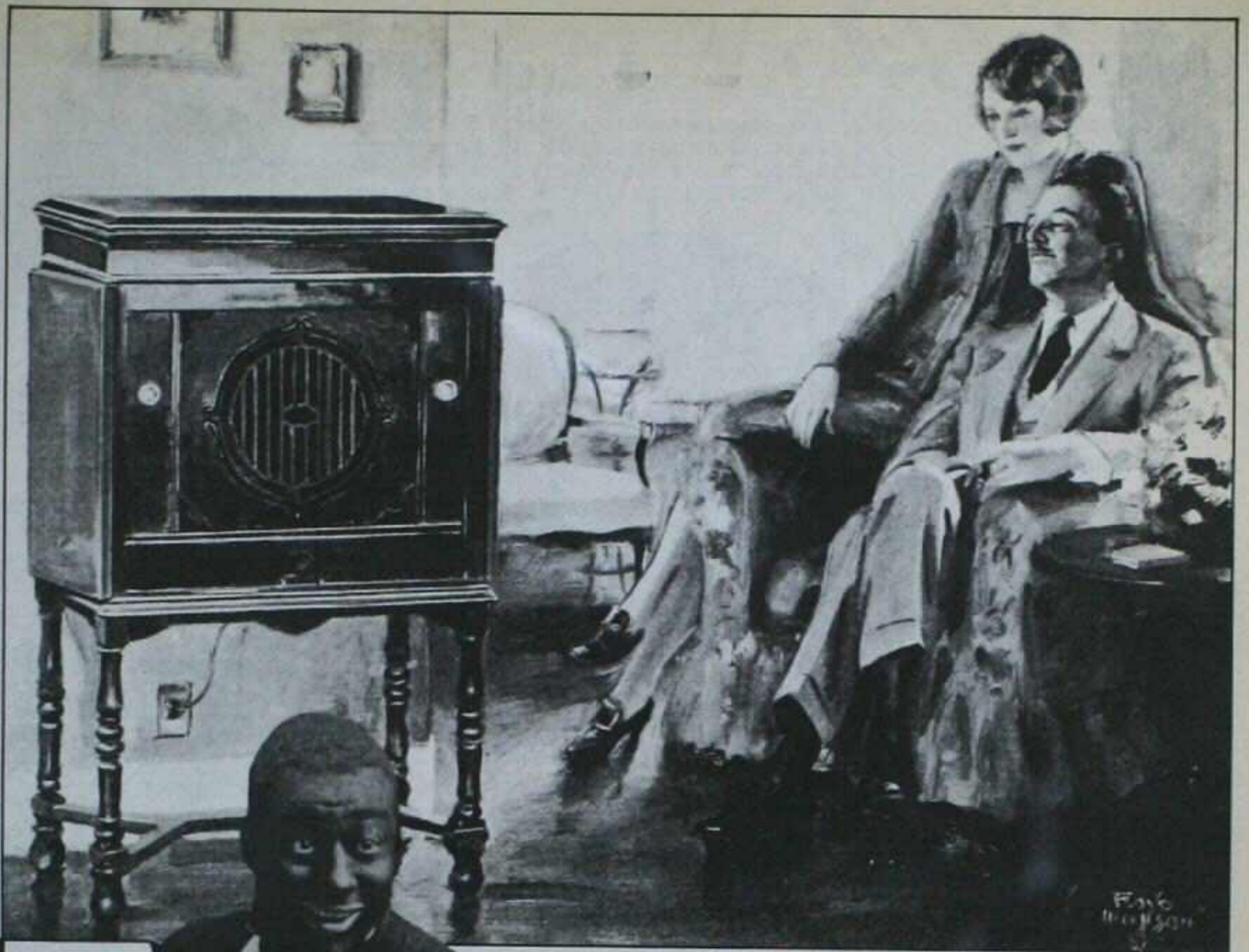
1920s

The "roaring twenties" but you have to make your own bathtub gin because on Oct. 28, 1920 the Volstead Act declares that anything with a half an ounce of alcohol is prohibited; President Wilson vetoes the bill but in vain. Caruso is making his last recordings but Toscanini is making his first. Serious intellectuals are adding their voices and Columbia's edited "Eroica" is called a ripoff. There is trouble on the horizon. It is the age of short skirts; women need to reach the brakes on the horseless carriages, and radio is becoming popular—two threats, cars and radios. Columbia, dating back to 1889, goes into receivership. Radio, being electrical, casts a long shadow. Thus, Lionel Guest's and H. O. Merriman's experiment in electrical recording in a London garage takes on importance. The year 1925 is pivotal. Both Columbia, revitalized by connections with its European counterpart, and Victor decide to go electrical. It is hush, hush. The fear is that news might leak and ruin any chances of selling off the old acoustic recordings before new electrical ones are available. Developments are afoot in other areas; Victor has acquired the exponential-horn speaker from Bell. Then Brunswick springs its Panatrope surprise. The hardware people are having a '20s ball but much is happening in software too. The blues is discovered with Mamie then Bessie Smith. Recording companies go into the hinterlands advertising for talent. Ralph Peer discovers the Carter Family and Jimmie Rodgers in Bristol, Tenn. Vernon Dalhart tries a "hillbilly" tune, "The Prisoner's Song" and nationalizes country music. Foreshadowing another phase of the recorded sound business the movie "Jazz Singer" with sound from the Vitaphone disk heralds in another era.



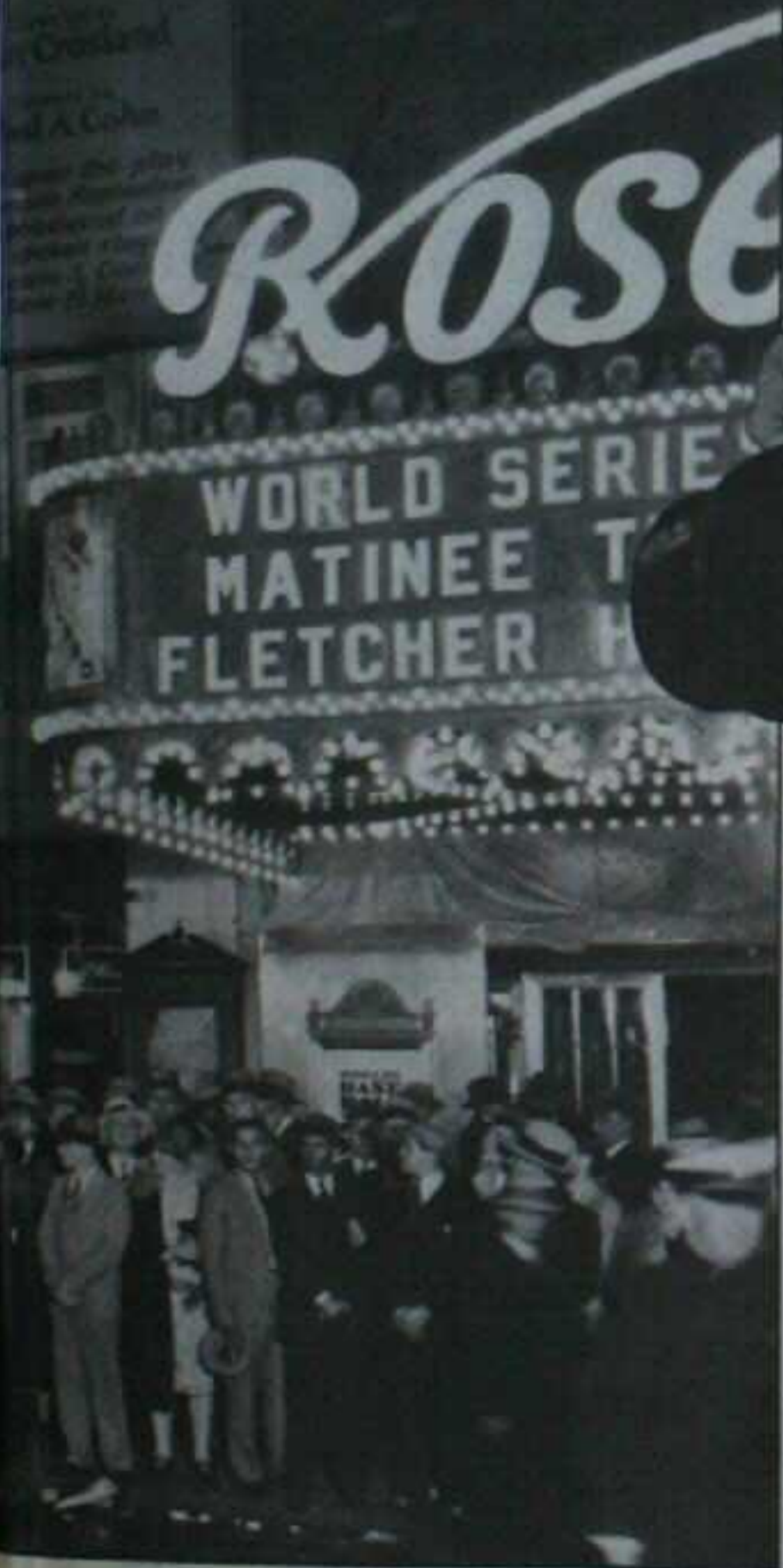


Samantha Bungarner and Eva Davis



Eva Davis and Samantha Bungarner above, the first women to make country music records. Sheet music cover for one of Bert Williams' last recordings in 1921, right.

The Burnswick Panatrope "all electric" phonograph was a startling innovation in the mid '20s when the big changeover from acoustical to electrical recording was facilitated by new phonographs. Dealers were told in the ad copy accompanying this picture that full color consumer magazine advertisements would help boost the introduction of the unit.



Now!
40 Minutes of Music
on a
Single Record

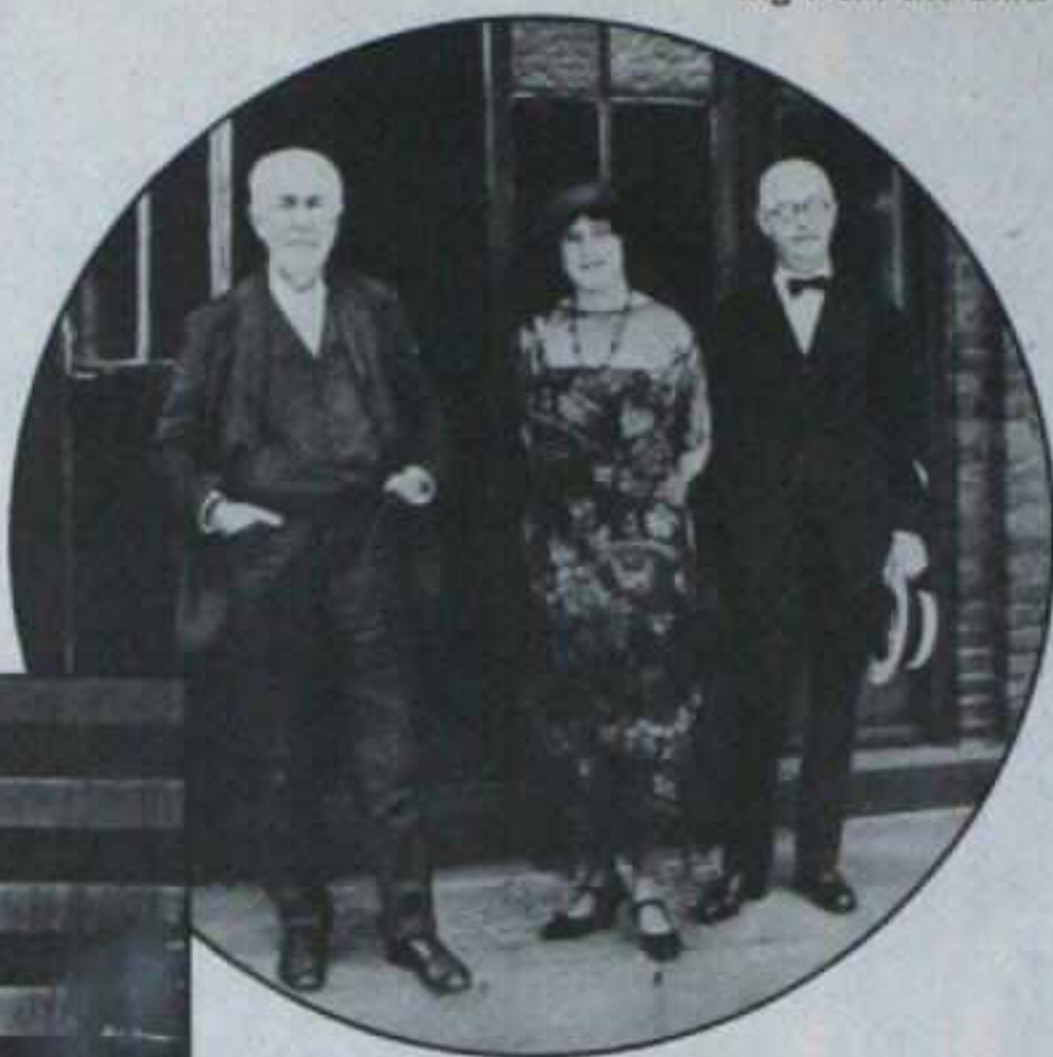
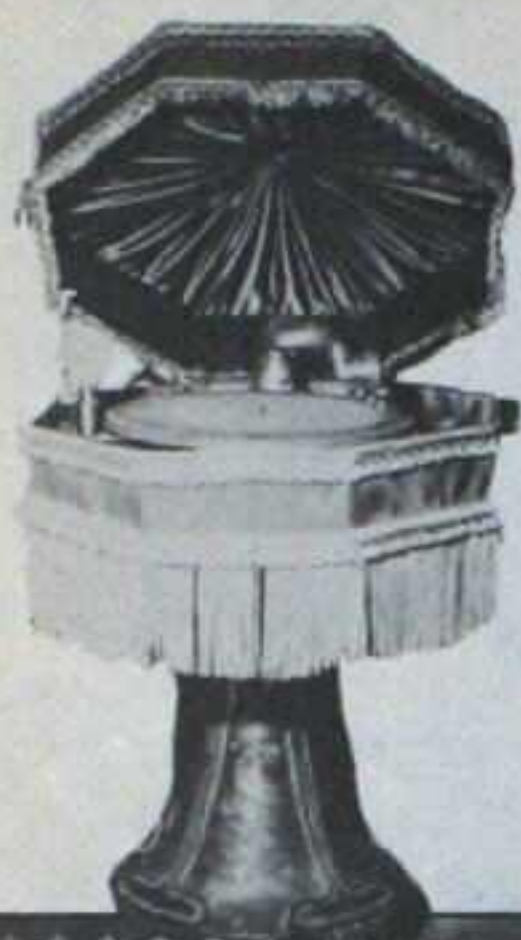
The Latest Achievement of
Thomas A. Edison
creator of the phonograph.

The "talkies" led to Rudolph Valentino's career downfall but even today it's reported young girls bring flowers to his grave site. The 1/4-inch thickness of Edison's records, by now called Diamond Discs, made album production a questionable proposition. Instead he introduced a long-play record in 1926 which played at normal speed but used extra-fine grooving. He was able to squeeze 20 minutes on one side of a 12 inch record, but the sound quality was poor and the project was quickly abandoned.

1920s



Lampshade phonograph combines two of Edison's most notable inventions, the lamp bulb and the phonograph. As a relic recalling the lacy fringes of the '20s and '30s, it also used electric current to drive the disk motor as evidenced by the wound-up line cord hanging from the unit.



Edison with Anna Case, 1925, Metropolitan Opera soprano and Walter Miller, head of the recording dept. of T.A. Edison Inc. Edison and his wife in Washington, Oct. 28, 1928, receiving a Congressional Medal for his many inventions.



Okeh catalog cover, 1926. One of the first country artists to drink himself to death, Charlie Poole (above), with his North Carolina Ramblers, early country string band group.



Breakthrough of electrical recording process with musicians approximating concert positions (above) while movie great Charlie Chaplin (right) guest conducts in an acoustic session of the period.



Scene commemorating the historic Bristol, Tenn. recording in 1927 (from left) Ralph Peer, Maybelle Carter, Jimmie Rodgers, Sara Carter and A.P. Carter. Known as the "Empress of the Blues," Bessie Smith (right), truly opened up blues recordings. Her "Down Hearted Blues" sold 780,000 copies in less than six months, leading to a 1923 contract negotiated Frank Walker's department at Columbia that called for 12 records in a year at \$125 a usable side with a \$1,500 guarantee and renewal option for 12 more at \$150.

First country million-seller? Often claimed in this category is Vernon Dalhart's "The Prisoner's Song/The Wreck Of The Old 97." The former light-opera singer (right) is credited with nationalizing country music with the recording in 1924. A group of Polish mountaineers led by fiddler Karol Stoch (2d from left) who recorded for Victor and Columbia from 1927-28. The Fisk Singers date to 1871 and performed race spirituals before royalty in Europe.



Some have said that Ethel Waters (right) may have been more influential than Bessie Smith or even Louis Armstrong. She started recording in the '20s on the black owned Swan label but her fame spread quickly (the Cotton Club in Harlem, "Africana" on Broadway in 1927, appearances in films and finally as Beulah on tv).





Thomas Edison

This is the man who
gave birth to recorded sound.

RCA
Records



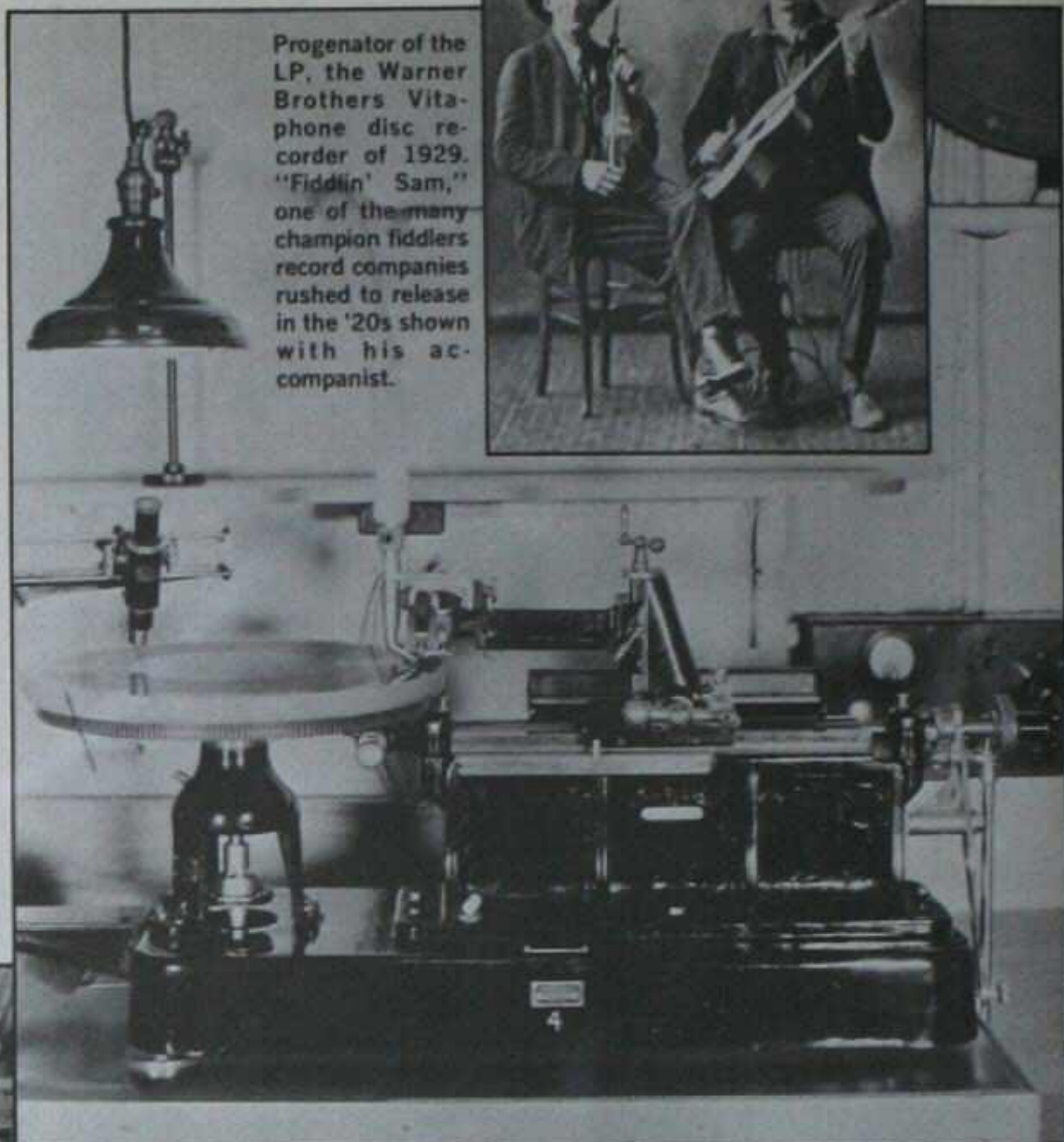
This is the company that
brought it to millions.

We are happy to be a part of the 100th anniversary
of recorded sound and proud to celebrate
our 75th anniversary of sound recording...
together.

RCA Records

1920s

The Orthophonic Victrola of 1928 with an acoustic system designed by Bell Labs the match the newly introduced electrical recordings. Below, the Light Crust Dough Boys, an amalgamation of many music styles, country, jazz, blues and Mexican, who were among the leaders of western swing.



Progenator of the LP, the Warner Brothers Vitaphone disc recorder of 1929. "Fiddlin' Sam," one of the many champion fiddlers record companies rushed to release in the '20s shown with his accompanist.



A Billboard Spotlight

MAY 21, 1977, BILLBOARD

Kapp's Imperial Talking Machine Shop, 2308 W. Madison, Chicago, opened in June, 1921. Texas fiddler, Eck Robertson, considered the first folk music performer to be recorded with his "Sally Goodin'K" and "Arkansasa Traveler" by Victor in 1922.



Henry Whitter (standing), one of the earliest country performers to record.



Biggest male blues star of the decade (top). Blind Lemon Jefferson of Dallas, whose 1928 birthday was the occasion for a special Paramount souvenir label. The photo is the only one of Jefferson to have survived. The Rev. J.O. Hanes was the only white country performer to receive his own picture label in the 1920s. This rare item was released in 1927. The Coue record, released with a special label as Columbia A-3841.



Fed Lewis recorded for Columbia from 1919 to 1934. In 1928 his records began appearing on a special silver picture label. The souvenir sleeve is from around the same time. Often called "Mother of the blues," Ma Rainey (above) she entertained widely throughout the South principally, traveling first with her husband, Will, as Rainey and Rainey, "The Assassinator of the Blues." Among today's blues fans, Ma Rainey may be rivalled only by Bessie Smith.



New! SR101 Series 2 Plus: Plus foldback. Plus stereo.

We call it the SR connection. It's a simple 11-pin jack that allows you to link the new Shure SR101 Series 2 Console to one or more SR110 Monitor Mixers. Yet, simple as it sounds, this connection creates a whole new dimension of sound system flexibility.

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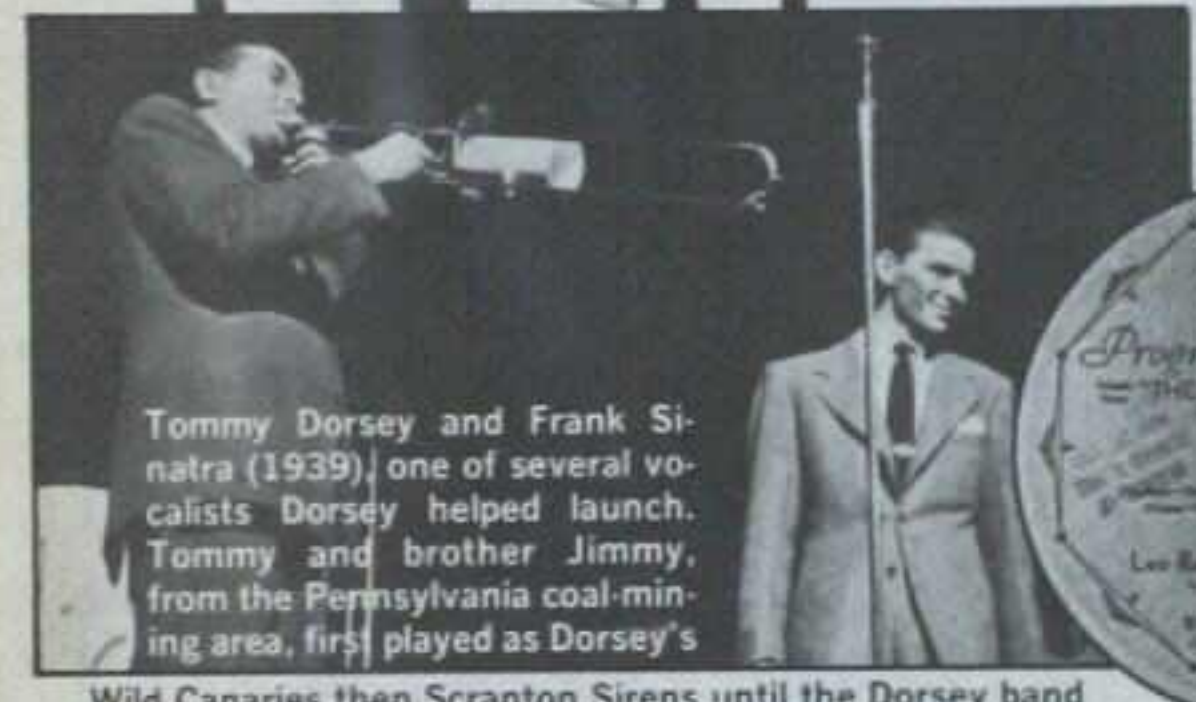


Younger brother of Bing, Bob Crosby looks sharp and he worked hard to make his Dixieland style orchestra popular. Legendary songwriter duo Oscar Hammerstein and Richard Rodgers (right). Crooner Rudy Vallee did a lot to keep Victor afloat during the worst days of the depression. Some of his music could also be heard on his own label which pressed one-sided records on coated cardboard that sold for 15c. This 1931 item (large circle) featured Vallee's picture on the back. Changer mechanism from a Capehart phonograph that could mix 10-inch and 12-inch disks and flop them over as well. Phonographs such as these helped the record business out of the Depression doldrums. Lower circle: Victor's special 12-inch Paul Whiteman disk of 1932 with art laminated.

Often overlooked for his skill as a pianist and singer because of his popular songwriting (examples "Ain't Misbehavin'" and "Honeysuckle Rose"), Fats Waller (below) and his group, His Rhythm, formed in 1934. The "I Can't Get Started" trumpet great Bunny Berigan (third circle) got his start in the early '30s with several bands, Hal Kemp, Dorsey Brothers, Rudy Vallee then Benny Goodman and finally Tommy Dorsey in 1937 where his take-off solo is so memorable in "Marie." The Allen Brothers country duo (below) once threatened to sue Columbia because one of its recordings was listed "race."



Country comedy, vaudeville, religious songs and fancy banjo playing shot Uncle Dave Macon (right) to "Grand Ole Opry" prominence.



Tommy Dorsey and Frank Sinatra (1939) one of several vocalists Dorsey helped launch. Tommy and brother Jimmy, from the Pennsylvania coal-mining area, first played as Dorsey's Wild Canaries then Scranton Sirens until the Dorsey band was formed in 1934. Tommy left the band a year later but the brothers were rejoined in 1953.



Victor (left) tried another long playing record in 1931, but met with little better success than Edison had. Patsy Montana (real Ruby Blevins), pioneering woman singer in country music (above), whose "I Want To Be A Cowboy's Sweetheart," is often claimed as the first million seller by a female country performer. A professional bandleader as of 1930, Ozzie Nelson and Harriet (Hilliard before their marriage in '35) developed a patter duet style in the period. Later the parents of pop star Rick Nelson became tv performers. The Andrews Sisters' "Bei Mir Bist du Schoen" was hummed and sung by an entire nation.



1930s

Franklin Delano Roosevelt is promising to pull America out of the disastrous Depression, an economic calamity which is threatening the recording business with extinction. From 100 million units annually a decade ago, prospects are for no more than 10 million recordings. However, there is a bright note. With millions unemployed and soup lines stretching for blocks, the jukebox is catching hold. Huge companies are in the making: Gramophone Co. and Columbia Graphophone merge to form EMI; Jack and Dave Kapp pump new life into U.S. recording business as Decca is born. There is heavy foreign influence. For the first time, reviews appear mentioning labels such as Fonotopia, English National Gramophone Society and Odeon. RCA tries a 33 1/2 r.p.m. that fizzles. The piezo-electric pickup cartridge appears. In Germany, I. G. Farben develops coated tape. Both Sears and Montgomery Ward have labels. "High fidelity" is a new term. Needles are improving (such items as cactus, thorn, fiber give way to the Walco sapphire). Unlike in America, gramophone societies are sprouting up in several countries, often sponsoring recordings. But RCA's Thomas Joyce does form a society and 150,000 players are distributed in the first year. The Depression doldrums are waning. CBS purchases control of American Record Co. and the Columbia label is revitalized. The Capehart changer is the "Steinway of phonographs." Acts that had been held back from recording are now busy. More and more technology—the first experimental FM stations are broadcasting. The dawn, however, of another threat to recording is at hand—U.S. exhibition of television at the New York World's Fair.



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Half way back in the First Hundred Years of Recorded Sound, stages at what is now The Burbank Studios were recording some of the very first sounds of "the talkies." Then, like today, was a challenging, creative time as the tools of advancing technology became accessible to creative genius.

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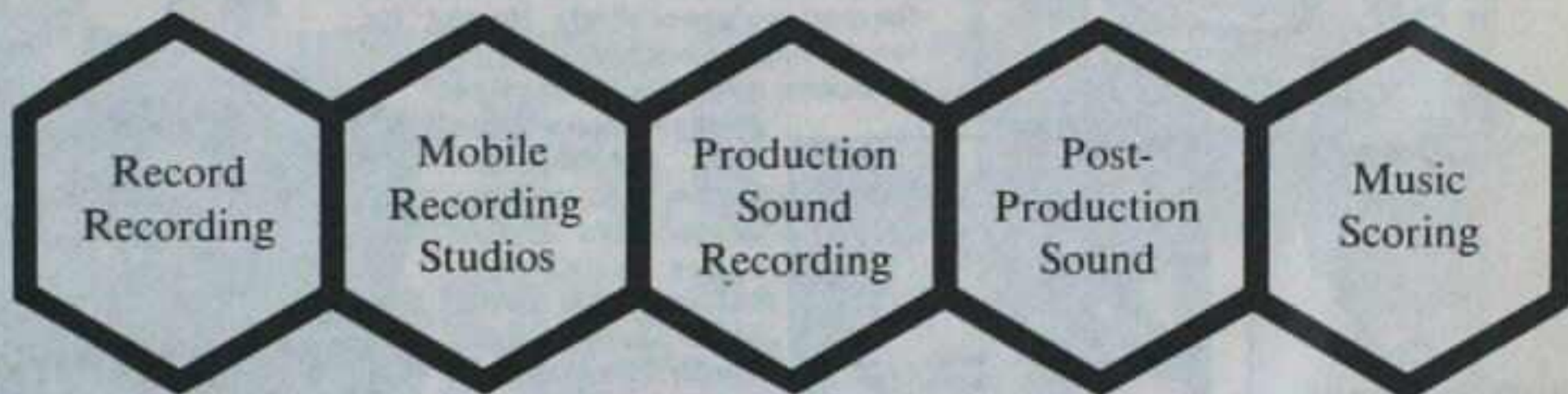
What we would like you to keep in mind is this: If you are recording sounds for records today, it is likely you are now or soon will be recording sounds in film and video tape.

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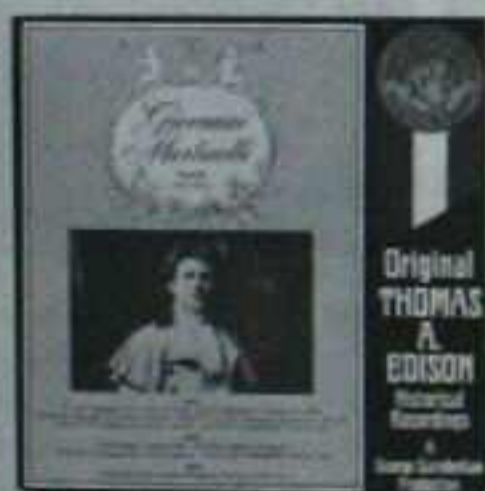
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| <input type="checkbox"/> 591 The Shadow | <input type="checkbox"/> 619 Nick Carter | <input type="checkbox"/> 701 Ken Murray's Blackouts | <input type="checkbox"/> 733 Maggie/Jiggs | <input type="checkbox"/> 643 Mae West | <input type="checkbox"/> 668 African Queen, Bogart |
| <input type="checkbox"/> 592 Sgt. Preston/Yuken | <input type="checkbox"/> 620 The Great Gilderleeve | <input type="checkbox"/> 702 Mary Pickford | <input type="checkbox"/> 735 Burns & Allen 1937 | <input type="checkbox"/> 644 Tarzan | <input type="checkbox"/> 669 The Fat Man |
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| <input type="checkbox"/> 594 Captain Midnight | <input type="checkbox"/> 622 Lassie | <input type="checkbox"/> 706 Harry S. Truman | <input type="checkbox"/> 629 Red Ryder | <input type="checkbox"/> 651 Cracker Jack, Sousa Marches | <input type="checkbox"/> 672 Box 13, Alan Ladd |
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| <input type="checkbox"/> 603 Jack Armstrong | <input type="checkbox"/> 626 Don Winslow The Navy | <input type="checkbox"/> 709 The Mills Brothers | <input type="checkbox"/> 632 Judy Garland | <input type="checkbox"/> 654 Sreetcar Desire — Brando | <input type="checkbox"/> 676 Hopalong Cassidy |
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| <input type="checkbox"/> 607 The Green Hornet | <input type="checkbox"/> 681 Last Houdini Seance | <input type="checkbox"/> 716 V.J. Day-World War II Ends | | | |
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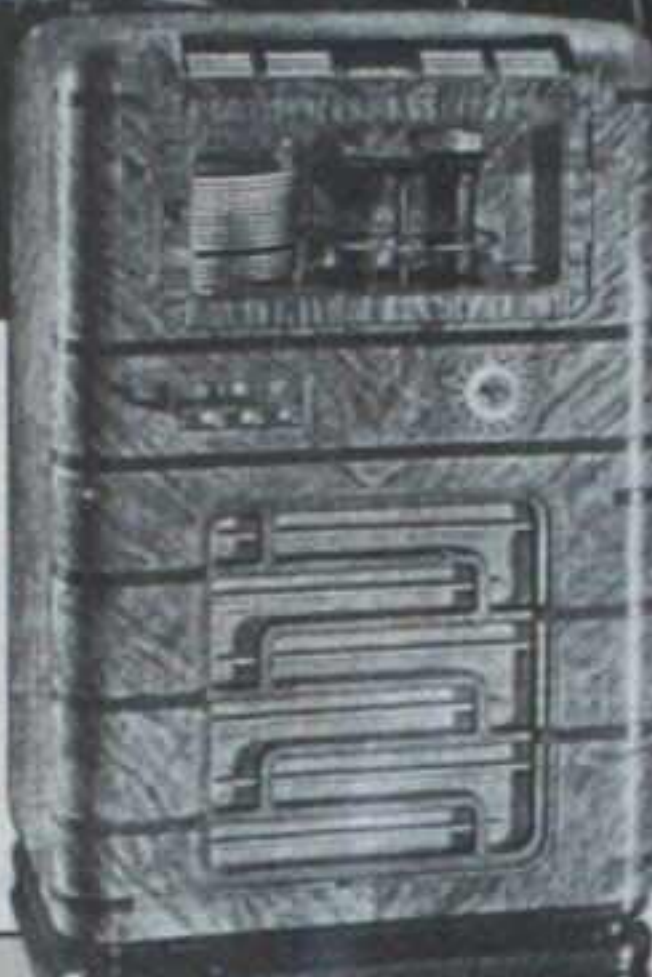
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1930s

A Billboard Spotlight



Jukebox music kept '30s people happy with low cost fun.



Western swing band legends are represented here (from left) Leon McAuliffe, Everett Story (trumpet), Charles Laughton (trumpet), Joe Ferguson (trumpet), Zeb McNally (saxophone), Jesse Ashlock (violin), Bob Wills (violin), Gene Autry, Sleepy Johnson, Tommy Duncan, Eldon Shamblin (guitar), O.W. Mayo and Al Stricklin (piano) in Texarkana in the late '30s. One of the most famous early partnerships in blues, Leroy Carr and Scrapper Blackwell (above right), who was part Cherokee and named Francis Hillman Blackwell. Hooked on food and maybe the most profane of all late '20s and '30s female singers, Mildred Bailey (left).



Musicians loved her. Two of her proteges were Alton "Al" Rinker, her brother, and as Dave Dexter puts it, "a heavy drinking, hell-raising girl-chaser named Bing Crosby." She talked Paul Whiteman into hiring both. For all immense talent, she never attained the stature of her '30s contemporaries, Ruth Etting, Frances Langford, Jane Froman, Ethel Merman, Ethel Shutta, or Kate Smith, who outweighed her by "plenty" Dave Dexter says, if Bailey's poor luck is to be blamed on her obesity. Opposite left: Some could say she brought the "field holler" to show business so powerful was Sophie Tucker's voice.



Pioneers of the smooth and mellow quartet vocalizing, the Ink Spots (above).

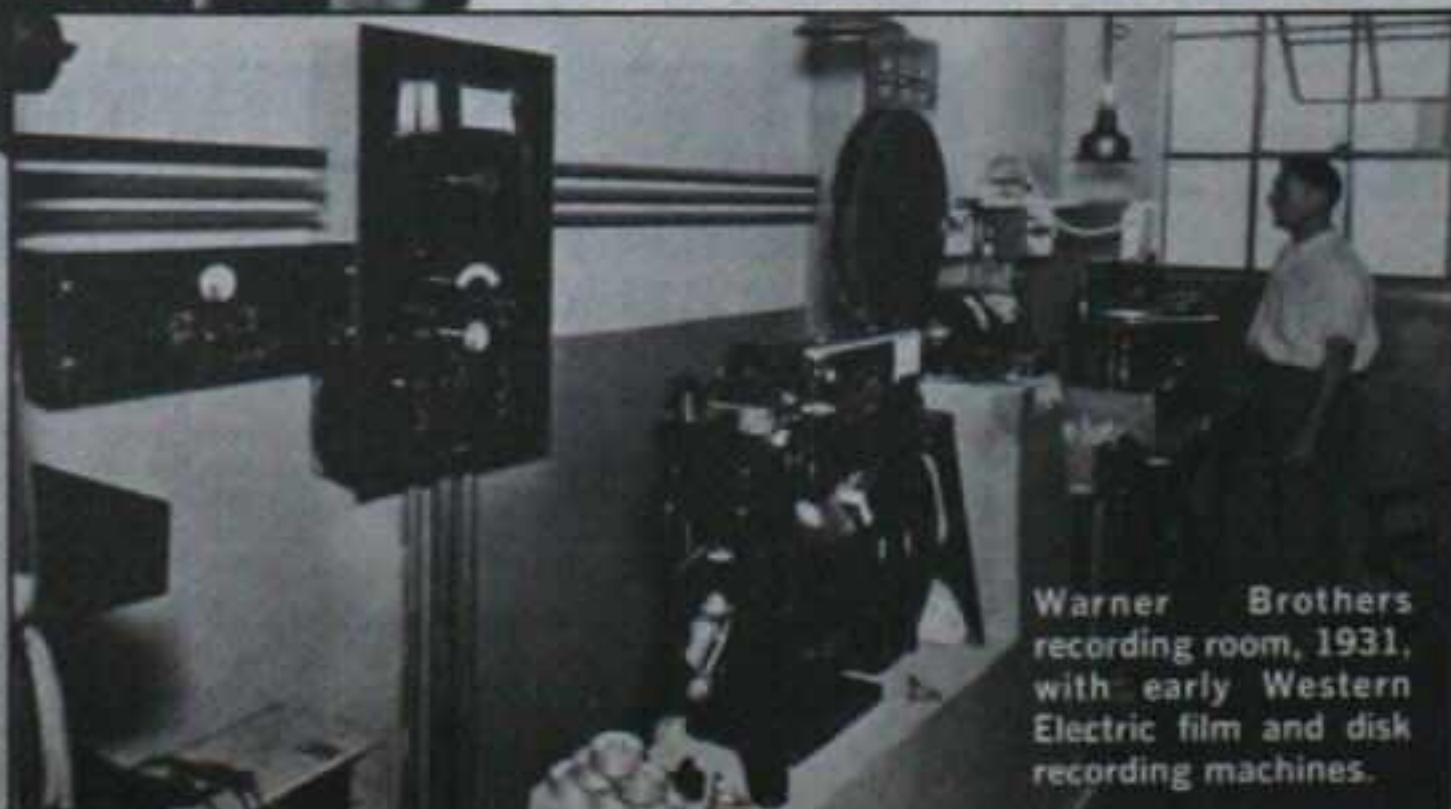


Guy Lombardo (at piano) with his three brothers (from left) Lebert, Carmen and Victor.

MAY 21, 1977, BILLBOARD



One of several big band era leaders who changed styles, Artie Shaw first tried a more subtle string quartet based orchestra until switching to more standard personnel with arrangements by Jerry Gray and became famous for swing band show tune styling.



Warner Brothers recording room, 1931, with early Western Electric film and disk recording machines.

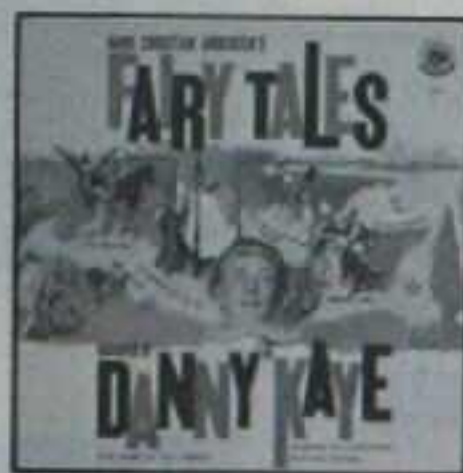


Triple threat, singer, songwriter and mandolin player, Bill Monroe (lower right) with brother, Charlie. Directly above, Big Bill Broonzy, who sang for blacks in the '30s and for whites in the '50s. The original Mills Brothers (tall picture). Tampa Red (above) who epitomized bottleneck blues guitar. Here is shirtsleeves recording, Cab Calloway looks nothing like the strutting white tails he wore on stage.

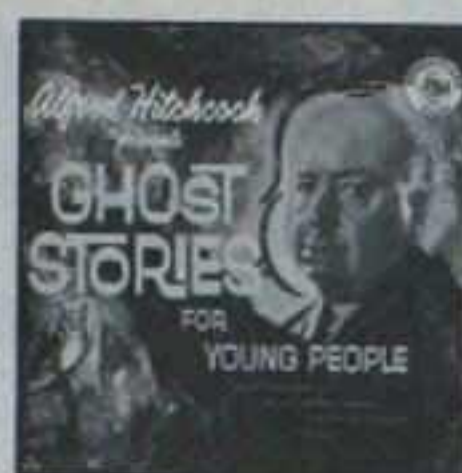
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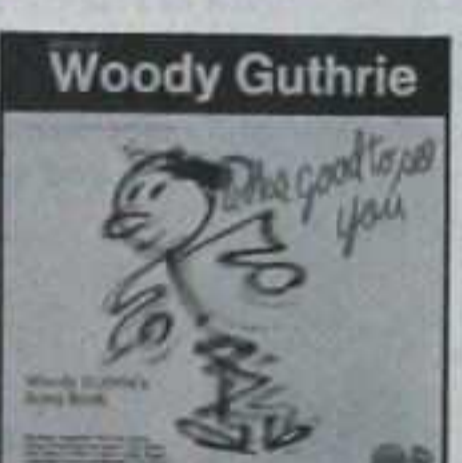
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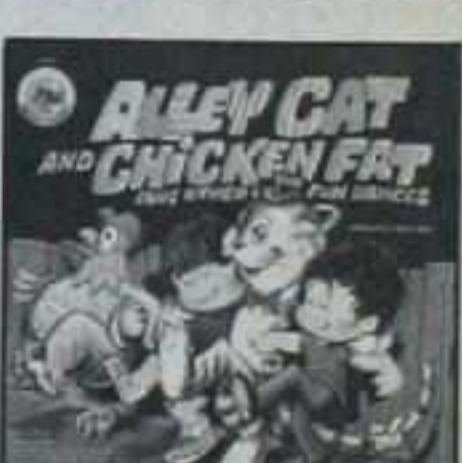
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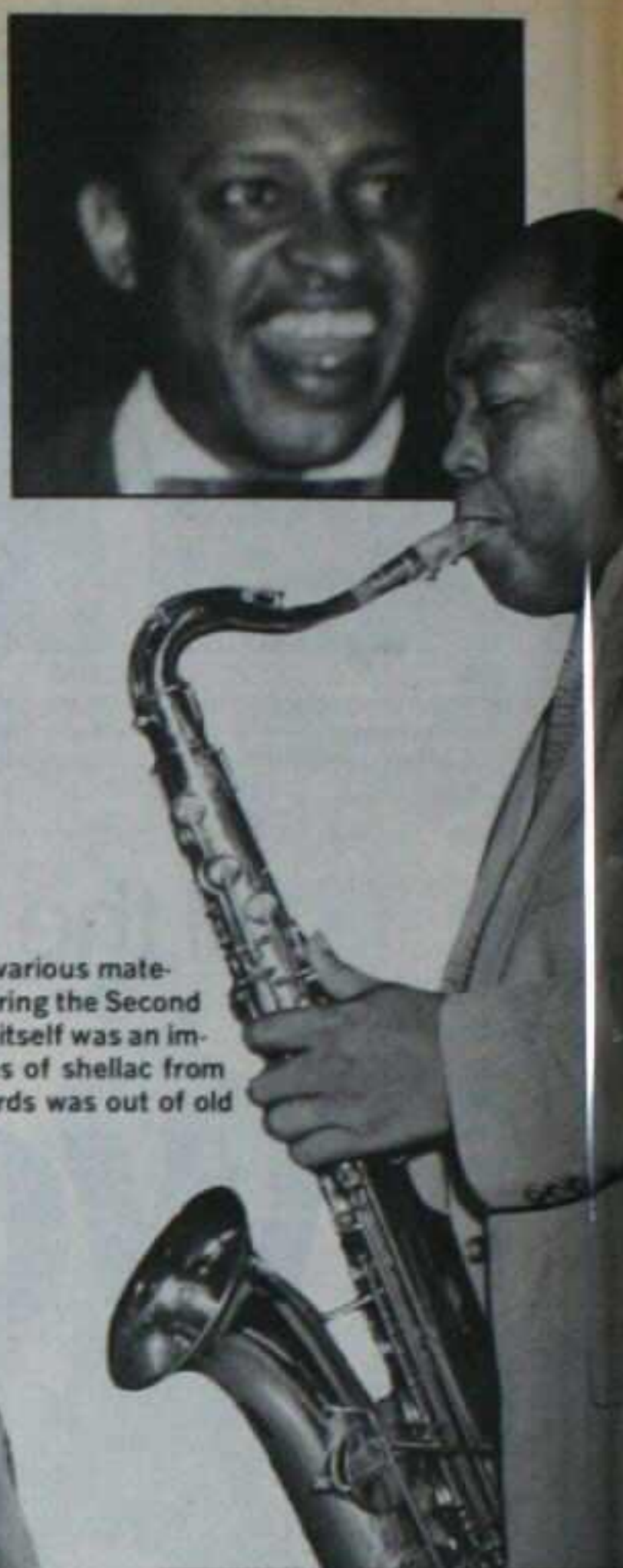
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"Business As Usual" reads the sign in the window of Francis, Day, Hunter after World War II London bombing (shown from left in 1940, John Abott, Harold Wolfenden, Ray Thackeray and Eddie Day). Doris Day—very early on (right). Not long after she started singing with the Bob Crosby band and broadcasting twice nightly from Chicago's famous Blackhawk Restaurant and not, of course, under her real Cincinnati-born family name of Kappelhoff.

Jazz musicologists such as Gunther Schuller have speculated that Charlie Parker's (outline right) skill at splitting the four beats of a bar into eight could be a "reincarnation of subconscious impulses" inherited from a mental underground river from Africa. He's blowing on a date with Lionel Hampton (immediate right).



PLEASE! DON'T HOARD OLD RECORDS
They are URGENTLY REQUIRED for SALVAGE



We know that there are hundreds of thousands of old records in and around the country which have long outlived their usefulness. These records, if salvaged, can be reborn. They can be ground up, mixed with a small percentage of virgin ingredient, and then find their way back to the public again via the dealer's shop, giving new pleasure and new cheer to the owner and contents of the Forces, in war factories ("Music While You Work" and other H.B.C. programmes), in the home, in fact, everywhere that music can be enjoyed. Instead of collecting dust and cluttering odd corners and cupboards, please take all those old records you don't want to your local gramophone dealer and so make it possible to maintain the supply of new ones.

Exhortations to the British people not to waste various materials, nor to hoard others, were commonplace during the Second World War of 1939-45. The gramophone record itself was an important commodity—with the failure of supplies of shellac from abroad, the only way to manufacture new records was out of old ones.

1940s

"Songs For John Doe" is a new Almanac Singers' pro-isolationist album and it sets a mood as the whole world seems to be exploding into a holocaust. But June 1941, Germany invades Russia and the Almanac Album is pulled off the shelf and a pro-war album is rushed out. It is to be a decade of crisis, but nothing seems capable of slowing down the recording business, not even a ban on recording promulgated by aggressive musician union leader James Petrillo Aug. 1, 1942. Incidentally, since the harmonica is not considered an instrument, recordings using it can go on. Everywhere are exhortations to conserve shellac. Something mysterious. How can the Germans broadcast full symphony orchestra music at 3 a.m.? It is too real to be recorded. But it is. The occupation of Radio Luxembourg finally uncovers an advanced model of the Magnetophone and parts smuggled back to America set forward the then stagnant progress of tape recording. The disk will be challenged again as it never has been. High Fidelity is everywhere (English Decca releases a series called FFRR). Something new, it's stereo. Emory Cook has this idea of two bands on a disk and two tonearms. All around the airwaves are filling up; there are 943 AM stations, 46 FMs and nine tv outlets. In 1948, another Petrillo ban, but it is mild. Rumors are flying. What is RCA up to? Suddenly, the recording business has a brand new configuration, the 45 r.p.m. and the "war of the speeds" ensues as Columbia continues to champion the 33 1/2 r.p.m., even 7-inch diameter sizes. Three-speed phonographs are being compared as landmarks matching the earlier Neophone, World Gramophone, Edison Diamond Disc, Columbia Concert Grand and others.





You sit in a bar beside a wall-mounted speaker unit and dial for a tune, that's the idea behind this Jennings Telephone Music idea (the girl here could serve 15-different call-in bars or restaurants).

Decca founder Dave Kapp (second from right) and veteran Decca talent finder Joe "Decca Joe" Perry (left) with Bing Crosby and Xavier Cugat (right).



Rangertone audio tape recorder was one of the first American-made tape recorders that matched the performance of the German Magnetophon. Sold to radio broadcast studios in the late '40s and early '50s, it served

to start the switchover from electrical transcription disks to magnetic tape in this country. Progenitor of American tape recorders, the German Magnetophon. Three were brought back from World War II by John Herbert Orr and John Mullen to serve as basis for Ampex and Rangertone (Lt. Col. Richard Ranger researched the project from Germany) machines (1/4-inch tape at 30 i.p.s. with no hubs on the reels and maximum 22-minute playing time).



Utah portable wire recorder, a recording format quickly eclipsed by the on-rushing advent of tape.



single disk self-service merchandiser. At right, the more important than ever ads being as consultant to a customer who has known till he's ready to buy.



Typical displays in stores of the '40s (right), wartime entertainers are pictured here in a Billboard roundup from Kay Kyser (cap and gown) to Eddie Cantor and Dinah Shore (bottom right) and Spike Jones (top). The V-Disc featured two songs on one side of a 78, and was produced for service personnel around the world.



Musician's union leader James Petrillo pleads his case in Washington in 1942 in a dramatic period of the U.S. recording industry. He called a ban on all recording Aug. 1, 1942 that lasted until Nov. 11, 1944 and during which even the President was persuaded not to interfere. There was another shorter ban in 1948. Outlined is Louis Prima, showman trumpeter from New Orleans. Columbia LP discussion in 1948 after the firm successfully developed the new disk size (RCA had previously tried to launch one 33 1/2 in the early '30s). From left: Fritz Reiner, conductor; Edward Wallerstein, Columbia president (with 10-inch); Goddard Lieberson; George Szell, conductor (with 12-inch version).



MUSIC IN THE DRIVE TOW



On the 100th anniversary of recorded sound our only regret is that we missed the first 85 years.

A&M Records

40s



Two native southerners who helped bring musical culture to northern audiences in the '40s, Woody Guthrie (left) and Huddie Ledbetter (popularly known as Leadbelly). Guthrie, of course, is known as father of the folk revival and was a member of the Almanac Singers in the early '40s who held the first hootenany in a New York loft. Decca founder Dave Kapp (right) ponders the music as Judy Garland (next to him) and the Merry Macs perform in a session.

Popularly known as the Louisiana Governor, Jimmie Davis (right) was another pioneer, first in blues, later in country music, especially in sacred recordings. Innovator in bringing classical music to the masses, Arthur Fiedler (circle) fought until he could present open air classical concerts in the '20s when only band music was presented that way and was an instant success. Operatic trained Vaughn Monroe, who styled his rich baritone voice for the swing band market instead with Dick Maltby (right).



Popularly used photograph of Dr. Peter C. Goldmark Columbia used to dramatize size of handful of LPs in 1948 with equivalent stack of 78s. Russian born, once song plugger and Chinatown singing waiter, vaudeville performer in 1910, Broadway star, World War I army sargent, theater builder and on and on—an immortal in popular music: Irving Berlin (seen here in a movie role).



Already synonymous with excellence in classical music conducting in the '40s, Arturo Toscanini is circled here by an apparent adoring orchestra (then in his 70s and still touring South America where he won world acclaim at age 19 substituting, without notice, to conduct "Aida" in Rio de Janeiro).



Stars of "Oklahoma," one of biggest Broadway album sellers. "Girl Crazy" in 1930 shot her into musical comedy prominence, but what would have been Ethel Merman's (below) popularity had she elected to



tour? She remained on Broadway often in long runs (1950 "Call Me Madame" 644 runs; 1959 "Gypsy" 702; 1946 "Annie Get Your Gun" 1,147). Here she is recording "Annie" for RCA.

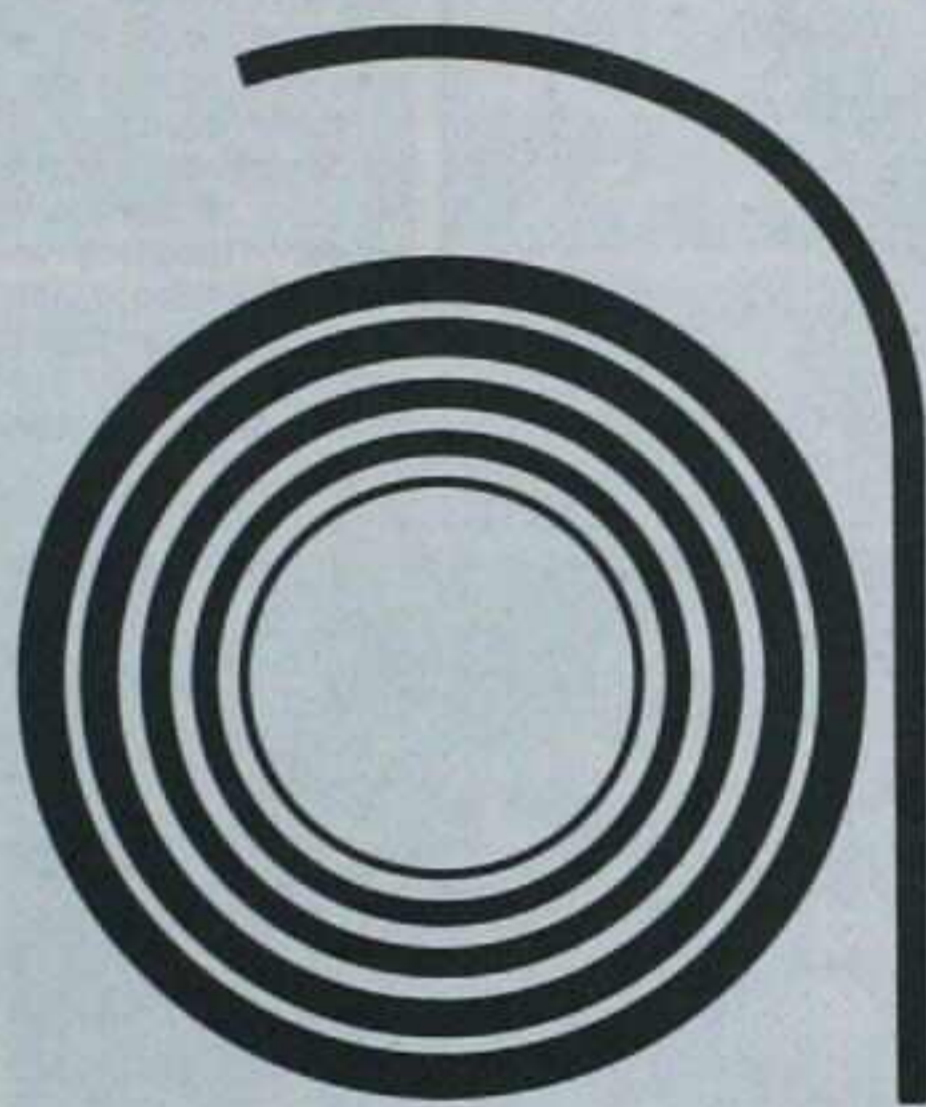
At one point Woody Herman's (right) orchestra was one of the most popular in the world. Those '40s hits—"Laura," "Apple Honey," "Caldonia," "Northwest Passage" and many more were with personnel such as Ray Wetzel, Pete Candoli, Neil Hefti, Sonny Berman (trumpets); Bill Harris (trombone); Sam Marowitz, John LaPorta, Flip Phillips, Sam Rubinwitch (saxes); Davey Tough, Don Lamond (drums); Ralph Burns and Tony Ales (piano); Billy Bauer (guitar); Chubby Jackson and Joe Mondragon (basses). As Columbia fought for the LP (top of page) RCA fought just as vigorously for the 45 (the popular player is seen below).



Renowned as the "King of Swing," Benny Goodman (left) was at age 12 a featured clarinetist soloist with Ben Pollack.



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is among the largest and most sophisticated recording complex, which was planned and engineered into two studios. Studio A boasts a spacious, large room, approximately one thousand two hundred and fifty square feet. It consists of spring-suspended ceilings, floating floors, acoustical baffled walls and isolation booths. The east wall is covered with one inch solid oak, constructed with four accordion baffled screens, covered with carpet, that can be

moved for the desired effect. Studio B is approximately seven hundred square feet, including the control room. It has the same floating floors and suspended ceilings. Both studios are equipped with 24 track machines by 3M. The console in Studio A is the largest state-of-the-art 40/32 available today and the console in Studio B is a Spectrasonic. The noise reduction system is DBX. Chief engineer is Boris Midney, who formerly owned and operated Midney International Recording Studios in Princeton, New Jersey.



For further information please contact Peter S. Pelullo, President
**Alpha International Recording Studios, Inc. 2001 West Moyamensing Avenue
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1940s



Popularly known as the Louisiana Governor, Jimmie Davis (right) was another pioneer, first in blues, later in country music, especially in sacred recordings. Innovator in bringing classical music to the masses, Arthur Fiedler (circle) fought until he could present open air classical concerts in the '20s when only band music was presented that way and was an instant success. Operatic trained Vaughn Monroe, who styled his rich baritone voice for the swing band market instead with Dick Maltby (right).



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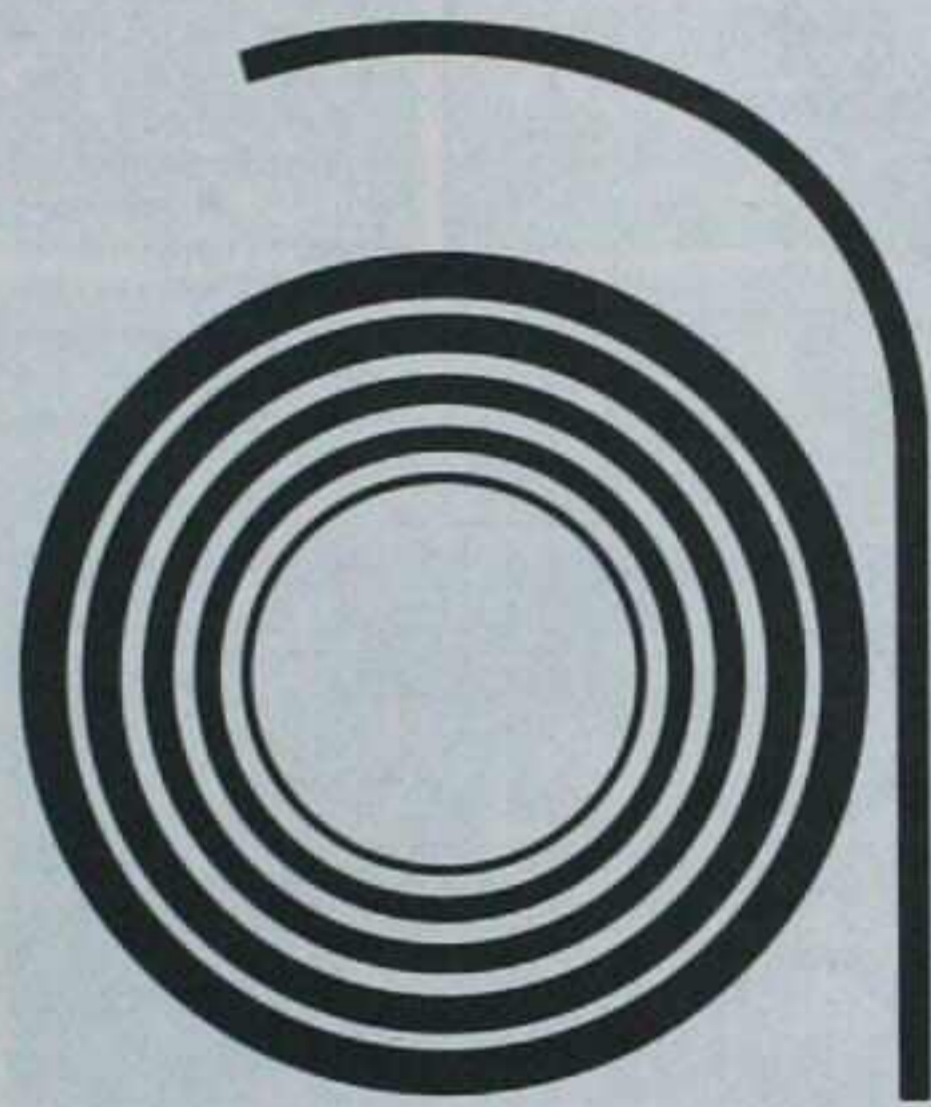
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A Billboard Spotlight

MAY 21, 1977, BILLBOARD

Philadelphia is no longer a one studio town. Now there's



Alpha International Recording Studios, Inc. When you come to Philadelphia, we'll give you The Sound

Alpha International Recording Studios is among the largest and most sophisticated on the East Coast. The studio complex, which was planned and engineered to achieve the right sound, is divided into two studios. Studio A boasts a spaciouly sized room, approximately one thousand two hundred and fifty square feet. It consists of spring-suspended ceilings, floating floors, acoustical baffled walls and isolation booths. The east wall is covered with one inch solid oak, constructed with four accordion baffled screens, covered with carpet, that can be

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**Alpha International Recording Studios, Inc. 2001 West Moyamensing Avenue
Philadelphia, Pennsylvania 19145 215-271-7333**

Goosey, lava-like raw record material flows from a Banburg mixer at Columbia's Bridgeport plant in the early '50s. In the late '40s you could still make it performing for radio stations as did Rosemary and Betty Clooney, seen here with Tony Pastor. Rosemary went on to record huge hits such as "Come On-a My House" and "This Old House." Opposite top: Louis Jordan, who often dominated the soul charts; Dick Clark, whose "American Bandstand" led the rock'n'roll vanguard.



Last vestige of 78s are seen in this children's RCA ad in the '50s. Perhaps one of the hardest working performers in soul, James Brown (below), though it's said every grimace and sweatdrop is carefully choreographed in advance. Kay Starr (second from left, opposite page), who in one memorable session was backed by Hawkins, Benny Carter, Bill Coleman, John Kirby, Oscar Moore, Buster Bailey, Max Roach and Nat Cole—"If I Could be You With One Hour Tonight" and "Stormy Weather" were two of the tunes. Yet another of the vocal stars who excited tremendous crowds of adoring youngsters in the '50s, Johnny Ray (left, opposite page).

Rock's first international hit is the way some describe Bill Haley's "Rock Around The Clock," the Jimmy DeKnight's 1954 song that turkeyed for a whole year until it was featured as the genesis of youthful rebellion in the film "Blackboard Jungle." Though not intended for what it ultimately represented, the song epitomized what others were moving toward.



1950s

America is at war again, this time in Korea. As for the music business, there is a generally bland scene and the situation is ripe for the Weavers to discover that ancient folk songs together with slick Gordon Jenkins arrangements will top the charts. In February 1950, RCA releases its first LP; a year later, Columbia releases its first 45. There is more folk music as the Kingston Trio scores with songs such as "Tom Dooley," borrowed from the Appalachian mountains. Groups such as the Crew Cuts have a sound called rock 'n' roll. But more than this, Bill Haley is discovering that he is one of the few whites in what is still a predominantly black r&b scene; but then "Blackboard Jungle" sets a new teenage consciousness. Meanwhile in Memphis, Sam Phillips is looking at a young singer with Bo Diddley hip moves and suddenly the world is aware of Elvis Presley. At the same time, merchandising moves are at hand; U.S. companies cut the price of LPs. Columbia starts a record club, much to the dismay of many retailers. There are more and more home tape recorders. Then another blockbuster—Columbia bows the stereo disk. Elsewhere in the world, the awesome hydrogen bomb is detonated in the Marshall Islands, far more fearsome than the atomic ones which flattened Hiroshima Aug. 6, 1945 and Nagasaki three days later—man now has the power to destroy his entire planet. More to home, the Supreme Court rules that schools cannot be segregated, a point the recording business has long resolved, but a point that will give rise to a whole new spirit of black music consciousness in the decade ahead.

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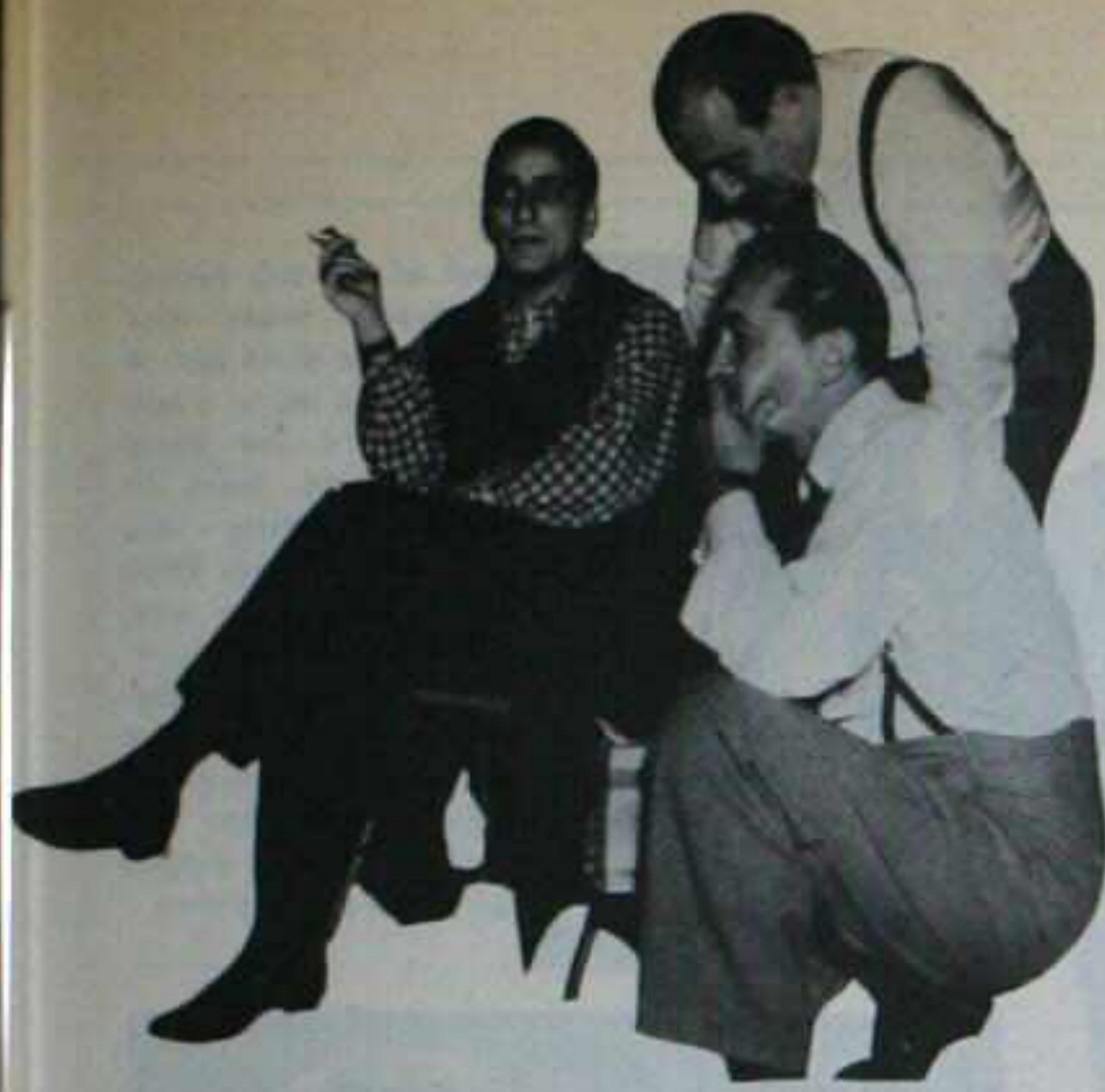
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Motorola Hi-Fi

Hi-Fi within reach of all!—says the Motorola ad plugging a \$100 system.



Which of the dozens of '50s hits they turned out are Tony Bennett, Mitch Miller and Percy Faith (from left) listening to? "Rags To Riches," "Stranger In Paradise," "Because Of You," "Cold, Cold Heart" all were monsters. One of many artists toppled by the rock'n'roll boom, Bennett came back in the early '60s with his famous "I Left My Heart In San Francisco." William Christopher Handy (below), often described as "father of the blues." At his peak, Eddie Fisher's (right below), "Coke Time" show appeared on 707 tv and radio stations, perhaps an all-time '50s high for that kind of exposure for an entertainer.



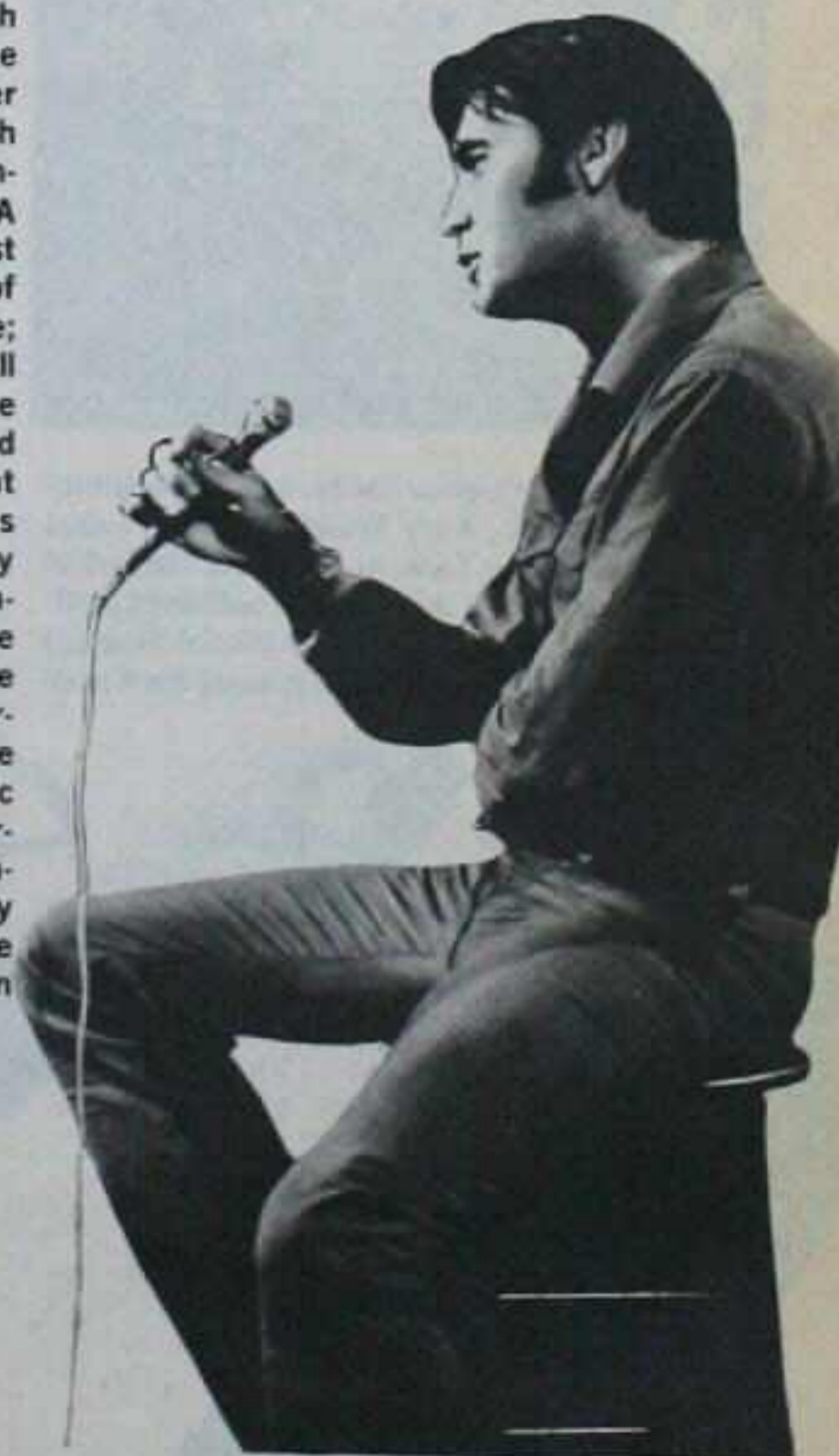
Hank Snow (left), whose contract RCA extended reportedly so that it will involve a total of 50 years with the label. Frankie Laine (below Snow) adopted an individual style and became after "That's My Desire" in 1946 one of the most successful pop artists. Roy Eldridge (left, below), regarded along with Louis Armstrong, Jabbo Smith and Dizzy Gillespie and one of the fastest trumpets in jazz, and Billy Eckstine, who also played trumpet when he fronted a '44 big band. Stan Kenton (right below) whose showmanship and excellent musicians still found people unable to relate to his music at first.



Early tv talk show host and prolific song writer, Steve Allen constantly boosted the careers of countless recording artists (for example the "Jazz Scene, U.S.A." coproduced with Jimmie Baker brought jazz to 14 countries in the early '60s). Peggy Lee and Benny Goodman, who discovered her in a small Chicago club in '41 and helped shape her into her first big hit a year later, "Why Don't You Do Right?" Vocalist experts such as Henry Pleasants suggest that her tremendous interpretive scope derives from realizing a relatively limited range and making the most of it.



Como and Cole. Aside from both being immensely popular baritone pop singers, they have career highlights in common too. Both signed important recording contracts in 1943; Como with RCA where a year later he was the first popular singer to have a pair of million sellers at the same time; Cole with Capitol, where his "All For You" sold 100,000. The same mothers who expressed shock when Elvis Presley went into those Bo Diddley hip moves in the early '50s are today queuing up for his performances and complaining they are all too infrequent. To say that he revolutionized a musical generation is to say too little, because as a white man with the music and moves of the black performer, he took r&b to still another level of acceptance, to say nothing of opening up the whole rock field to a flood of innovation that has really never ceased.



1950s

It is the proud claim of the Goemaere brothers of Inelco that they were the only foreign licensees ever visited by David Sarnoff, RCA founder (left chatting with Pierre-Jean Goemaere). For his constant series of one-nighters in the '50s Fats Domino took along a rumored 200 pair of shoes and 30 suits. He epitomizes '50s r&b nostalgia but his roots go to New Orleans blues (he was born there in 1928). Eulogized by the Beatles "Lady Madonna," Fats later recorded this tribute to himself on a late '60s LP.



Though never a giant record seller, Sammy Davis Jr.'s (right) multi-talents have made him one of the greatest musical ambassadors. As far as the U.K. industry was concerned, stereophonic techniques hit the highest points of sophistication in the recording of opera. When Carlo Maria Giulini conducted Verdi's "Don Carlo" for EMI at Welthamstow Town Hall, in East London, microphones were ranged in front of a singers' area divided into numbered squares. In this way, the singers could move about as they did on the operatic stages.



Just as the folk revival uncovered many root figures the blues part of the revival led to a late recognition for Blind Gary Davis, born in 1896, making his earliest records in 1935 (mainly religious with Blind Boy Fuller) and finally "discovered" playing on trains and street corners in Harlem in the '50s. Below: Don and Phil Everly who shaped so much of early rock.



Famous pop greets Steve Lawrence and Eydie Gorme in a happy moment at the Grammy awards (at right manager Kenny Greenglass).



The pop arranging genius of Gordon Jenkins and material such as Leadbelly's 1933 "Goodnight Irene" propelled the Weavers into too-early perhaps folk revival prominence; yet their chart successes (Woody Guthrie's "So Long It's Been Good To Know You" and "On Top Of Old Smokey") paved the way for the entire folk music revival that started in the mid '50s. Lost sometimes in the powerful drive of his full band, is Count Basie's (circled below) immense two-handed intensity on such cuts as "Toby" and "Prince Of Wales."



A pioneering influence for female opportunity in country music, Kitty Wells' "It Wasn't God That Made Honky-Tonk Angels" evoked lyrical reflections of moral themes that bothered post-War America. Wells' (real name Muriel Deason) sorrowfully soft style differed greatly from contemporaries such as Molly O'Day and Wilma Lee Cooper or those who preceded her such as Louise Massey and Patsy Montana—Wells became "Queen of Country Music."

Perhaps the leading exponent of calypso, Harry Belafonte. His unusual styling (open hands for gesturing and use of an accompanist) saw him soar meteorically from the Village Vanguard in 1951 to international fame (25,000 saw his June 28, 1956, Lewisohn Stadium concert in New York).



Ella Fitzgerald (right) and Billie Holiday, of whom someone once wrote, "She died of everything." Ella, already a star at 16 with Chick Webb and along with Ellington and Armstrong is a worldwide music ambassador.



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1950s



Often mystifying experts trying to understand his popularity, Lawrence Welk's band was the first ever signed for a full-hour-every-week network stint (doubts when he was booked as a summer 1955 replacement quickly faded when his Nielsen shot from 7.1-32.5 in a year). At 74 (his first band was formed in '27), he is still on tv. New speed of the '50s, 16 2/3 r.p.m. was included in this Zenith. Gene Austin's "My Blue Heaven" was an all-time '20s bestseller. He is shown here in 1950 with Steve Sholes (right) RCA's great talent discoverer.



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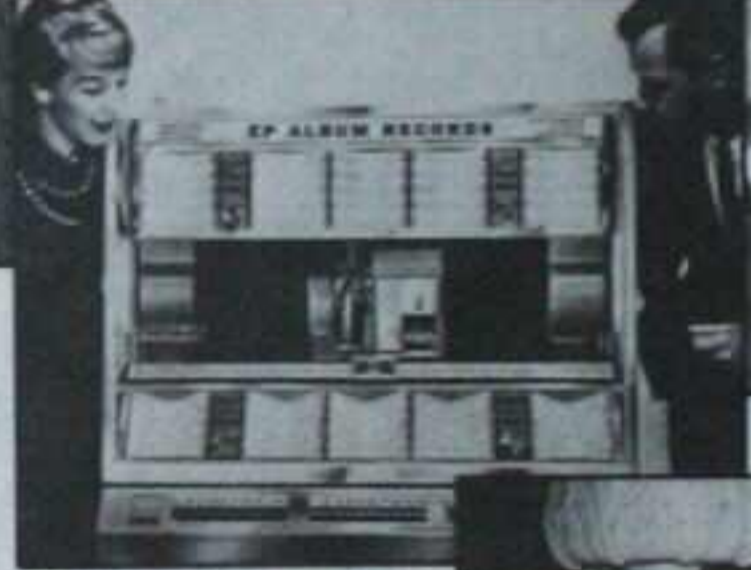
A Billboard Spotlight

Rock is not alone in sparking riots. One of the more memorable public outbursts came in 1910 when Igor Stravinsky's "Rites Of Spring," now regarded as a masterpiece, was performed in Paris. He is seen with Mezzo soprano Jennie Tourel.



Already a celebrity at 25 in the '20s and destined to be perhaps America's greatest ambassador of music, Louis "Satchmo" Armstrong (left) and Duke Ellington, also world renowned. Until his death on July 6, 1971, "Rev. Satchelmouth," as Crosby once called him had perhaps the most distinctive singing voice of any renowned singer (attributed to by his work in the '20s with blues singers Bessie Smith, Ma Rainey, Chippie Hill, Clara Smith). Ellington's immense talents were also molded in the '20s.

Efforts by the jukebox industry to fulfill the public's hunger for LPs developed a new configuration, the jukebox 33 1/2 LP. Classical greats Jascha Heifetz, Artur Rubinstein, producer Richard Mohr and Gregor Piatgorsky (from left). Perhaps the greatest Chopin interpreter, Rubinstein once amazed His Master's Voice 1930s studio technicians in London when he recorded the 57 Chopin mazurkas in one sitting. Rubinstein may have produced more records than any pianist in history. Child prodigy Heifetz, born 1901 in Russia, won immediate world acclaim following his New York Carnegie Hall U.S. debut Oct. 27, 1917 (at age 17).



MAY 21, 1977, BILLBOARD



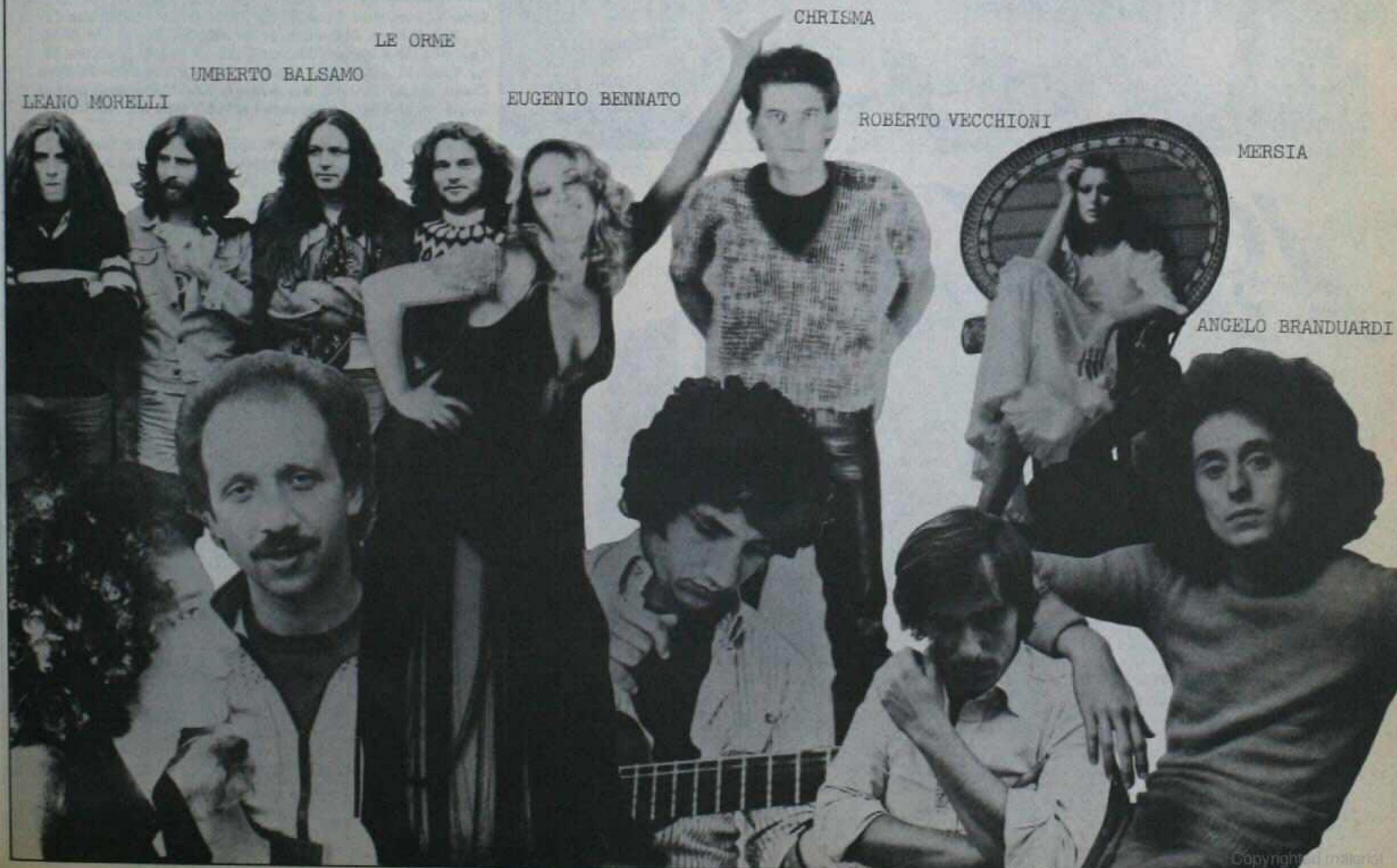
Strike up a band. From left: Art Mooney, Jerry Colona, Frankie Carle, Tony Pastor, Jimmy Lytel, Skitch Henderson, Ray Anthony, Percy Faith and Johnny Desmond. The Decca Franklin Deluxe, an early (1958) full stereo model with external speaker. Included a four speed changer and 20-20,000 c.p.s. 20 watt high fidelity amplifier.



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Stereo's final takeover—an ad announcing stereo at mono prices. Roy Acuff (left) cuts up with country comedienne Minnie Pearl (above). A country pioneer (Acuff joined the Grand Ole Opry in '39), he and Fred Rose recognized Nashville's potential and formed the great Acuff-Rose publishing empire. Left:

One of the few rock instrumental groups, the Ventures popularized the electrified guitar and remain immense successes in Japan even today. Herb Alpert receives the first gold cartridge award from tape pioneer Larry Finley (left below) who was head of ITCC at the time.



Emerging with folk-protest songs and paying homage to Woody Guthrie, Bob Dylan (circle) went



on to become the leading spokesman for a musical generation, and something of a poet-laureate. Today, still touring, his name is almost synonymous with early rock'n'roll. Few bands have not had a Chuck Berry (below) tone in their repertoires at one time or another. A pop MOR smoothness characterized Dionne Warwick's '60s stylings of Burt Bacharach hits. A folk pioneer in the sense of becoming the first instrumental virtuoso of the urban folk revival; Pete Seeger's (right below) personal banjo style and other musical accomplishments rank him as a catalyst of the modern folk period.



They project a surfing sunny California lifestyle in the early '60s that ultimately grew more inward with "Pet Sounds" as the Beach Boys composer-producer Brian Wilson stopped touring and entered a phase of introspection. Few other groups match their long span of holding together. Busy RCA 8-track factory, long before the advent of tape pirates who skimmed off millions before laws shut them down.



Peter Yarrow, Paul Stookey, Mary Ellen Travers, otherwise Peter, Paul & Mary. At the time of their big build-up at The Bitter End, only the Kingston Trio was making it in folk. Even the Bitter End was eclipsed by Gerdes' Folk City and the Folklore Centre of Izzy Young's. But manager Albert Grossman proved he was right—the trio happened with hit after hit; the folk revival was in full sway. Few groups could hit the charts or draw a crowd in the early '60s with the ease of the Righteous Brothers, also significant for a "blue eyed" soul appeal.

1960s

In quick succession, the world is stunned by three assassinations. John F. Kennedy, Nov. 22, 1963 in Dallas; black leader Martin Luther King Jr. in Memphis, April 4, 1968, and two months later in Los Angeles JFK's brother Bobby Kennedy. The violent '60s remain violent. At the same time, the recording industry is having upheavals. Four young men who have taken over Liverpool's music scene arrive and a new phrase is born, Beatlemania. Whereas there have been folk revivals, there is now a blues revival because it's recognized that the Beatles borrow unabashingly from early American blacks. Other British acts arrive; but American acts are suddenly unleashed to do more creative music. Meanwhile another challenge to the disk looms as George Eash and Earl Muntz show off a 4-track car stereo machine in Detroit. Philips is introducing the cassette. Then a consortium of RCA, Motorola and Ford push for the 8-track and car stereo is off and rolling. There are more merchandising moves. The rackjobbing concept is catching on, full service from a single supplier which even takes inventory. The U.S. excise tax on recordings is rescinded. The industry moves toward an all-stereo market, as FM stereo broadcasting, approved earlier in 1961, grows steadily and jukeboxes push the stereo idea. A maturation of music finds the Beatles into "Sgt. Pepper" and there are terms such as counterculture and flower children from Haight Asbury and MOR music is a tough way to go. The Woodstock generation is born, amid a fantastic technology that is breeding "Switched-On Bach" with music synthesizers.



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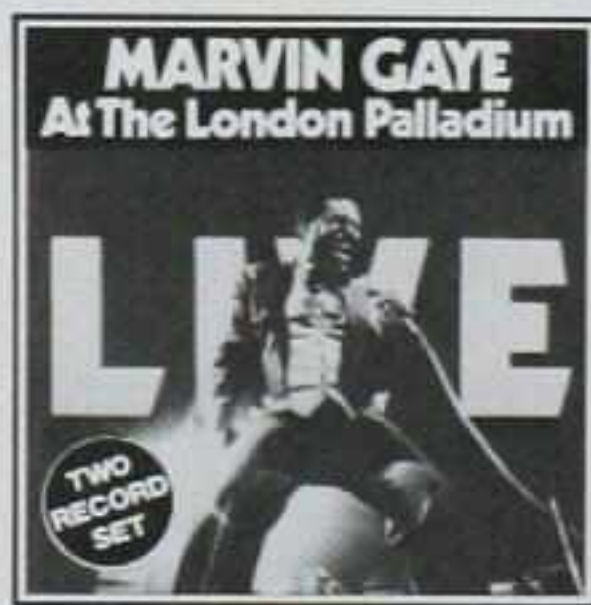
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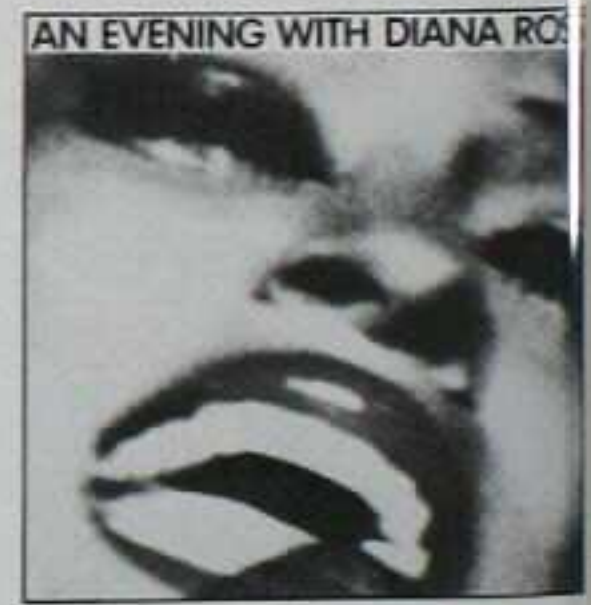
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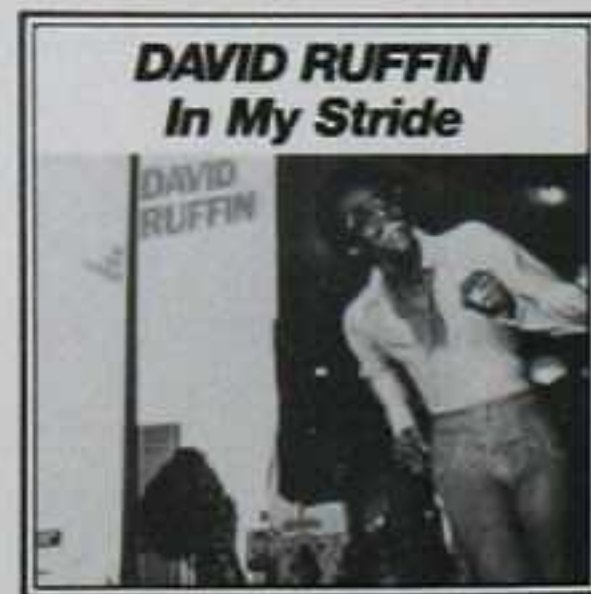
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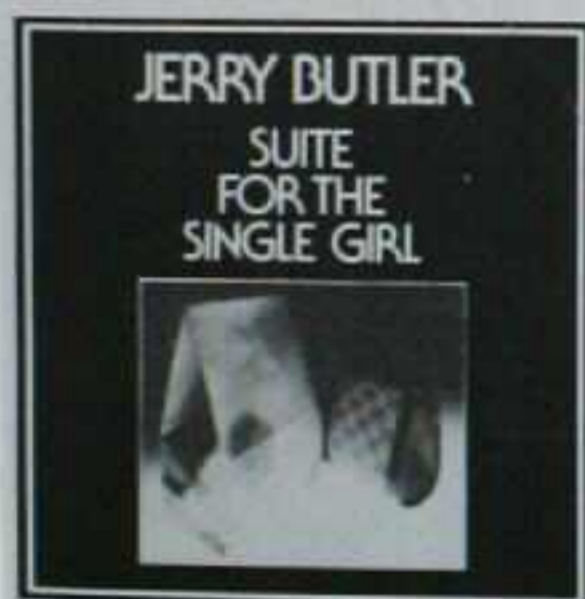
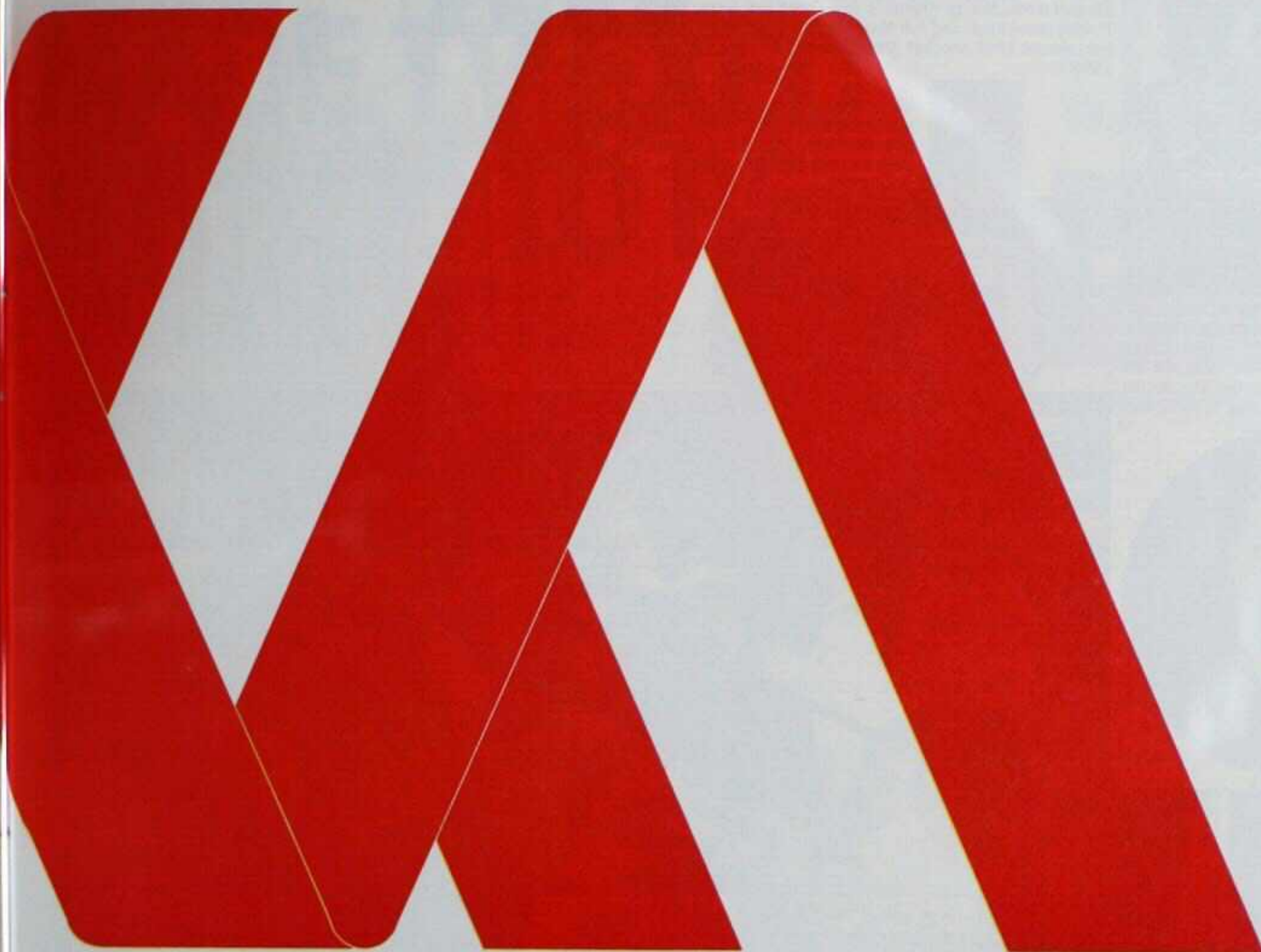


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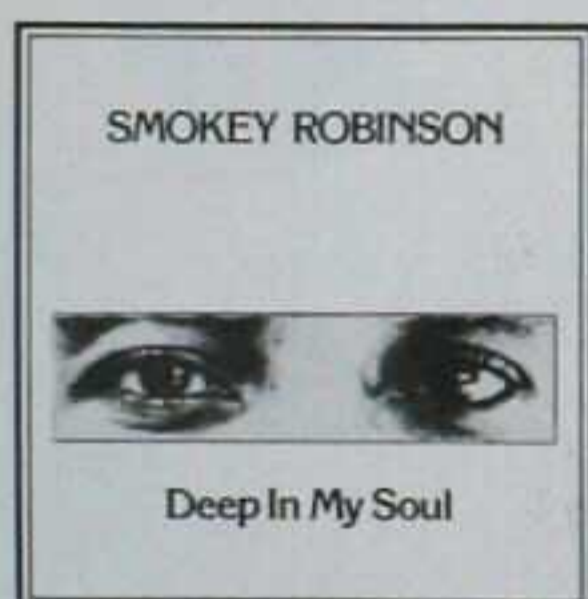


On Motown

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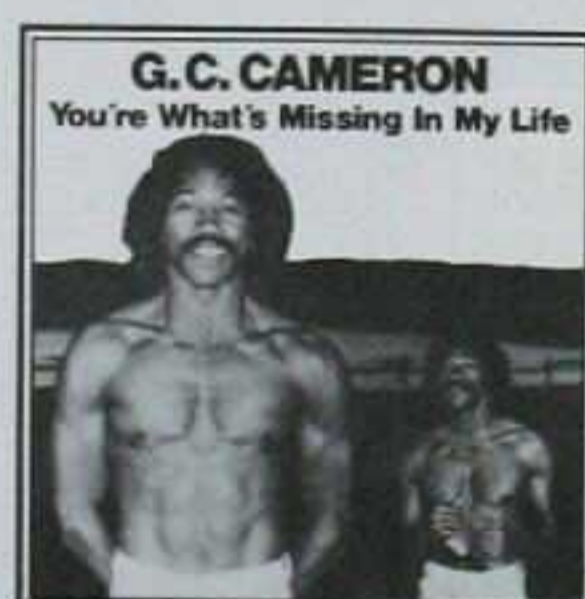
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Records & Tapes!

1960s

A Billboard Spotlight



Born of gospel, Aretha Franklin, whose Detroit pastor father's in dozen's of LP sermons, must surely attest to her upbringing. But it wasn't all a voice some say spans four octaves (others rate it nearly three). Shrewd production by Atlantic's Tom Dowd and Jerry Wexler (seen here) and Arif Mardin arranging turned her around after she left Columbia for Atlantic in 1966.



Motown already had a super group in 1960 in the Four Tops when Berry Gordy signed Mel Franklin, Otis Williams, Eddie Kendricks, Paul Williams and David Ruffin as the Temptations (Ruffin left to be replaced by Dennis Edwards) and the hits eventually started happening.



Diana Ross, (center), who has overshadowed the Supremes she grew up with musically, with Berry Gordy, Motown founder in 1967.



Tape was inevitable and this first widely recognized system by Revere-Wollensak 3M division got a lot of support. Before Ernest Evans knew it the adults were into the Twist and the name Mrs. Dick Clark gave the 19-year-old (Chubby Checker, circled) was to be known worldwide.



Trend bucker Johnny Mathis, came out of San Francisco's Black Hawk with a mello ballad style when everything else in music seemed to be rock'n'roll. Early plugging by Helen Noga, Black Hawk co-owner, and Columbia following Mathis' signing by George Avakian, paved the way for Mathis (in sunglasses at a Chicago store promotion).



Roy Orbison was touring in 1956 with Elvis Presley when Presley hadn't crossed over pop and seems to have been an integral part of the rock'n' roll explosion yet going his own way always with the respect of many fellow artists. Brook Benton's (above) individual styling found his topping charts in the early '60s with songs such as "Kiddo," "It's Just A Matter Of Time" and "Thank You Pretty Baby."



Tape's inevitable development included this early RCA cartridge system. Right: Her funeral received worldwide coverage and it seems that all through her long life Mahalia Jackson overshadowed almost every figure in black gospel if not all gospel and religious music. Henry Pleasants notes that nearly as many people attended Roberta Martin's Mount Pisgah Baptist Church funeral also in Chicago, yet Martin like so many were obscured by Mahalia's popularity. At left: His idols were Little Richard and Sam Cooke and the late Otis Redding's (he died at age 26 in 1967) "Shake" at the 1967 Monterey Pop Festival was keyed to that inspiration. Redding inspired dozens of artists.



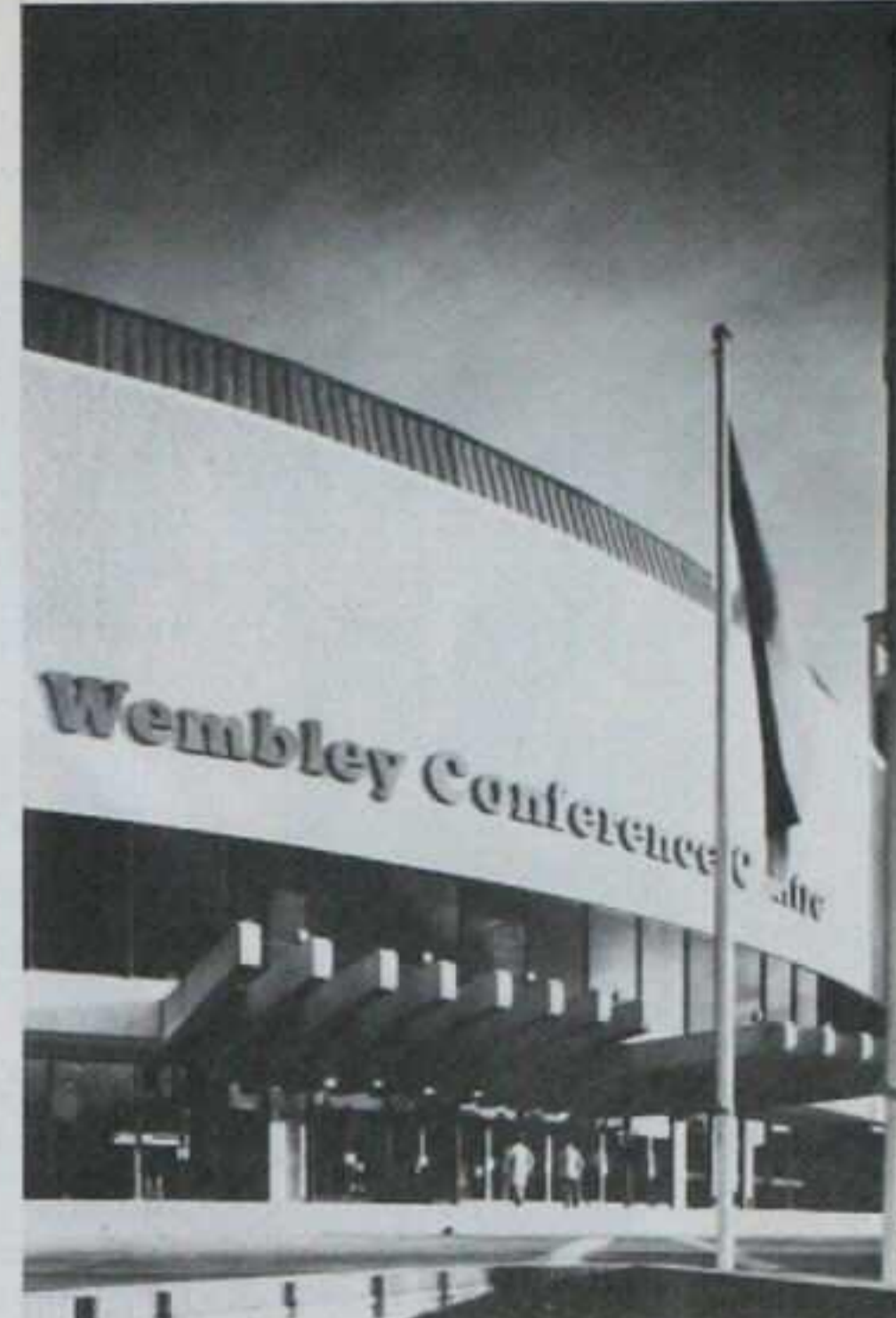
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When you book the Centre you can get very much more than its superb auditorium, which seats



Wembley Conference Centre, London: the new highly praised mixed-media venue which rapidly became familiar to over 500 million television viewers following this month's Eurovision Song Contest.

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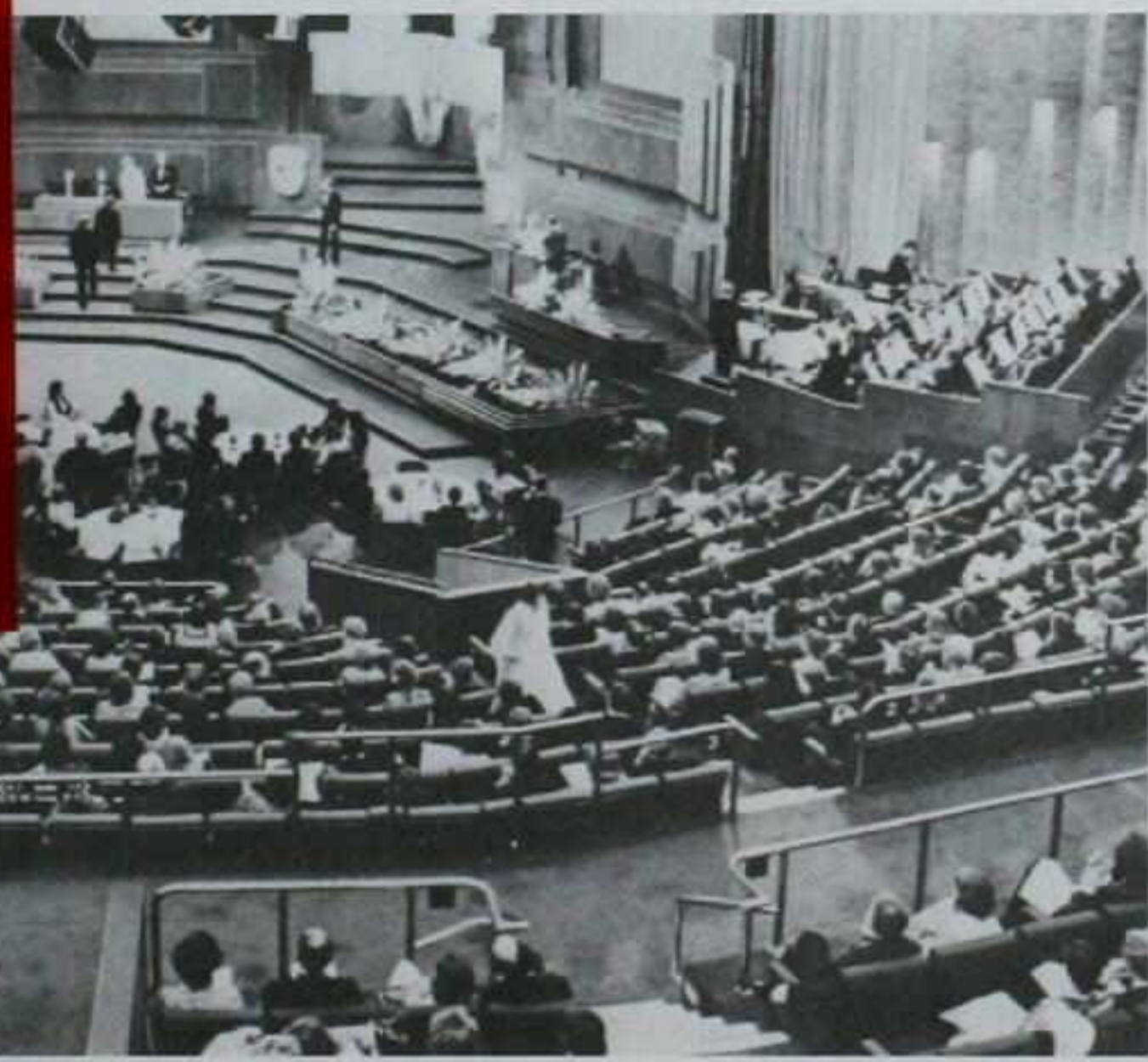
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1960s



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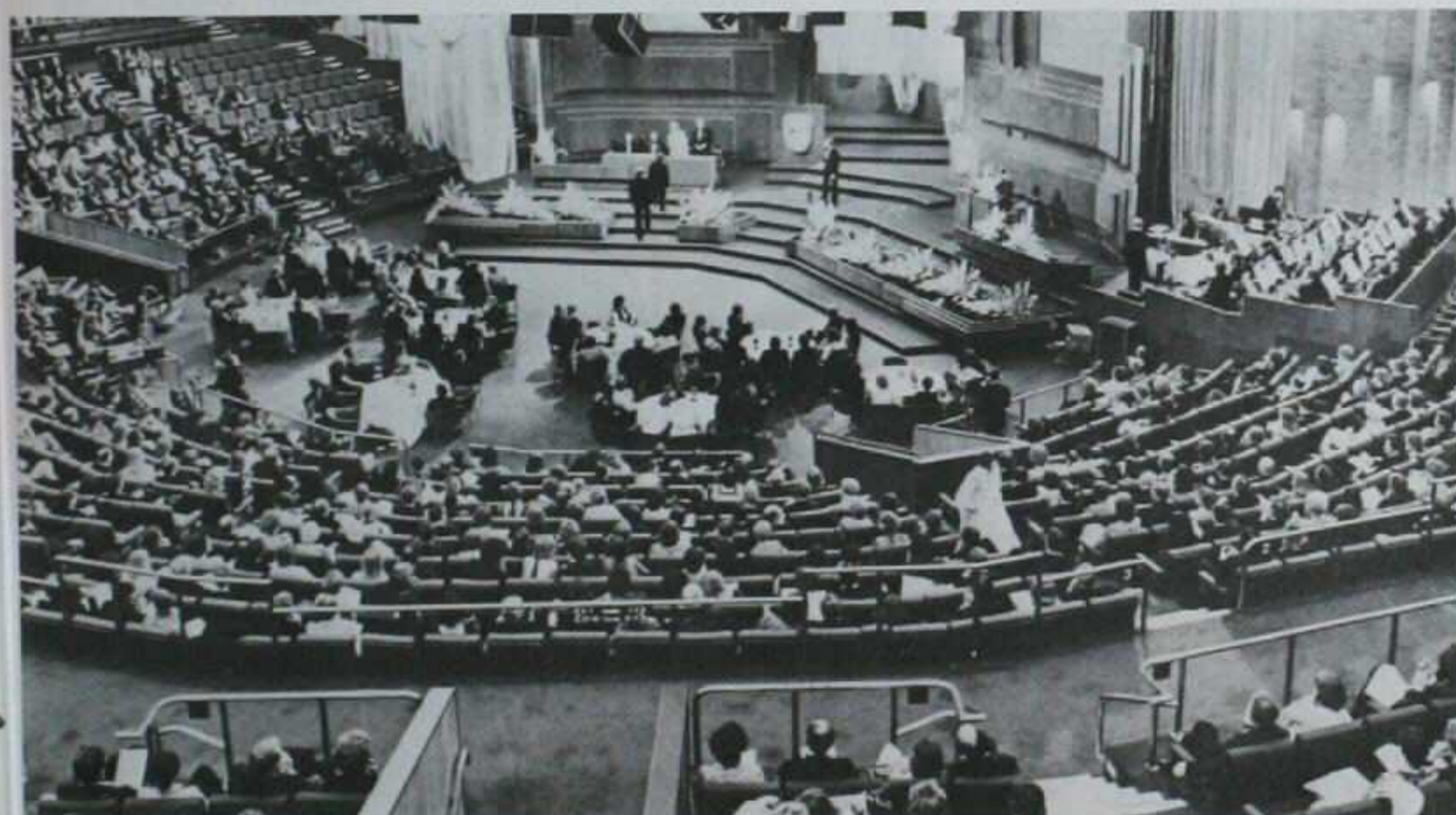
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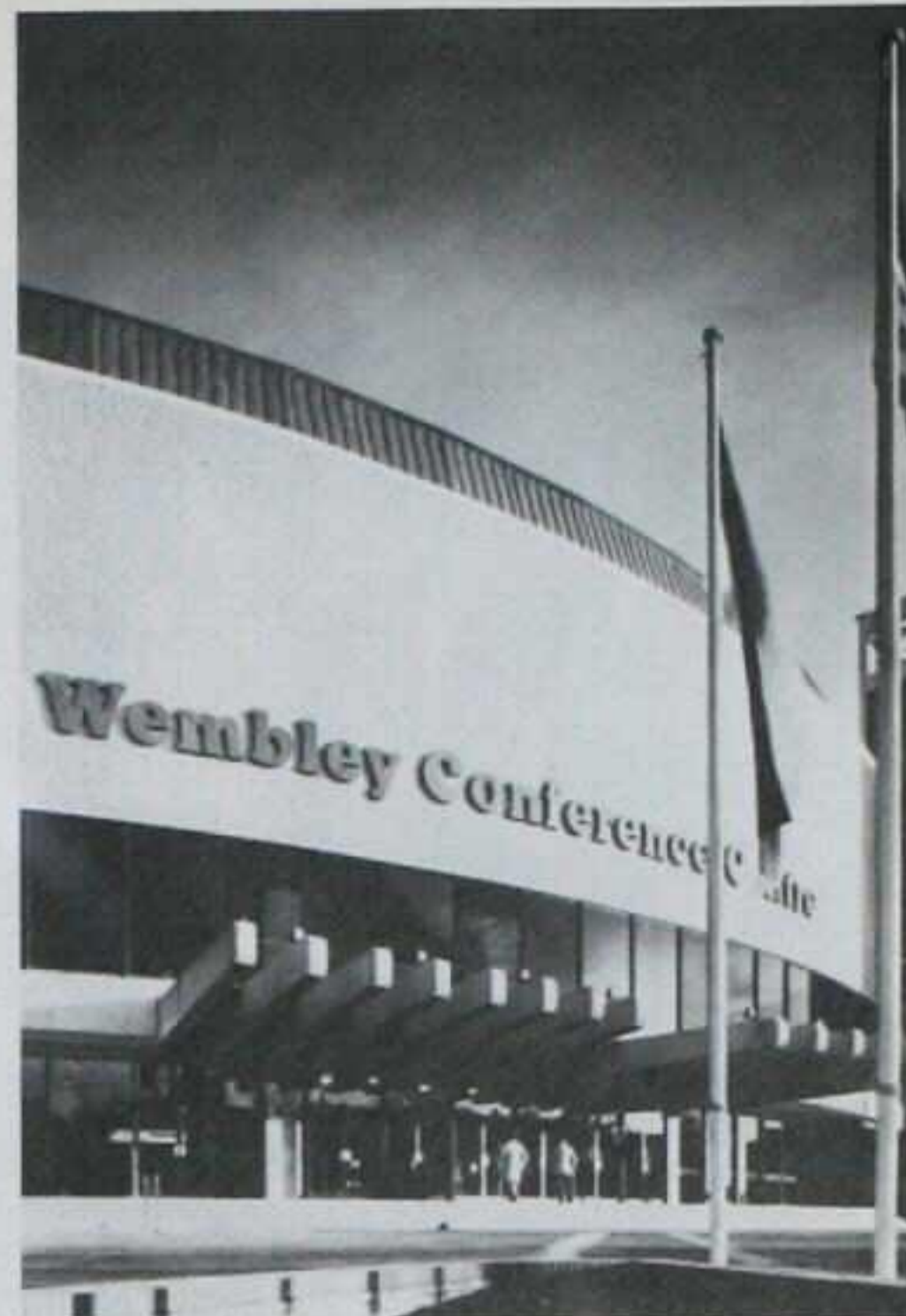


Typical of the modern design and spaciousness of the Centre is the main foyer, a good introduction to a memorable evening.



The Centre's main auditorium during the staging of BAFTA's spectacular annual awards presentation.

For the gala occasion, you can mount a spectacular stage show in the main auditorium, and dine 1700 in comfort using the Centre's Thames Suite.



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Telephone number _____

1960s



At the 2nd Annual awards dinner of the Songwriters Hall of Fame, the following are pictured: Mitchell Parish, Abe Olman, Hal David, Harold Adamson, Sammy Fain, Sheldon Harnick, Stanley Adams, Burton Lane, Paul Francis Webster, Sammy Cahn, Carl Sigman, Fred Coots, Ned Washington, Joe Meyer, E.Y. Harburg, Harold Arlen, Irving Caesar, Johnny Mercer, Jule Styne, Dorothy Fields, Andy Razaf. Country in the mid-'60s received an infusion of traditionalism with Buck Owens' (below) "Together Again."

One of the pop leading producers, Phil Spector, with the Ronettes. Cream, an early supergroup, and precursor to the whole genre of power rock, featured (left to right) Ginger Baker, Jack Bruce and Eric Clapton. B.B. King (lower right), "The King of the Blues," brought blues to the Las Vegas stage with songs such as "The Thrill Is Gone." A career of early '60s smashes and LPs such as "Dancing At The Hop" found Bobby Vinton (circled below shown in a recording session) changing his career direction from teenage idol to single performer and in more recent years even to recognition of his Pennsylvania Polish heritage with a big hit record sung in Polish.



It was the rock'n'roll caravans that brought the '60s sound to the masses with shows such as Dick Clark's "Caravan of Stars" that often closed with romantic idols such as Bobby Vee (below Cream) here or Fabian, Gene Pitney and Paul Anka.



Almost too good as a singer in the early folk revival days of nasal naturalness, Joan Baez (seen left) became one of the genre's chief female exponents. A modest enough system, 1 1/2 i.p.s. and very compact. But would it catch on? Well, of course history has proved the Philips cassette invention (below) has indeed caught on.



Yet another example of recordings extending the impact of an artist is Jim Reeves (immediately above), whose records continued to sell heavily, especially in Europe, ten years after his death in a plane crash. He was another pioneer in taking country into a smoother MOR direction. Rick Nelson (immediate left, remember Ozzie & Harriet?) had a string of hits in the sixties, and is currently making a comeback.



Probably no one imagined the impact the band from Liverpool would have on the contours of rock'n'roll music, but after John Lennon, Paul McCartney, George Harrison and Ringo Starr went their respective ways, it was clear that the legacy of the Beatles was a body of music that transcended musical boundaries and reached listeners everywhere.

A Billboard Spotlight

MAY 21, 1977, BILLBOARD



Spring Into Summer

A
Casablanca Record and FilmWorks
Production

...all the passion of

KISS



Love Gun
NBLP 7057



Rock N' Roll Over
NBLP 7037



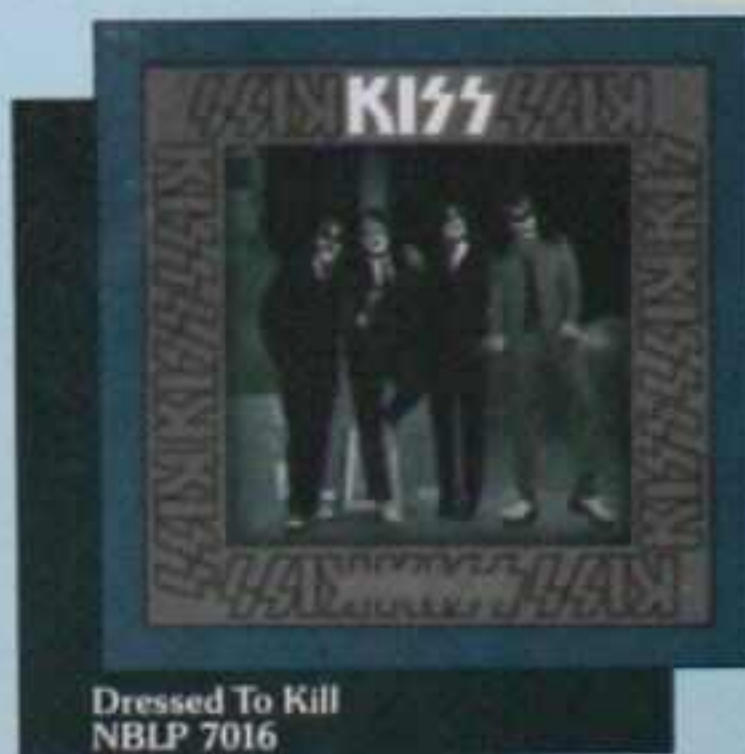
The Originals
NBLP 7032



Destroyer
NBLP 7025



Alive!
NBLP 7020



Dressed To Kill
NBLP 7016



Hotter Than Hell
NBLP 7006



KISS
NBLP 7001

...the entire house of

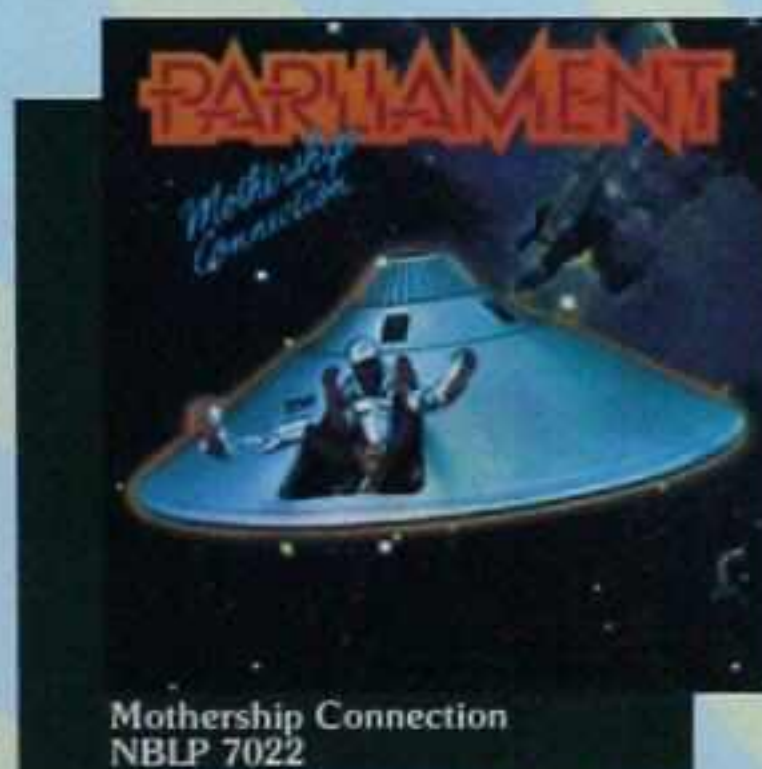
PARLIAMENT



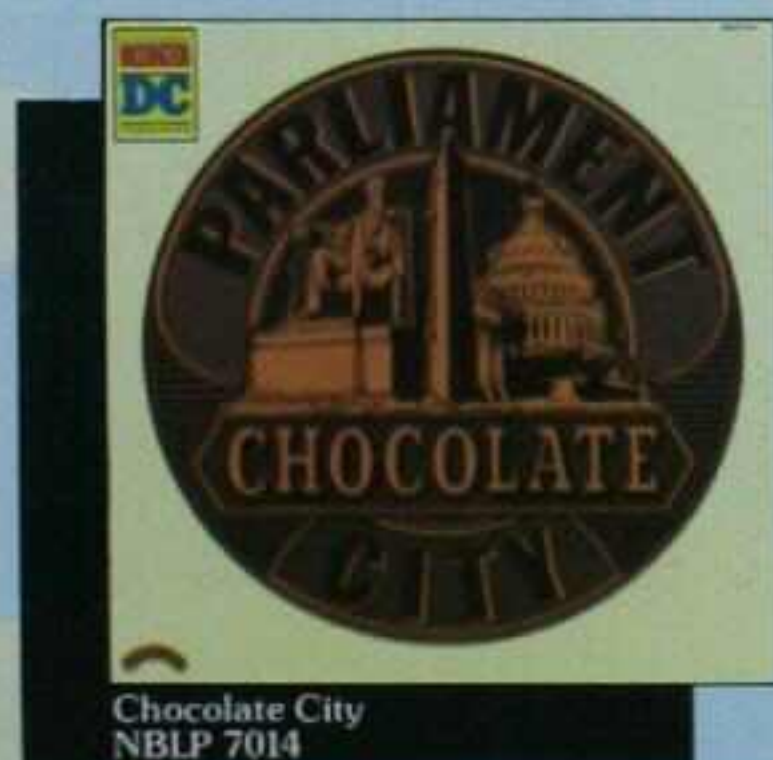
LIVE - P. Funk Earth Tour
NBLP 7053



The Clones Of Dr. Funkenstein
NBLP 7034



Mothership Connection
NBLP 7022



Chocolate City
NBLP 7014



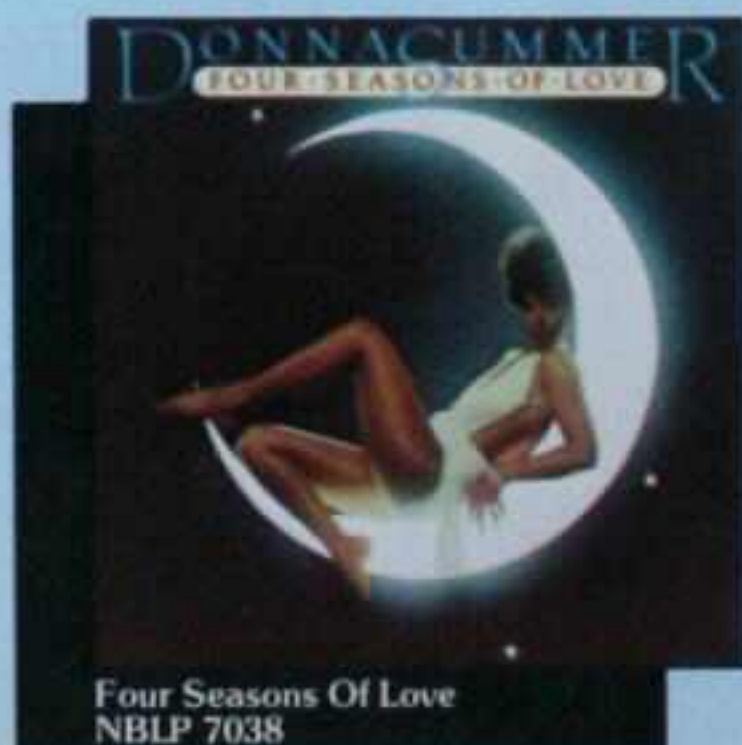
Up For The Down Stroke
NBLP 7002

...all the heat of

SUMMER



I Remember Yesterday
NBLP 7056



Four Seasons Of Love
NBLP 7038



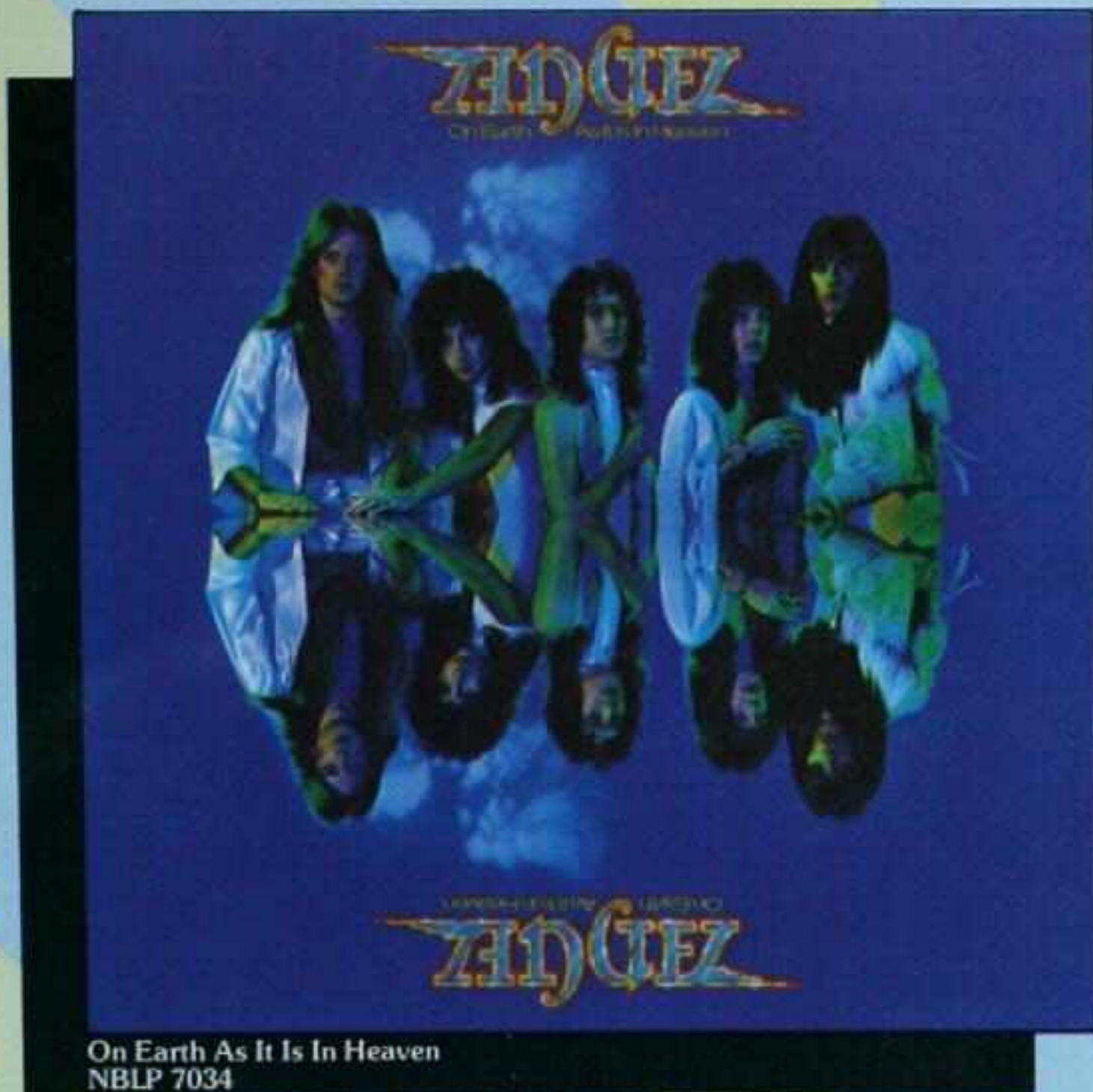
A Love Trilogy
OCLP 5004



Love To Love You Baby
OCLP 5003

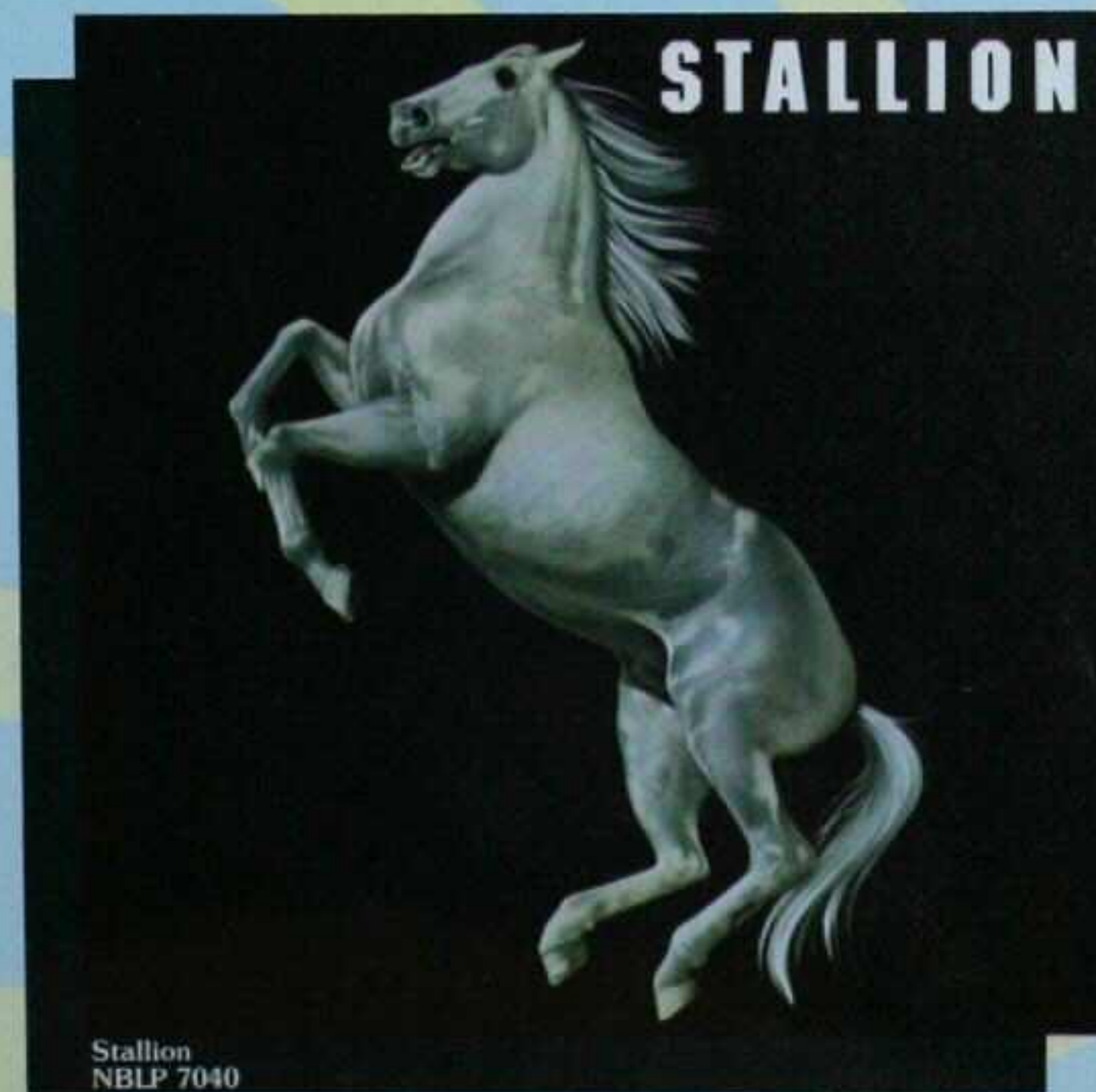
...the glory of a band of

ZANDAZ

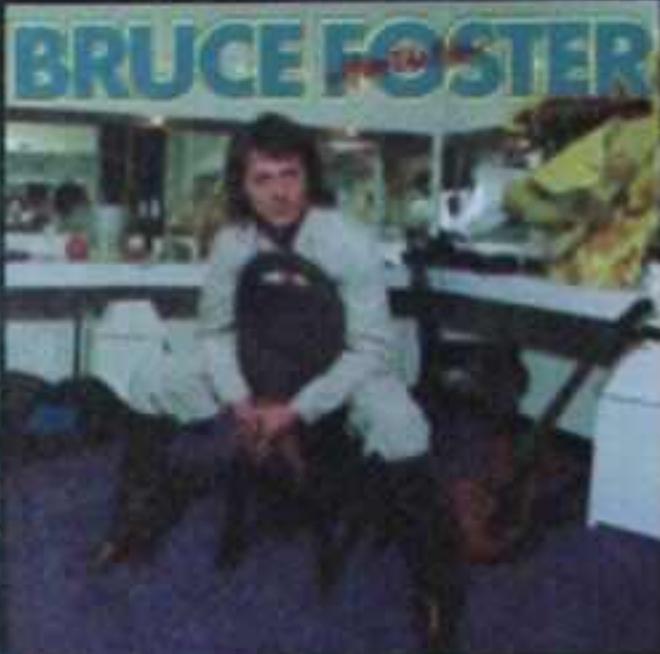


...the majesty of a mighty

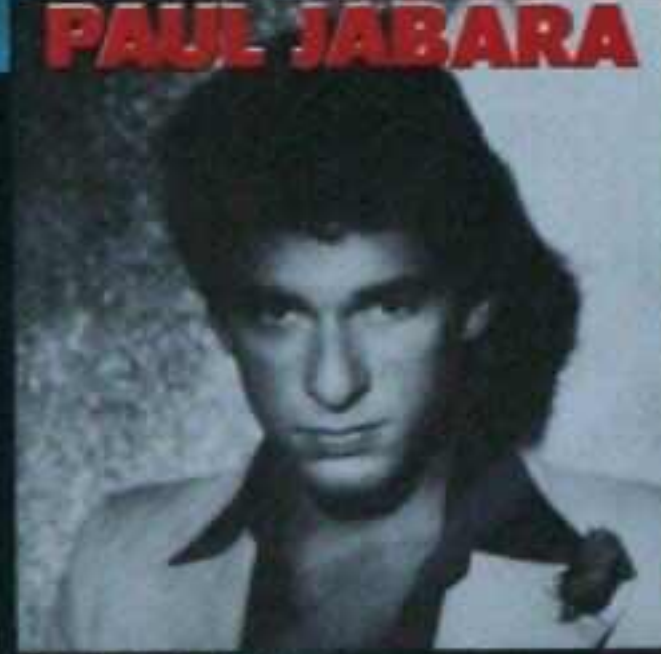
STALLION



...and the sound of
THE FUTURE



BRUCE FOSTER
 After The Show - MNLP 8000



PAUL JABARA
 Shut Out - NBLP 7055

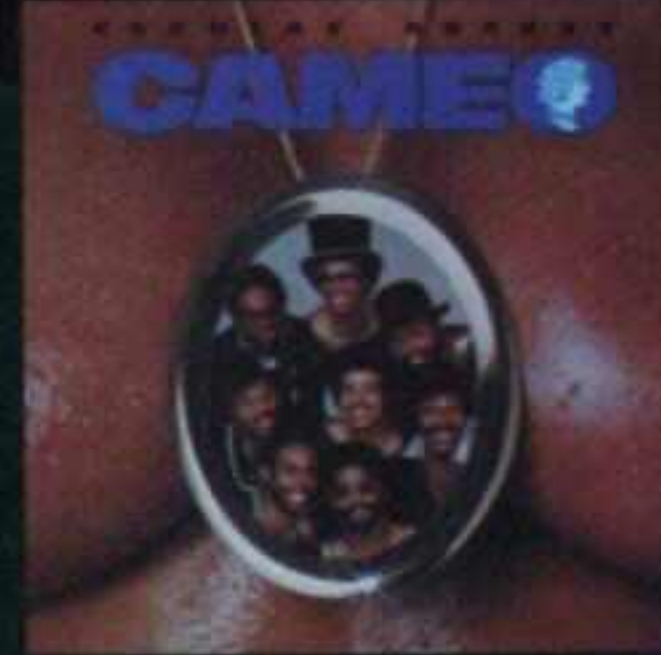


THE WASHINGTON HILLBILLIES
 NBLP 7052



BRENDA & THE TABULATIONS
 I Keep Coming Back For More

CCLP 2002



CAMEO
 Cardiac Arrest - CCLP 2003



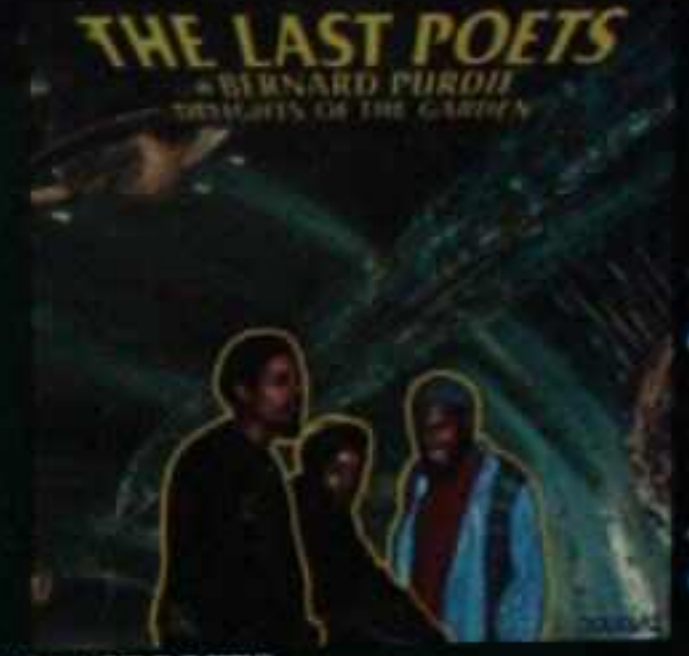
MUNICH MACHINE
 NBLP 7058



JIMMY JAMES
 Life - NBLP 7054



THE CHARLIE ROUSE BAND
 Cinnamon Flower - NBLP 7044



THE LAST POETS
 Delights Of The Garden - NBLP 7051

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 from Casablanca Record and FilmWorks, Inc.



COMING ATTRACTIONS

Millions have read,
seen or heard
about it...

and now
Casablanca
has it
on record...





THE DEEP

The Total Saturation

It began with Peter Benchley's number one bestselling, critically acclaimed novel captivating over 25 million readers...

With a six month-plus run on the hard cover best seller list, and a phenomenal stream of excerpts appearing in a wide range of magazines; it set the stage for an initial paperback printing of 1.5 million!

It continued with a tidal wave of Hollywood excitement...

Nearly 15 million visited the location shooting of the film via ABC-TV's "The American Sportsman." Millions more watched and listened to TV talk show coverage on "The Tonight Show," "Merv Griffin," "Mike Douglas," "Dinah Shore," and more!

"The Deep" covered as hard news from the pages of *Time* and *Newsweek* to *Cosmopolitan* and *Playboy*. Not to mention the interest with full color layouts, reaching over 128 million more readers generated on its own terms. The action is tied-in with products advertised by such manufacturers as Revlon cosmetics and Nikon cameras...to the tune of \$1.1 million, "The Deep" pitch pushes further on ABC-TV with a month of national buys culminating with July 4th fireworks...with billboards and local radio buys and one of the biggest, most exciting radio station promotions totally submerging the top 50 markets in "Deep" mania!



THE DEEP
NBLP 7060

By June 17th, over 200 million people will have read, seen or heard about "The Deep" more than fifteen times...

and as 5 billion eyes are flooded with the message, now Casablanca surfaces with the soundtrack:

THE DEEP

A Columbia/EMI Presentation



Take the plunge.
Fathom
"Spring Into Summer"
with us.

The Casablanca Family



millennium

Cecil B. DeMille's
Chocolate
City

DOUGLAS



1960s

Rehearsed and yet spontaneous, the Four Tops led soul of the '60s to Europe and proved to young performers that 10 years of pounding doors (as they did 1954-1964 until Motown took them on) pays off sometimes—if you're as talented as Levi Stubbs Jr., Renaldo Benson, Abdul Fakir and Lawrence Payton. One of the biggest selling artists in Decca U.K. history has been Mantovani, who started his "shimmering strings" sound and career in 1941. Decca chairman Sir Edward Lewis attended a Mantovani concert at London's Festival Hall and presented the orchestra leader with a golden baton to mark 25 years with the company.



They cried that folk singer Bob Dylan had "sold out" when he went electric in 1965 and merged with the boys from Big Pink—"Music From Big Pink" being the landmark LP of what is now called the Band (Rick Danko, bass), Levon Helm (drums), Garth Hudson (organ) and Robbie Robertson (guitar). When Richard and Karen Carpenter's Spectrum group stopped the Whiskey-A-Go-Go dancers who wanted to listen in the late '60s, the two regrouped and A&M's Herb Alpert saw promise that was fulfilled almost immediately with "Ticket To Ride." The hits just kept on coming.



The beginning of a rock and roll era for Decca Records in London. Picture shows Sir Edward Lewis, chairman of the company, meeting the Rolling Stones for the first time at a lunch party to celebrate the signing of the group's recording contract. The Stones were to match EMI's Beatles in terms of headlining-catching publicity. Left to right: Charlie Watts, drummer; Bill Wyman, bassist; Mick Jagger; Sir Edward Lewis; Keith Richard, guitarist, and Brian Jones, guitarist and founder member who died by drowning in his swimming pool at the height of the group's fame.



Sydney Nathan (right), one of the pioneer indie label chiefs (founder of King Records) with James Brown. King boasted such acts as Hank Ballard, Cowboy Copas, Moon Mulligan, Hawkshaw Hawkins, Trini Lopez, Freddy King, Earl Bostic, Bill Doggett, Grandpa Jones, Bill Ward & the Dominos, Stanley Brothers and Reno & Smiley.

Pre-glitter rock but with much of its flamboyance, the late Jimi Hendrix, who ex-Animal Chas Chandler introduced to England with fantastic success. A pioneering influence in establishing the rock trio format.



She rocked the rock world with her Southern Comfort whiskey voice and wild stage presence at the Monterey Pop Festival in 1967, a year after San Francisco had discovered her fronting before Big Brother & the Holding Co. She came out of Texas country and blues singing, this girl who would set new trends for female vocalists. Albert Grossman took one look and signed the Holding Co. and Janis Joplin, who later split with the group and whose death made her a rock martyr.

Another business is born, car stereo. This is an early J. Herbert Orr system (\$119.95 plus \$7.50 for installation).



A teenage idol with songs such as "Splish Splash," Bobby Darin has been claimed to be the youngest performer ever to have his own tv network special. Now he is remembered more for "Mack The Knife" and has had enormous nightclub popularity. He's here talking with great pop music producer Bob Crewe (left).



Bionic Radio and the Videodisk DJ

By CLAUDE HALL

AT WFUT, Johnny Holliday punched into the computer to find out if he was rolling his basics. He was down 3.078% in targeted demographic songs for the 18-20-year-old crowd, but slightly ahead in songs aimed at the 22-24-year-old woman. So he triggered all available songs onto the visual screen in front of him and finally selected that new VD by the youngest, cutest Osmond.

Wasn't it amazing that an Osmond was always coming along after all these years? Not only had their children become musicians, but their grandchildren and now here was a great grandchild up there on the screen with a Fender trimitic pushbutton guitar in his hands.

Johnny Holliday cued the VD and over a musical jingle yelled: "Radiovision station W-Future!" then rolled the Osmond and while it was playing in ultra four-channel acoustivision to thousands upon thousands of home walls this Saturday afternoon of July 2128, leaned back and addressed an aircheck that he was sending to a radiovision station in a larger market. You always had to keep trying to move up to a bigger station. And a record-video promotion person with a cute smile and long blonde hair had offered to lay in a good word for him in Boston.

Then he asked the computer for the current weather, announced that as the Osmond ended, triggered a spot on a new toothpaste that ultra absolutely guaranteed to improve your sex life, back-tagged a spot (the words for him to read flashed on his information screen) about the latest Mini-Ford and its electronic drive powered by living cells.

As he punched back to the computer for quarterhour maintenance, the computer was programmed to play two oldies back-to-back over the 13:00-17:02 part of the clock, he stood up as the deejay for the next shift entered the control booth.

"How'dya do?"

"Never noticed," Holliday said, realizing that his remark was slightly egotistical.

"I'll check for you," said Danny Dark. He triggered the computer. "You had a 4.9 share, ARB," he read from the screen. "Not bad."

"Maybe good enough to get me that job in Boston," said Holliday, brandishing his new aircheck as he walked out.

Holliday was a student of radiovision and even radio and

television before that, but mostly a student of ancient radio. He'd stayed in school an extra year and taken a master's degree in audio-visual communications.

To tell the truth, he was a nut about old records and had a collection that dated back to Gene Austin's "My Blue Heaven." He didn't collect the VD as much, but his record collection was almost as extensive as those of Robert Altschuler, Marty Cerf, Steve Resnick, Barry Hansen and Bob Kirsh of the 1960s and 1970s.

Thank god Emile Berliner had come along! That cylinder thing Thomas Edison had invented was okay, to a point, but it took the disk to really make radio begin to happen. Berliner, a German who moved to the United States in 1870, invented the microphone in 1876; that was one of the first steps that led to the disk jockey. Then, in 1887, Berliner invented the disk record, giving him something to play. Berliner also invented the gramophone to play the record and a method of mass production of records via metal stampers. He went on to found one of the first record companies in the world—Deutsche Grammophon Gesellschaft mbH (Polydor), but getting the disk record to become the practical reality wasn't easy. Though Berliner's disk was saluted in 1890 as better than Edison's cylinder phonograph (New York World Newspaper, Feb. 5), it wasn't until 1902 that the great Enrico Caruso agreed to make disk records, thus paving the way for other name artists to also make disk records.

As Holliday had studied in college, however, the old 78



r.p.m. disk wasn't easy for disk jockeys to handle, nor was it practical from a business standpoint to manufacture, distribute and sell. True, the 78 record had done well for radio and the disk jockey. Before television came along, though, to kill old-fashioned radio, the primary way of selling records was in-store play. A record seller would invite people in to hear the newest product and they would sit around and listen and buy what they liked. There were only a few "hits" by this method. Gene Austin, Enrico Caruso, Vernon Dalhart.

The thing that really began to shape the future of radio, the disk jockey and mass record sales began to happen about the turn of 1950. Holliday had read about it in old copies of Billboard that he'd studied for his master's degree thesis. The Jan. 7, 1950, Billboard reported that NBC had slated the "Fiber McGee and Molly" show as the first top radio show to take tv tests. "If successful, an early entry into video is foreseen for the veteran comedy show."

And you could see the other handwriting on the wall of the

(Continued on page RS-71)



Early Los Angeles deejays (top) with Dave Dexter, now Billboard copy editor who worked at KFWB in 1946. Others (from left) Al Jarvis (KFWB), Ira Cook (KMPC), Gene Norman (KLAC) and Peter Potter (KFWB). Circled left is Martin Block, host of the hit-making "Make Believe Ballroom" on WNEW, New York in 1941. Al Jazzbo Collins (below left) and George Shearing talk jazz. Alan Courtney, early WOV, New York deejay (below left) is flanked by Jimmie Lunceford and Billy Eckstine (right). Courtney competed strongly with Block.



Eddy Arnold (left above) in a familiar role of ambassador for country music on the Johnny Carson show. In Arnold's early years, his "Born To Lose" epitomized the anguish and confusion of rural whites transplanted to wartime cities but he shed his "Tennessee Plowboy" image and helped broaden the appeal of the Nashville sound. At left, Alan Freed, pioneer rock'n'roll promoter of the '50s.

Globetrotting to the Future's Major Venues

By NAT FREEDLAND

By the year 2000, electronic technology will have combined with live musical performance to produce effects unsurpassed in excitement and power. The hardware for these developments is already largely available and the first indications of its use can be seen in the live entertainment industry today.

It can be taken for granted that most homes will have wall-sized color television sets hooked up with fine sound systems. The viewing screens will be at least as large as today's 3x5-foot Advent tv projector screen systems. And cable pay-tv will also be in universal use.

So with this sort of excellent sight and sound equipment available to every home and coupled with low-cost videotape or videodisk programs, why would anybody want to go out to a concert or nightclub?

The answer is that by 2000, in a world of perfected home

entertainment, the public performance will have to be a multimedia extravaganza in order to compete.

Joe Cohen, vice president of Madison Square Garden, says, "The concert hall of tomorrow will have fantastic visual capabilities. Many images of the concert onstage, in all sorts of scales, will be projected on viewing screens. At the same time there may well be a filmed or videotaped presentation back dropping the stage."

On a more practical level, most large arenas built for the year 2000 will have sliding roofs so they can be indoor or outdoor venues, says Cohen.

And both walls and seating will be able to be changed automatically, in the venues of tomorrow. Cohen says, "The new generation of 20,000 capacity arenas will be able to be converted into four 5,000-seaters or two 10,000-seaters by pushing buttons."

(Continued on page RS-71)



One Stop Poster Co. proudly introduces its new poster display unit for posters measuring 23" x 35". This attractive unit holds a dozen copies each of 12 different rock posters, a grand total of 144 brilliant posters, featuring such stars as Kiss, Peter Frampton, Led Zeppelin, Aerosmith and many more.

most unique and practical feature of the new display is the fact it requires so little space—only 12" x 16" of floor space. In today's market, crowded with odds and ends, this compact unit fits snugly and attractively into any store.

The display was designed for the retailer who wants to both conserve space and increase profit, and an eye-catching display featuring many of today's best-selling posters.



This beautiful poster unit contains 8 dozen giant posters (42" x 58") with such super stars as Kiss, Led Zeppelin, Peter Frampton and many others.

This unit was designed for the retailer who wants to conserve space and at the same time increase profit. The rock star unit requires an area of only 12" x 18".

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2619 W. Exposition Blvd.
Los Angeles, CA 90018

Bruce Lundvall, (right) CBS Records president, is joined by Columbia artist Phoebe Snow and Snow's producer David Rubinson at a reception in Los Angeles where 700 people celebrated a record breaking 1976 sales year.



Elton John rocked the '70s, both in life style and in music. He's seen here with Bernie Taupin (left), and Mike Maitland (right), MCA Records chief). Until he commenced touring, David Bowie's (right) records on Mercury went largely unnoticed in America. Suddenly, everything came together for this immense glitter star. Paul Williams (below), influential pop composer and film scorer and also a performer in tv and movies.



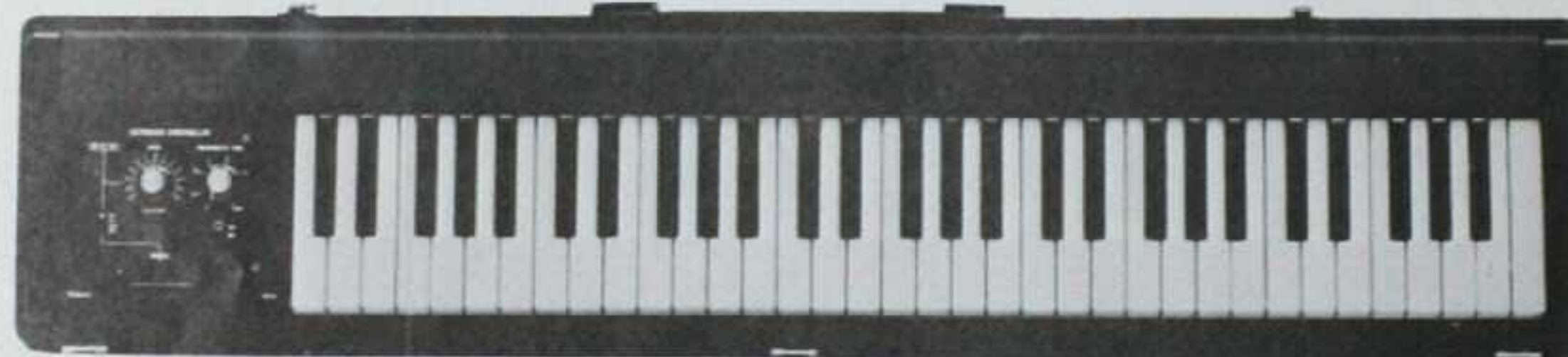
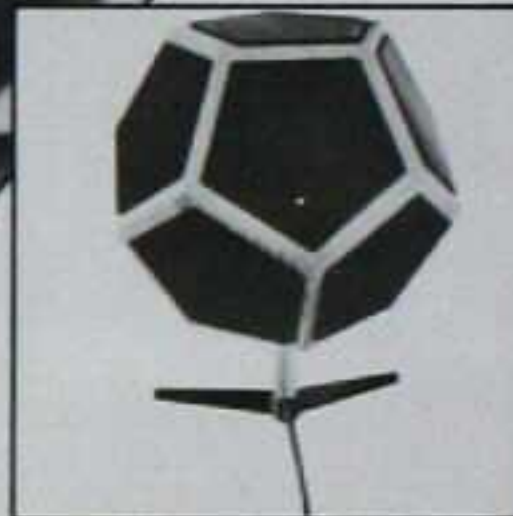
History repeats: after 100 years, singles are back to 12-inch diameter (as with the new disco product, left).



Hugely successful gospel artist, Andre Crouch, was more well known among almost exclusive white audiences; his following is now considerably broader. Speakers come in all shapes and designs.



Imported from France 10 years earlier, it took the special sociological factors of the 70s plus improved equipment and new pressures to get product exposed to bring on the disco phenomena.



One of the marvels of the hundred years of recorded sound, the synthesizer, seen by many as projecting entirely new musical horizons for the following 100 years.



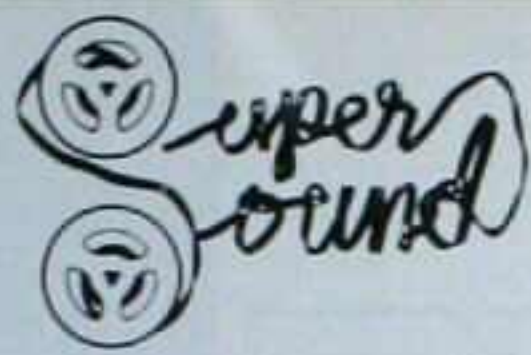
1970s

The industry is into another battle of configurations, this time a new form of "double stereo" called quadraphonic. This time, CBS is championing an SQ system and RCA a discrete format; they are incompatible essentially. And Sansui, representing the thrust of Japanese technology in consumer electronics, has yet another system and there are other systems besides these three major ones. On the social front, four students are killed by National Guardsmen at Kent State May 4, 1970 and four days later a band of New York city construction workers in hard hats attack an anti-Viet Nam war demonstrator group as America is embroiled in another intervention that is greeted with vast concern. On June 24, 1970, the U.S. Congress repeals the Gulf of Tonkin Resolution, a major factor in America's Vietnamese involvement. Tape continues to challenge disk but its thrust is blunted by major activity of "tape pirates," who duplicate music without remuneration to the copyright holders. New laws are being passed and state after state adopts legislation to stop tape piracy. In Washington, a vast scandal is unfolding that will unseat a U.S. President and there is, of course, a Watergate comedy LP on the market almost immediately. Spiralling inflation grips the recording business and the \$7.98 LP is evolving. There is more and more artist and artist manager control of the recording process and some labels hint of superstar premium-price LPs. It is, of course, a decade that is far from completed.



Paul Simon said it, accepting a Grammy he thanked Stevie Wonder for not making an album during the year, so great is the creative competition of this blind soul genius who rose from the Detroit slums.





PRESENTS . . .

JEAN McCLAIN

"When You Got Love"

ON THE SOUND SHEET

Written and sung by: Jean McClain

Produced by: Iris Dean Sontag

Engineered by: Richard Sontag



Monterey,

of ABC

aberg

eftwich

Keyboards
n many

SUPERSOUND INC.
600 E. Franklin, Suite E
Monterey, California 93940
(408) 649-4100

. . . he that makes a SuperSound
decision shall profit . . .
s.s. 6:17

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suade you to come to our SuperSound
studios here in Monterey, California
and see what we have to offer. You
will agree with all the producers
and artists who have enjoyed a note-
worthy experience when they re-
corded at our automated 24-track
state-of-the-art studio complex.
SuperSound was designed and built
with one thought in mind . . . your
sound.

Whether you drive in or fly in,
we will attend to all the details to
make you feel at home. You will be
cared for like never before.

Some of the people who have
recorded at SuperSound include Jack
Daugherty, Mark-Almond Band,
Michael Nesmith, Cat Stevens pro-
ducing Alun Davies, Harpers Bizarre,
Johnny Jenkins, Paul Anka and live-
broadcast recordings with James Lee
Stanley, Larry Hosford and the Fly-
By-Night Band and the Tubes.

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speak your language. Not the slightest
obligation, of course. SuperSound,
that's what we offer.

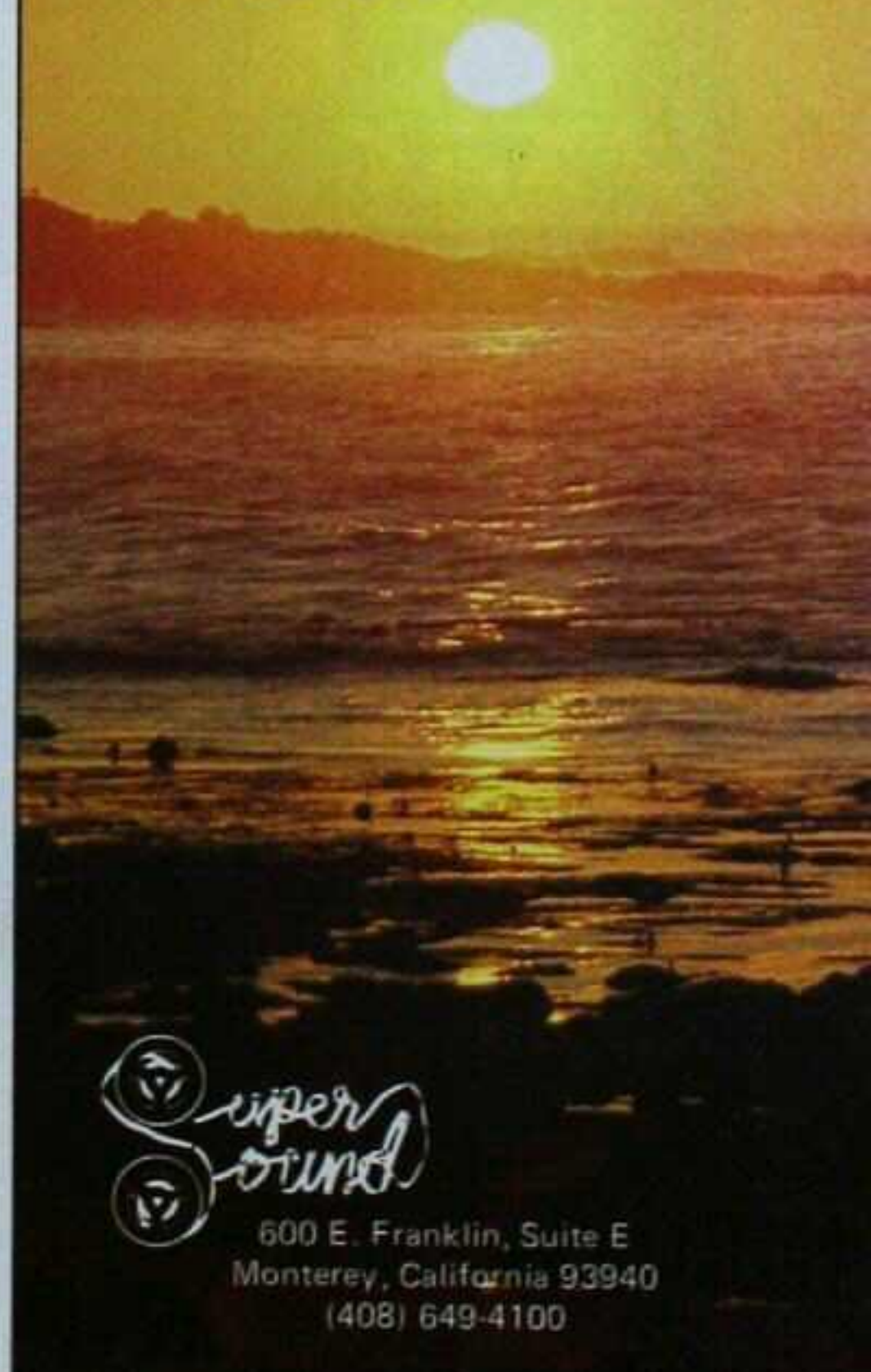


Photo, Jim Hall, Filmcraft



Top row: left to right, Chuck, Barbara, Iris, Raindance, Sam, Steve
bottom: Paul, Bud, Dick, Renee
Photo, Kathleen Elvin-Green

Photo, Jim Hall, Filmcraft



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Advertising and Public Relations
Shirley Stevens

Bruce Lundvall, (right) CBS Records president, is joined by Columbia artist Phoebe Snow and Snow's producer David Rubinson at a reception in Los Angeles where 700 people celebrated a record breaking 1976 sales year.



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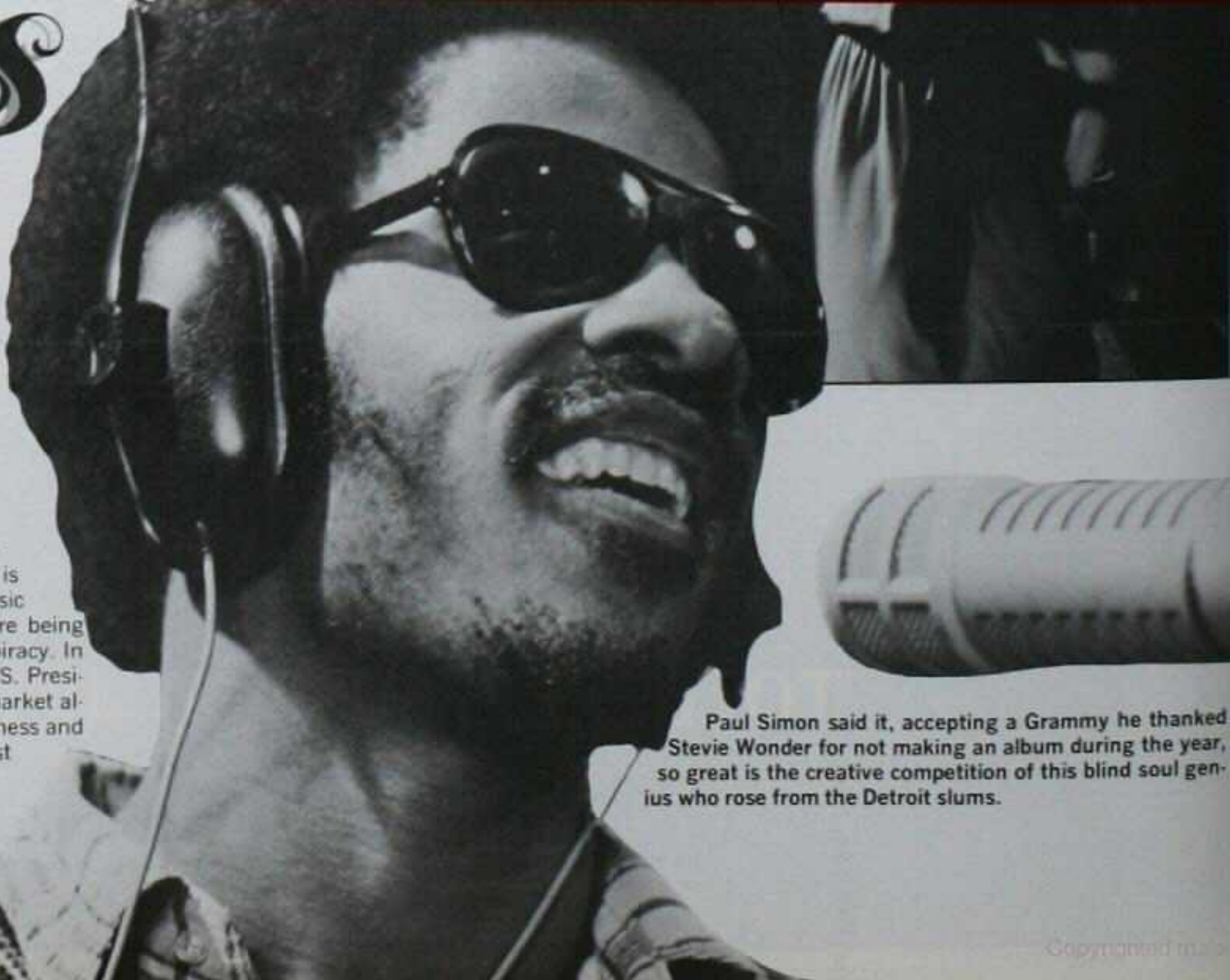
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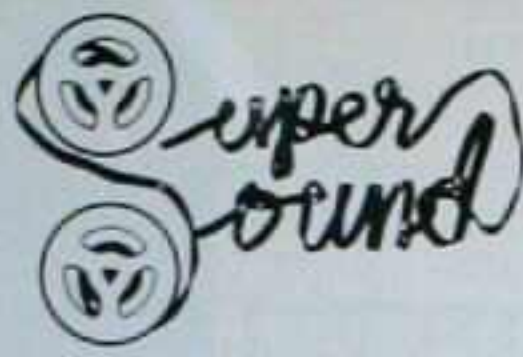
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JEAN McCLAIN

"When You Got Love"

ON THE SOUND SHEET



Photo, Iris Sontag

Written and sung by: Jean McClain
 Produced by: Iris Dean Sontag
 Engineered by: Richard Sontag
 Recorded and remixed at: SuperSound, Monterey, California
 Tenor Sax: Johnny Almond (Courtesy of ABC Records)
 Acoustic Piano and Synthesizer: Phil Aaberg
 Drums: Scott Mathews
 Electric Bass: Mac Crindlin and John Leftwich
 Electric Guitar: Amos Garrett
 Lead Trumpet: Bill Armstrong
 Trombone: Darrell Anderson
 Saxophone: Roger Eddy
 Trumpet: Brian Stock
 Horn Arrangement: Martin Slavin
 Thanks to Kenny Lopez of Gospel Music, Monterey

NOW IN PRODUCTION

Jana Heller, George Keller "AAAHS"

"Sweetheart of the Radio"

"I Need Loving Too"

Words and music by Jana Heller

Jana Heller, Singer/Songwriter, Guitar & Keyboards
 George Keller, Guitarist and Specialist on many stringed instruments



Photo, Iris Sontag



Photo, Jim Hall, Filmcraft



Photo, Kathleen Elvin-Green

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 s.s. 6:17

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Some of the people who have recorded at SuperSound include Jack Daugherty, Mark-Almond Band, Michael Nesmith, Cat Stevens producing Alun Davies, Harpers Bizarre, Johnny Jenkins, Paul Anka and live-broadcast recordings with James Lee Stanley, Larry Hosford and the Fly-By-Night Band and the Tubes.

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 Shirley Stevens

1970s

Fitting together easily on stage at Caesars Palace, Paul Anka and Tom Jones (left). Anka's "Diana" launched his amazing career in 1957 (he borrowed \$100 from his father to make a trip to ABC in New York). He went from teen idol into a maturation that has rocketed him back to the chart tops in recent years. Jones, on the other hand, electrified American women when he hit the Copacabana in 1967 and was the first British entertainer to star in a regular tv show ("This Is Tom Jones" ABC-TV in 1969).



Bill Graham, whose name has been synonymous with rock of the '70s (center) as a pioneering promoter of concerts. He's flanked by Atlantic luminaries Ahmet Ertegun (left) and Jerry Wexler. Perhaps the first of the soul psychedelic groups, Sly & the Family Stone (top right), found ready '70s acceptance for their puns and weird singing antics; a group mixing black and white, male and female. Grammy togetherness. For Chet Atkins (left) and Les Paul (right) it was a moment that spanned decades in country music. Dolly Parton and Freddy Fender are right out of contemporary country, though Fender represents the interesting Latin influence that has come into modern country music. One of the most phenomenally successful family acts, the Jackson Five, carefully nurtured by Motown but with roots in Gary, Ind., that allowed them to communicate with the young masses who wanted the love song of soul.



A Billboard Spotlight

MAY 21, 1977, BILLBOARD



Tape's gradual rise extends to the new recorders that allow you to pick out automatically individual selections on a cassette as in the Otonica (above). A new revolutionary tape concept, the Elcaset, stands as a potential challenge to the cassette. Below, Tex Ritter and a CMA contingent welcomed to Japan.



Epitomizing the smooth MOR sound of the late '60s and all through the '70s, Andy Williams (left).



Her father was one of America's most popular singers but Natalie Cole (daughter of Nat Cole) is making her own way with several unusual vocal styling attributes.



Complex consoles of today at Warner Brothers studios. In circle far right: Trio of country immortals: Johnny Cash, Art Satherley and Tennessee Ernie Ford. Of the two, Ford and Cash, Henry Pleasants suggests a commonality of richly and often neglected full bass voices. Satherley, of course, has made it his life long work as a producer to seek out such talent; nor did Satherley seek just country talent (many do not realize that he discovered blues greats Ma Rainey and Blind Lemon Jefferson). Ford's career broke open when Merle Travis gave him "Sixteen Tons" to record in 1955 (three million copies sold in a little over two months). One could suggest that Ford and Cash have in common as well, interests in gospel (in fact Cash first told Sam Phillips of Sun that he was a gospel singer but Phillips saw the pop potential). Of course Cash married into the gospel Carter family.



The Bionic Radio

Continued from page RS-64

headquarters of the National Assn. of Broadcasters. In 1949, the NAB lost 88 AM stations and 137 FM stations, while gaining 33 tv stations. The NAB that year had only 1,152 AM stations, 497 FM stations, and 37 tv stations.

Already, the disk jockey had been invented, if you can call it that. Al Jarvis, a Canadian, had moved to Los Angeles and become a bank teller until he talked his way into a job as an announcer at KFWB. He liked music and enjoyed records and from the start talked about them on his show. His "Make Believe Ballroom" was later copied by a KFWB library assistant named Martin Block who moved to New York and started a similar show. In a 1942 Billboard, Block spelled out what was to become the future of the record business: "If the platter is a good one, the most effective type of direct marketing has just taken place. And sales are sure to reflect the airing of the disk."

But most of radio was still "shows" such as those by Red Skelton, Fibber McGee and Molly, George Burns and Gracie Allen. Music shows such as "The Lucky Strike Hit Parade" were not all that many.

And as tv came along, one of the cover stories in the April 26, 1949, issue of Look Magazine proclaimed: "Radio Is Doomed." It was written by Merlin H. (Deac) Aylesworth, who'd been president of NBC for more than 10 years. "I predict that within three years the broadcast of sound, or ear radio, over giant networks will be wiped out. Powerful network television will take its place, completely overshadowing the few weather reports and recorded programs left to the remaining single, independent stations."

To a great extent, he was right. Two things prevented the demise of radio, however—the invention of the 45 r.p.m. single (as well as the 33 r.p.m. album) and a couple of radio men named Todd Storz and Gordon McLendon who thought radio was great and who refused to roll over and play dead.

But until that point, it should be noted that the "wedding" between records and radio had not been all that happy. Not everyone was pleased to have his records played on radio. Early records, in fact, carried the admonition: "For home use only." Record artists wanted to sell their talents to radio for live shows and felt that the airplay of their records would be competition—bringing them little reward. Holliday's master's thesis had specifically covered this "battle," especially concentrating on the front line conflicts engaged in by such as bandleader Fred Waring and even later by Stan Kenton who led a group to gain airplay pay. The name bandleaders and top vocalists were featured regularly in early days on live, top-rated, nationally-sponsored programs and they were paid handsomely. A record artist such as Bing Crosby was among the highest priced earners on radio when he was featured on the "Kraft Music Hall." In addition, bands were eager to maintain their elaborate radio remotes from various ballrooms in fancy hotels coast-to-coast; these were for a while the primary promotional tool for records, especially the plugging of songs from music publishers.

It should be noted that Martin Block's version of "Make Believe Ballroom" imitated a live band show. The announcer would carry on a bit of patter as if he were talking to the artist or bandleader, then play the record. As early as the late 1930s and through the first years of the war, an association known as the National Assn. of Performing

Artists headed by Fred Waring, Paul Whiteman and others, fought radio's use of records. The NAPA eventually took a radio station in Philadelphia to court and won the lawsuit, establishing the fact that the artist holds a property right in his recording. NAPA issued a special license to a Philly radio station allowing it to play records for a fee.

But the whole cause crumbled when RCA became involved and argued that if the artist had a property right in the recording, so does the record company that created it. NAPA, faced with having to sue radio stations in all the then 48 states, lost steam from its supporters. Interesting enough, Jimmy Petrillo, former head of the American Federation of Musicians, was reportedly involved behind the scenes in supporting NAPA; the

musicians union did not want to see canned music replacing live orchestras that radio stations had been maintaining (WGN, Chicago, didn't give up its orchestra until the 1970s, but it was the last holdout).

For a while and through the early 1950s, record companies maintained record subscription services; these still existed through the 1970s as smaller stations had to buy records. Before that, the old "transcription libraries" operated

by record companies featured "live" versions of radio shows. Local stations were able to sell local advertising for the shows. RCA Records had the Thesaurus Library and other music libraries included Langworth, World, AMC owned by Muzak, and MacGregor Productions on the West Coast. These shows were provided on 16-inch disks called ETs (electrical transcriptions).


But in the late 1940s and the (Continued on page RS-95)

The Very First DIRECT-TO-DISC Of a Full Orchestral Production



A record of incredible fidelity
from an incredible performance of
Berlioz, Bizet, Falla and Tchaikovsky.

- * \$16 (\$15 plus \$1. shipping & handling) from TELARC RECORDS
4150 Mayfield Road, Cleveland, Ohio 44121
- * and at the world's finest record and audio stores.

Exclusively distributed worldwide by the  Discwasher Group,
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Columbia, MO 65201

1970s

Soul superstar of the '60s and '70s, Al Green.



Fleetwood Mac: (shown at right) English blues styled for a mass audience with enough repertoire scope to go well beyond the John Mayall and Eric Clapton influences the group reflects; perhaps unusual as a modern rock-blues group in that they feature three lead guitarists. Early '70s NARM panel with industry leaders Stan Gortikov, head of RIAA (second from left) and retailing giants James Schwartz and Amos Heilicher (second and third from right).



Popular record company president Joe Smith (right) chats with one of rock's original stars, Alice Cooper. Right: Her Oscar for performing in "Funny Girl" is just one of what is probably more awards earned by any contemporary female singer; perhaps more than any in recorded sound's century. Here she receives a Grammy (along with jazz great George Benson (right) and producer Tony Lipuma. Movies have attracted her away from recordings at times (consider the hiatus between the Central Park television landmark in summer 1967 with a crowd around 135,000 and her Forum appearance for Presidential candidate George McGovern in 1972) but Barbra Streisand continues to be one of the most talked about pop singers. Blessed with a tremendous range, her voice is in addition adaptable to delicate shadings of color and nuance.



Helen Reddy, she heralded the women's movement with her song "I Am Woman." Combining elements of big band instrumentation with rock, Chicago has developed a unique sound with numerous steady selling albums over a long time since they were based in the city of their name as Chicago Transit Authority.



A hundred years later, speakers "talk" to you to warn of overload and other important settings as in this BIC speakers (below).



MAY 21, 1977, BILLBOARD



Publishing panel at '70s NAB (from left) Milton Herson, Music Makers Group; Sidney Guber, SESAC; Herman Finkelstein, ASCAP; Edward Cramer, BMI; and Marvin Kempner, Mark Century. Not certainly the only black country performer but probably the most prominent, Charlie Pride (below right), who would prefer to be known as a country singer who just happens to be black. Though Clive Davis had many superstars in his controversial reign at Columbia Records, he was rarely associated with this one, John Denver (left). Denver grew out of the folk revival (four years with the Chad Mitchell trio, having beat out 250 aspirants for the spot when Mitchell left in '65). Davis now heads Arista.

A very special package compiled and marketed by RCA Great Britain to mark a special anniversary.



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The set contains one Red Seal 'classical' collection, one RCA Victor 'popular' record, and a superb illustrated book, written by the eminent critic/author, Derek Jewell, of the London 'Sunday Times'.

Legendary names such as Duke Ellington, Jim Reeves, Fats Waller, Glenn Miller, Elvis Presley and Perry Como appear on the one album, whilst the other features such magical

names such as Toscanini, Rachmaninov, Horowitz, Heifetz, and Stokowski. The list is seemingly endless!

A Century of Sound gives an insight into musical taste since the early years, and chronicles RCA's magnificent contribution to the history of the recording industry.

A definitive collectors item from RCA. London.

It will be one hundred years to the next one!

RCA

Copyrighted material

1970s

A Billboard Spotlight



New super soul groups came into prominence in the '70s. Here's an example, Earth, Wind and Fire. Church singing formed the basis of his training, on to the Moonglows and then to Motown as one of the leading '70s soul singers—Marvin Gaye (outlined). Perhaps no figure in a&r has more respect and admiration than is shown John Hammond of Columbia, seen top right here on a Grammy night. Irwin Tarr (left) and Oscar Kusisto, two pioneers in 8-track, do it again at Billboard's IMIC with an introduction of quad for cars.



The '70s heralded the birth (actually it had been around a while) of Latin Salsa and Eddie Palmieri (below center) had been waiting for it all this time. In Russia's own ballpark, pianist Van Cliburn (Harvey Lavan Jr.) took top Tchaikovsky competition honors in 1958 when America was still suffering shock from the Soviet's successful launching of Sputnik. In fact, they said of Cliburn he was 'America's Sputnik.' As for Leontyne Price, her reign as an opera luminary is no less auspicious and one enduring over a long period (she won critical acclaim in the difficult Countess Leonora role in "Il Trovatore" in 1961) that has included many and varied roles reflecting long study.



One of the '70s pop influences has been the infusion of steel guitar country spice with rock flavored styling, particularly noted in the music of the Eagles (seen here with Jackson Browne and Linda Ronstadt). The Osmonds (right), one of the most successful of all family acts. Hi fi is now fed into your tv set in this Atari system (center below) for an array of special effects.

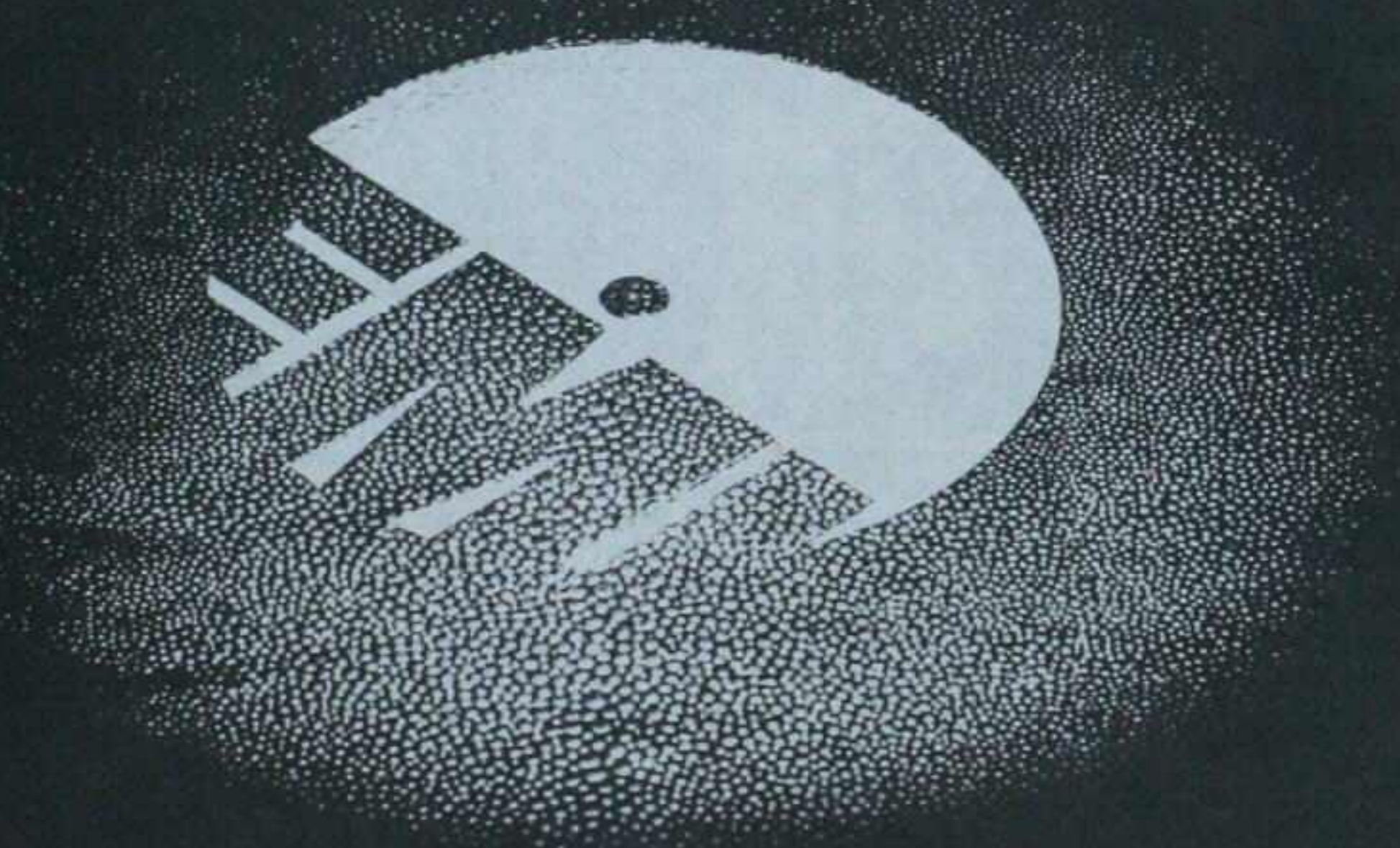


"Respect Yourself," almost a black consciousness anthem of the early '70s, was announced by the Staple Singers, seen here with a familiar soul pioneer, Don Cornelius, originator of the popular "Soul Train" tv show.



In an experience such as often happens with classical music conductors (Toscanini, Ormandy and others), Leonard Bernstein suddenly replaced an indisposed Bruno Walter to lead the New York Philharmonic (Nov. 13, 1943). But something else happened; mezzo-soprano Jennie Tourel had just performed Bernstein's cycle, "Five Kid Songs: I Hate Music," thus foreshadowing Bernstein's rich composer future.





CRITICAL ACCLAIM

U.S.



Chris Albertson: Record producer and jazz writer for 25 years; contributing editor, Stereo Review; author of "Bessie" and currently completing a biography of Louis Armstrong (Macmillan 1978).



William Anderson: Editor, Stereo Review, since 1963.

Lester Bangs: Contributor to various publications such as Stereo Review and High Fidelity; formerly music critic of Creem magazine.

The audacity of attempting to pick one's favorite, let alone favorite of the world's recordings spanning 100 years was repeatedly mentioned. Nevertheless, once the panel got into it, many found it highly intriguing. The logistics alone of contacting scores of critics in numerous countries means, unfortunately, that entries were received too late for processing. But the ones here make some of the most fascinating reading ever to grace our pages.

1. SYMPHONY NO. 40 (78)—Mozart—Arturo Toscanini
2. CELESTE AIDA (78)—Che Gelida Marina—Verdi—Puccini—Jussi Bjorling
3. APERITE MIHI PORTAS JUSTITIAE (78)—Buxtehude—Schitz et al.
4. DICHTERLIEBE — Schumann — Axel Schitz, Charles Panzera—RCA
5. NILSSON SINGS NEWMAN—Harry Nilsson—RCA

1. THE BLACK SAINT & THE SINNER LADY—Charles Mingus—Impulse
2. ASTRAL WEEKS—Van Morrison—Warner Brothers
3. SKETCHES OF SPAIN—Miles Davis—Columbia
4. THE GENIUS OF RAY CHARLES—Atlantic
5. JAMES BROWN LIVE AT THE APOLLO (Vol. 1)—King
6. WHITE LIGHT/WHITE HEAT—Velvet Underground—Verve
7. THE ROLLING STONES, NOW!—London
8. RAW POWER—Iggy & The Stooges—Columbia

9. FREE JAZZ—Ornette Coleman—Atlantic
10. HORSES—Patti Smith—Arista
11. METAL MACHINE MUSIC—Lou Reed—RCA



Ken Barne: recently co-Phonogram Record M and associator, Radio ords; has w Rolling Ston boy, Creem others.

JAZZ

1. BODY AND SOUL—Coleman Hawkins—Bluebird
 2. WEST END BLUES—Louis Armstrong—Okeh
 3. KO KO—Duke Ellington Orchestra—Victor
 4. WHAT A LITTLE MOONLIGHT CAN DO—Teddy Wilson/Billie Holiday—Brunswick
 5. KO KO—Charlie Parker—Savoy
- ## FOLK/ETHNIC
1. AIN'T NO GRAVE CAN HOLD MY BODY DOWN—Bozice Sturdivant—Library of Congress
 2. ST. LOUIS BLUES—Bessie Smith/Louis Armstrong—Columbia
 3. THE LAST MILE OF THE WAY—Mahalia Jackson—Apollo

Miles Davis (right), never evidencing any enthusiasm for his music—"unsmiling, unemotional, unshowmanly," as Dave Dexter puts it. Nevertheless, he drew the great names in jazz to him and became one of the greatest in the process.



ROCK

1. MY GENERATION (LP)—the Decca
2. PET SOUNDS (LP)—Beach Boys—A&O
3. THEN HE KISSED ME (45)—Cry the Philies
4. BETWEEN THE BUTTONS (LP)—The Stones—London
5. NOTORIOUS BYRD BROTHERS—Byrds—Columbia

(Continued on page 83)

An airplane crash Feb. 3, 1959 in Mason Iowa took with it one of the most renowned ures in rock, Buddy Holly (Richie Valens and Bopper also perished). Originally country, evolved into rock'n'roll along with Bill Ha Elvis Presley, Carl Perkins and Jerry Lee L

A Billboard Spotlight

MAY 21, 1977, BILLBOARD



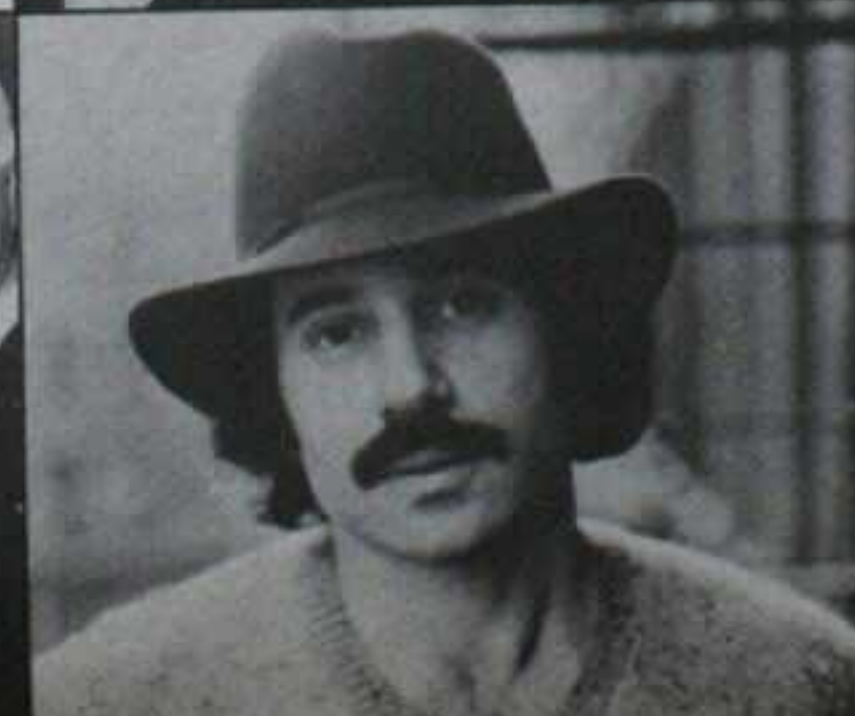
In pre-glitter rock, clothes were still important and Peter Townshend's Union Jack-English flag jacket stood out; in fact, the entire Who (above) stood out (others being Keith Moon, drums; Roger Daltrey, lead vocals; and John Entwistle, bass). The band had a faltering start in its American invasion getting little exposure for "My Generation" (already a teen anthem in homeland England) but by 1967 the guitar-smashing and amplifier smoke scene caught on and never really overshadowed the real artistry and musicianship either. "You Send Me," Sam Cooke's (left) very first release, was a huge hit and huge has been his influence ever since his tragic death Dec. 16, 1964, when he was shot in a motel. Glen Campbell (right) spent years as a studio musician (once with the Beach Boys) but broke into the country and then pop scene in the late '60s with monsters such as "By The Time I Get To Phoenix" and "Wichita Lineman." His recent "Rhinestone Cowboy" brought him back to pop chart success.



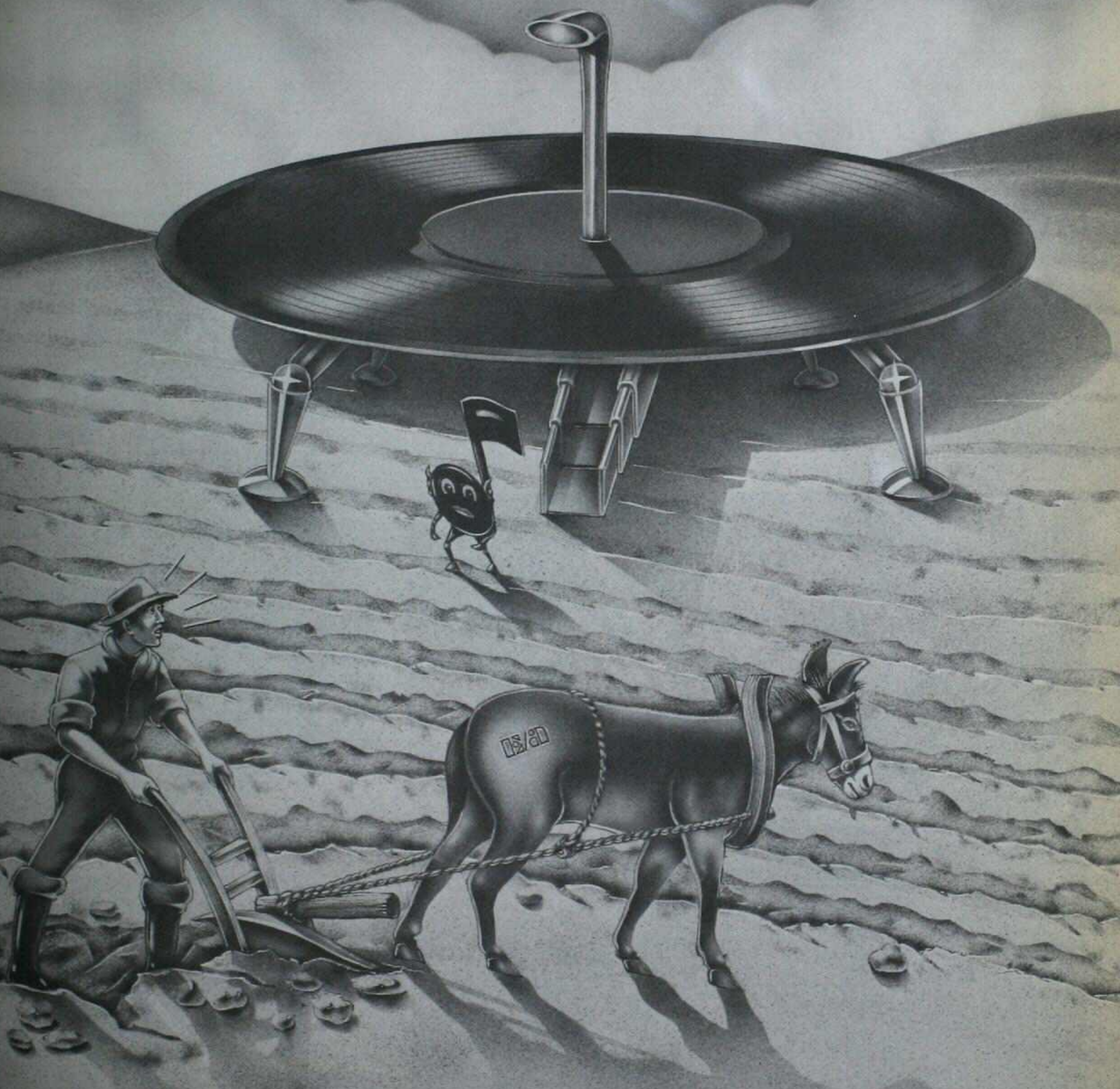
Pioneers in rock, Led Zeppelin (right). Lead guitarist Jimmy Page is the main connection to the former Yardbirds, a group that broke up in 1968, and he had followed Jeff Beck who had followed Eric Clapton. One of the longest and most glorious careers in classical music is that of Eugene Ormandy (seen left with his wife and Mexican composer Carlos Chavez.



Paul Simon (left bottom) and Art Garfunkel now separate acts after over a decade of togetherness. Patsy Cline (left) fulfilled award presented here in 1957 by Dea Harry Silverstein as most promising co female vocalist. Maria Callas (below). Dre as Madame Butterfly she once turne process servers back-stage and let them it in both Italian and English.



We weren't there
but we heard about it.



Thanks to Recorded Sound.

Elektra/Asylum/Nonesuch

Critical Acclaim!

Continued from page RS-76



Harper Barnes: Jazz, rock and blues writer for the St. Louis Post-Dispatch since 1968; editor of the Phoenix in Boston, 1970-72; contributor to Rolling Stone, the Phoenix, and Boston's Real Paper.

- SOUL/R&B**
1. HOUND DOG—Big Mama Thornton—Duke/Peacock
 2. SMOKESTACK LIGHTNIN'—Howling Wolf—Chess
 3. ONE MINT JULEP—Clovers—Atlantic
 4. YAKETY YAK—Coasters—Atlantic
 5. PAPA WAS A ROLLING STONE—Temptations—Motown

- JAZZ**
1. WEST END BLUES—Louis Armstrong—Okeh
 2. AT HIS VERY BEST—Duke Ellington—RCA
 3. PARKER'S MOOD—Charlie Parker—Savoy
 4. STRANGE FRUIT—Billie Holiday—Atlantic
 5. KIND OF BLUE—Davis/Coltrane—Columbia



Norm Cohen: Executive secretary, John Edwards Memorial Foundation; editor JEMF Quarterly; reviews for JEMF Quarterly, Journal of American Folklore.

- COUNTRY**
1. LITTLE OLD LOG CABIN IN THE LANE—Fiddlin' John Carson—Okeh (1923)
 2. THE PRISONER'S SONG/WRECK OF THE OLD '97—Vernon Dalhart—Victor (1924)
 3. T FOR TEXAS (Blue Yodel No. 1)—Jimmie Rodgers—Victor, 1928
 4. WILDWOOD FLOWER—Carter Family—Victor, 1928
 5. NEW SAN ANTONIO ROSE—Bill Wills' Texas Playboys—Columbia 1040



William Como: Editor-in-chief of both Dance Magazine and After Dark; staff of Dance Magazine since 1954; author of several books.

- CLASSICAL**
1. ROMEO ET JULIETTE—Berlioz—London OSA12108
 2. TURANDOT—Puccini—London XLLA 36
 3. REQUIEM—Verdi—RCA LCT 6003
- POP**
1. TAUGHT BY EXPERTS—Peter Allen—A&M SP4584
 2. COMPANY—Columbia OS 3550
 3. EASY—Nancy Wilson—Capitol ST2909



Noel Coppage: Popular music critic for Stereo Review since 1970; freelance writer/critic for past six years; editing three suburban weekly newspapers in Massachusetts.

1. Country—THE BEST OF THE LEGENDARY JIMMIE RODGERS—RCA
2. Country—THIS TIME—Waylon Jennings—RCA
3. Jazz—BILLIE HOLIDAY THE GOLDEN YEARS, VOL. I & II—Columbia
4. Pop—ABBEY ROAD—Beatles—Apple
5. Pop—SUNDOWN—Gordon Lightfoot—Reprise



Jim Crockett: Publisher of Guitar Player and Contemporary Keyboard; vice president, GPI Publications; executive director, Guitar Player Books/Records.

- CLASSICAL**
1. THE GUITAR & I—Andres Segovia—Decca

2. CREATION OF THE WORLD—Darius Milhaud—RCA

- JAZZ**
1. SING A SONG OF BASIE—Lambert, Hendricks, Ross—ABC
 2. VIRTUOSO—Joe Pass—Pablo
 3. LIVE AT VILLAGE VANGUARD—John Coltrane—Impulse
 4. All selections—Billie Holiday



Stanley Dance: Internationally active as jazz critic for 40 years (Jazz Hot, Jazz Journal, Down Beat, Metronome, N.Y. Herald-Tribune, Saturday Review, Music Journal).

- JAZZ**
1. WEATHER BIRD—Louis Armstrong, Earl Hines—Okeh
 2. SENT FOR YOU YESTERDAY & HERE YOU COME TODAY—Count Basie—Decca
 3. THE GAL FROM JOE'S—Duke Ellington—Brunswick
 4. BIRD OF PREY BLUES—Coleman Hawkins—Master Jazz
 5. BETWEEN DEVIL AND THE DEEP BLUE SEA—Dicky Wells & Django Reinhardt—Swing

- BLUES**
1. BACK WATER BLUES—Bessie Smith—Columbia
 2. ROLL 'EM PETE—Joe Turner, PeZte Johnson, Vocalion
 3. COLD COLD FEELING—T Bone Walker—Imperial
 4. OFF THE WALL—Little Walter—Checker
 5. CAN'T GET NO GRINDIN'—Muddy Waters—Chess



Jerry De Muth: Member of Chicago Sun-Times staff for 11 years; has written on a variety of music for the Sun-Times, Down Beat, Rolling Stone, Jazz and others.

- CLASSICAL**
1. DEATH & THE MAIDEN & OTHER SONGS—Schubert—Dietrich Fischer-Dieskau—Angel S36342
 2. CHILDREN'S CORNER—Debussy—Arturo Benedetti Michelangeli—DGG 2530196

3. MASS IN B MINOR—Bach—Nicholas Harnoncourt—Telefunken 3635060
4. SUNTREADER—Ruggles—Michael Tilson Thomas, Boston Symphony—DGG 2530048
5. SONATA IN B FLAT—Schubert—Michele Bogner—Musical Heritage Society (from Erato)

- JAZZ**
1. KING OLIVER AND HIS DIXIE SYNCOPATORS—King Oliver—Decca DL79246
 2. BODY AND SOUL—Coleman Hawkins—RCA
 3. SOLO PIANO—Art Tatum—Capitol M11028
 4. KO KO—Charlie Parker—Savoy 12079
 5. KING OF NEW ORLEANS JAZZ—Jelly Roll Morton—RCA LPM1649



Ron Denisoff: Publisher and editor of "Popular Music and Society"; author of "Solid Gold: The Popular Record Industry"; contributor to Hi Fi Stereo Review and other music publications.

- COUNTRY/FOLK**
1. CARNEGIE HALL CONCERTS 1956—Weavers—Vanguard
 2. BRINGING IT ALL BACK HOME—Bob Dylan—CBS
 3. MORNING AGAIN—Tom Paxton—Elektra
 4. GREATEST HITS—Tammy Wynette—CBS
 5. HONKY TONK HEROES—Waylon Jennings—RCA



Roger C. Dettmer: Theatre and music critic; Theatre critic, Chicago Tribune, 1974-76; music and theatre critic, Chicago Today, 1953-74; music writer, New York Herald Tribune 1951-53.

- CLASSICAL**
1. SYMPHONY NO. 7—Beethoven—Toscanini, N.Y. Philharmonic—RCA
 2. SYMPHONY NO. 4—Schumann—Furtwangler, Berlin Philharmonic—DGG
 3. TOSCA—Puccini—Callas, Gobbi, De Sabata, La Scala—Angel
 4. LA FAVORITA—"Spirto gentil"—Donizetti—Caruso—RCA
 5. PIANO CONCERTO IN G—Ravel—Michelangeli, Ettore Gracis conducting—EMI/Angel



Sam Di Bonaventura: Music critic, Baltimore Sun, since 1965; editorial contributions to various professional periodicals.

- CLASSICAL**
1. CONCERTI FOR VIOLIN (6)—Paganini—Accardo, Dutoit, London Symphony—DGG
 2. FALSTAFF—Verdi—Toscanini—Victor
 3. PRELUDES & FUGUES; WELL TEMPERED CLAVIER—Bach—Landowska—Victor
 4. SYMPHONY NO. 1—Brahms—Walter, N.Y. Philharmonic—Odyssey
 5. SACRE—Stravinsky—Monteux, Paris Cons.—Victor
 6. SYMPHONY NO. 4—Tchaikowsky—Mengelberg/Concertgebouw—Philips
 7. MEISTERSINGER—Wagner—Von Karajan, Bayreuth Festival Orchestra—Seraphim 6030
 8. DAPHNIS & CHLOE—Ravel—Munch, Boston—Victor
 9. ELEKTRA—R. Strauss—Mitropolous, Maggio Musicale—Everest
 10. GERMAN REQUIEM—Brahms—Klemperer, Philharmonic—Angel



Joe Edwards: Covers country music for the Associated Press; based in Nashville, has been with the wire service seven years.

- COUNTRY**
1. BLUE YODEL—Jimmie Rodgers—RCA
 2. SAN ANTONIO ROSE—Bob Wills—MCA
 3. I CAN'T STOP LOVING YOU—Don Gibson—RCA
 4. HE'LL HAVE TO GO—Jim Reeves—RCA
 5. TENNESSEE WALTZ—Patti Page—Mercury



Susan Elliott: Popular music editor, High Fidelity; "Backbeat" columnist; council member of AGAC.

- POP**
1. PHOTOGRAPHS & MEMORIES—Croce—ABC
 2. SONGS IN THE KEY OF LIFE—Wonder—Motown/Tamla
 3. HISSING OF SUMMER LAWN—Mitchell—Asylum
 4. DISGUISES—Stuart Scharf—LaFaire

- JAZZ**
1. ELLINGTON INDIGOS—Duke Ellington—Columbia



Philip Elwood: pop critic for Francisco Examiner; professional music and jazz writer; contributor to other periodicals.

- JAZZ**
1. GENIUS OF LOUIS ARMSTRONG—Columbia G 30416
 2. SPIRITUALS TO SWING—Vanguard 8523/4
 3. DUKE ELLINGTON AT HIS VERY BEST—RCA 1715
 4. BLUE NOTE'S THREE DECADES OF JAZZ, VOL. I—Powell, Monk, Stan Brown, Coltrane, etc.—Blue Note
 5. KIND OF BLUE—Miles Davis—Columbia CS 8163



Leonard Feather: Jazz critic since 1930s; active in History of Jazz professor at Cal State; regular columnist since 1965 for Los Angeles Times, syndicated worldwide; Times-Washington Post News Service.

- JAZZ**
1. BLACK, BROWN & BEIGE—Duke Ellington—RCA
 2. WEST END BLUES—Louis Armstrong, Earl Hines—Columbia
 3. IN THE BEGINNING—Dizzy Gillespie, Charlie Parker—Prestige
 4. MASTERPIECES—Art Tatum—MCA
 5. BIRTH OF THE COOL—Miles Davis—Capitol



Chet Flippo: New York bureau chief for Rolling Stone since 1974; previously taught film journalism at the Univ. of Texas.

- ROCK/POP**
1. ASTRAL WEEKS—Van Morrison—Warner Bros.
 2. OUT OF OUR HEADS—Rolling Stone—London
 3. LEGEND—Buddy Holly—MCA (English)
 4. ABBEY ROAD—Beatles—Apple
 5. BORN TO RUN—Bruce Springsteen—CBS

- COUNTRY**
1. 24 GREAT HITS—Bob Wills—MGM
 2. LONESOME, ON'RY & MEAN—Waylon Jennings—RCA
 3. COAL MINER'S DAUGHTER—Loretta Lynn—MCA
 4. RED HEADED STRANGER—Willie Nelson—CBS
 5. I SAW THE LIGHT—Hank Williams—MGM



John W. Freeman: Associate editor, Opera News since 1960; regular record reviewer, Opera News; written feature articles for Opera News and publications such as Saturday Review and Esquire.

- CLASSICAL**
1. OTELLO—Verdi—Toscanini—RCA
 2. TRISTAN & ISOLDE—Wagner—Furtwangler—Angel
 3. DIE WALKURE ACT I—Wagner—Bruno Walter—Seraphim
 4. DAS RHEINGOLD—Wagner—Solti—London
 5. TOSCA—Puccini—De Sabata—Angel

(Continued on page RS-79)

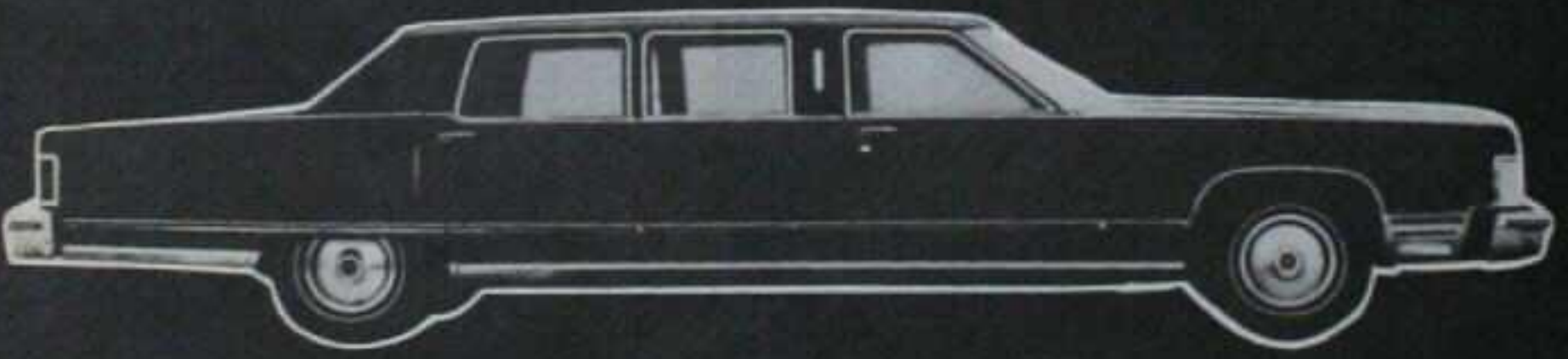
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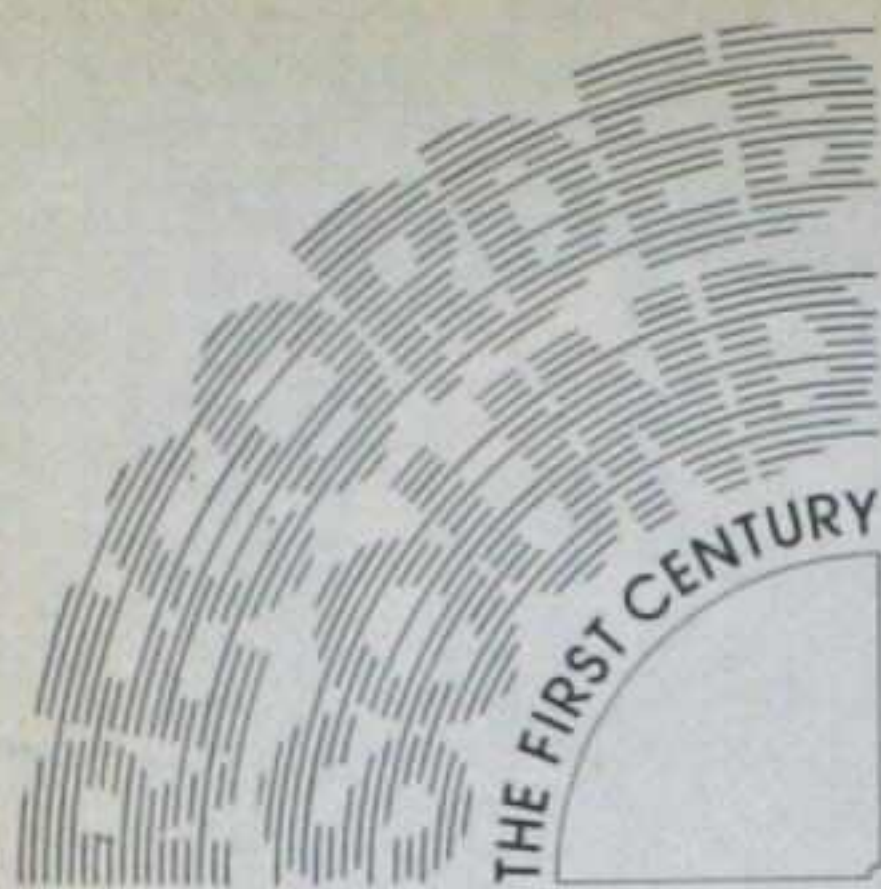
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ABC RECORDS AND AFFILIATED LABELS



THE NEXT CENTURY

In attempting to "predict" the future, the writers and experts they interviewed admit to a certain degree of tongue in cheek approach. In other words, it is quite impossible to anticipate with any accuracy what will happen in a dynamic industry such as the music business a year in advance, let alone the next 100 years. We therefore ask the reader's indulgence and we will wait with some apprehension to see just how foggy our crystal ball happens to be.

WHERE IN THE WORLD WILL THE RECORDS BE PRESSED?

The big are gobbling up the little. And that's no fable from a Godzilla movie but a fact of life in the record pressing business.

Don Alaconis, product manager for Richardson Co., a large manufacturer of record pressing material on the East Coast, says he's seen a "slight growth in injection plants." Most others, however, say the growth is primarily at the expense of others. "This industry," says Monarch's John Williams, "is growing more in dollars than units. Volume is up only marginally."

Allied's Jack Wegner agrees that there is an abundance of capacity in the world. He does feel, however, contrary to his colleagues in the business, that pressing is growing. "We are seeing more plants develop."

The question seems to be, though, is the growth at the expense of the little guy? And, if so, will it continue to be? One manufacturer, who refuses to be identified but is nevertheless one of the most important figures in the industry, remains pessimistic on the subject. "I don't see any growth. I see a few plants adding a few presses but for the most part it is more common to see closures of small facilities. Big plant are the future of the industry. The margins are too tight for small companies."

Most manufacturers concur that profits are slim. Ten years ago a large customer could buy singles from a pressing plants for about 9.5 cents each. Today, the cost is about four cents higher. This represents a near 50% hike which would enable the pressing plants to keep pace with the rate of inflation, which roughly is the equivalent of that figure over the past decade. Still, the plants maintain the margin has shrunk. Competition has kept the price artificially low. And, at certain times of the year, most plants are only running at about 65% capacity.

With this kind of slack, the building of new plants seems like a plan for the future—a future far beyond the next 100 years.

RON TEPPE

CHARTING IN 2077

Projecting what the sound of any form of music will be in 10 years, let alone next year, is a fun example of making a fool out of oneself.

For the very nature of the creative artist to take music into new uncharted areas while reflecting the social and economic conditions of one's homeland, guarantees that today's sound will indeed be outdated within a one to three-year span.

Pop music, the bastion of the recording industry, will remain true to its heavy rhythmic undercoating no matter what the instruments or lead singers are warbling about. Electronic instruments will come into play more heavily in the pop, jazz and soul fields, with the avant-garde field of expressionist in the classical areas working within his small confines, but not breaking through into the larger area of classical appreciation.

MOR music in the next decade will come to mean Beatles tunes circa 1964, as the next group of leading pop musicians expands the borders to capture the offbeat, unusual and zany distinctiveness of whatever smacks their fancies.

Pop will incorporate elements from the New York Latin community, the Southern and Western country minefields and the electronic brashness of experimenting European geniuses. And jazz musicians will be playing for their audiences, not for themselves.

ELIOT TIEGEL

"DIGITAL" FOR SPACE-AGE MASTERING

Watch out, digital is coming. And we don't mean the watch.

Digital is the newest innovation in mastering and everyone from Studio Masters to Allied and Capitol Records agrees the technique will be a distinct improvement over the current analog method utilized in mastering.

What digital does is the thing everyone is excited about. Without getting technical, digital will improve signal processing and make manipulation easier. It will make a significant difference in the signal to noise ratios and be of particular aid where vinyl is concerned.

Vinyl, because of government environmental requirements, is being manufactured in a slightly different shape. Consequently, the quality that once was obtained from utilizing the substance is much harder to obtain. The limited amount of noise presently detected is often because of the vinyl. The digital technique, because of its broader range of control, will cut this noise significantly.

There are, of course, other techniques that have been introduced to aid the mastering procedure. But none, according to engineers, will have the digital impact. Some engineers liken the effect to stereo vs. mono records. As for timetable, there are already a number of studios experimenting with it in this country and many feel that it will only be a matter of months, at most a year or two, before the system is commonplace in mastering.

At any rate, once it does come it will enable mastering to finally take a giant stride in catching up with the improved playback equipment that has made the consumer so much more aware of an element he once never heard—noise.

DROP A DOLLAR IN THE JUKEBOX

Sixteen years after Jimmy Carter leaves office, your children will cluster in 24-hour-a-day food marts to listen as "7-11 presents the Top 20" on ultra-thin wall boxes designed specially for the chain by Rock-ola ... Seeburg ... Rowe AMI ... ?

It's a fabulous idea, admits Wally Bohrer, Milwaukee businessman and president of his state's operator association, but one he suspects will never be brought to fruition.

Bohrer, recognized industry-wide as an exceptionally bright and aggressive young operator, is one of the few who will admit the lamentable truth:

The jukebox, a device "as American as the hot dog," he says, is being allowed slowly to die, to become more a cultural artifact, sought after by collectors and for home decoration, than a viable piece of commercial machinery.

Fundamental to the juke's decline is urban renewal and the passing of the mom and pop tavern, the type of location that has been the industry's backbone. In its place set the fast food restaurants—which the jukebox industry has not cracked and does not appear interested in cracking—and the high class eateries and watering holes, which increasingly will incorporate discos.

To adapt, operators who will run jukeboxes—and the industry, of course, increasingly is looking to game machines, pinball, pool and the like—must seek new types of locations.

Take your 1998 model Chevrolet in for routine service i.e., anti-gravity force field stabilizer alignment—and you're likely to find a jukebox awaiting your dollars in the dealer's customer lounge.

Go out to have your hair styled or visit a doctor in the year 2000—office visits \$100!?!—and you'll encounter the jukebox again. And in hospitals, retirement homes, department stores and factories, some observers predict.

The equipment itself is not expected to change a great deal. Manufacturers reveal no plans for a videodisk box, a tape box or for any comparable revolution.

And you can forget about spare change when you go to select an oldie by Heart, the Runaways, Boston—Jukebox 2000 is \$1 per play!

ALAN PENCHANSKI

LET YOUR FINGERS DO THE SHOPPING

Mrs. John Consumer sat transfixed by the images that flowed across the cable television screen—she watched everything from Elton John to Perry Como and at the end of the 15-minute display she pressed the proper code number on the remote control device and the products were ordered.

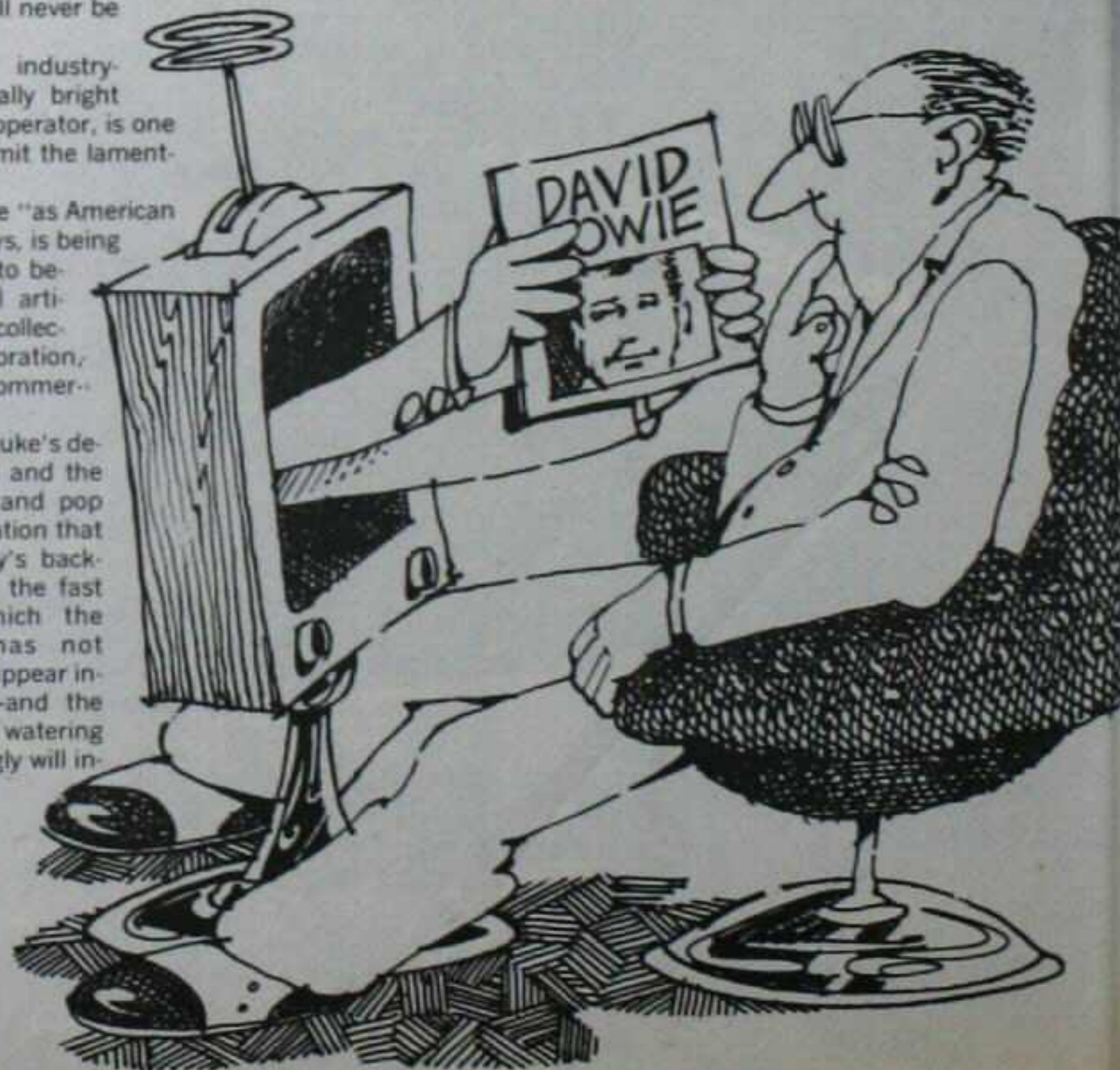
Simple? Yes. Economical? Perhaps. Efficient? Yes. Will it happen? No.

Shopping by cable tv may be a dream in some retailer's mind, but according to psychologists and market research analysts at the Univ. of Chicago and Harvard, it won't happen. "Shopping is a social experience," maintains a Chicago professor, "and people won't give up that thrill for a screen. They want to hold and touch the product."

Echoing that opinion is another researcher in the USC search department. "Cable tv shopping has already been tried and its success has been minimal. With products recordings, people want to hold it. Just look at tapes. The ones that are locked up behind glass enclosures don't sell nearly as well as those which are displayed in some manner where the consumer can handle them."

Although some researchers do feel that shopping via cable does have a place, that niche is a small one. "I don't see total volume for record sales via cable ever amounting to much. And, as a total," says one USC researcher, "cable will never have more than 10% of the total market—that includes all types of goods."

(Continued on page RS)



The Future's Venues

Continued from page RS-64
 Ticket-buying for these halls of the future will also be computerized. National companies like Ticketron and local outlets like BASS in San Francisco are merely the first step. As home computer terminals combine with toll-free phone numbers as the latest method of ordering merchandise by charging it to your credit card numbers, it will be a simple matter to order for show tickets via credit

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Stones to be carried regionally in college auditoriums throughout Indiana, Iowa, Wisconsin and rural Illinois outside a 50-mile radius from the urban concert.

The Nevada casino showrooms, a very active and special world of entertainment, have made great strides in recent years to come to terms with contemporary record headliners, finding ways to bring these artists into Las Vegas, Tahoe and Reno in presentations which will attract a new generation of spenders to the table without turning away the traditional older crowd

Peter Frampton and Gary Wright. Anthony is on the road fairly frequently while Barsalona generally stays pretty close to New York.

However, what both men do is work out of New York offices at full throttle for several weeks at a time and then totally unwind with their families residing in neighboring properties on Nassau in the Bahama Islands.

Convenient air travel is increasingly making it possible for artists and executives in the live entertainment field to base their homes or offices in a wide variety of locales. Among the big examples is Monday Artists which books the Blue Brothers out of New York and has a brief company in A. or San Francisco.

Other towns like Aspen and Steamboat Springs are headquarters for Bob Dylan and Steve Stills, two major artists. The strategically based groups to either side of the mountains are more than three hours from the top recording studios of the Sunshine Band around Miami, the Recording Studio and

seeking to draw attention to vast outdoors venues. They continue to be a political pressures in localities. However, the bicentennial celebration at Philadelphia's Independence Hall as Electric Factory put on the biggest concert held in a secu-

size in the new genres and in the cover that can function in northern winters due to be racked up in amounts. Elvis Presley's 80,000 to a holiday in Pontiac, Mich.'s cover.

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(Continued on page RS-96)



Tribute to a Century of Sound

Produced by Associated Media Producers, Lake Forest, Ill. 312-234-2446

33 1/3 RPM STEREO



PLACE COIN HERE IF SOUNDSHEET SLIPS

- Thomas A. Edison's recording of "Mary Had a Little Lamb" courtesy of McGraw Edison
- Franklin D. Roosevelt - 1st Inaugural
- John F. Kennedy - Inaugural
- Moonlanding
- Enrico Caruso "Il Sogno", Manon: Massenet; courtesy of Everest Record Group, 10920 Wilshire Blvd., Los Angeles, Ca 90024
- Henry Aldrich, Fred Allen sequences and Lucky Strike commercial from the archives of Radio Yesteryear, Box H, Croton-on-Hudson, N.Y. 914-737-6831
- Jimmy Carter - Inaugural

MFG. IN U.S.A. BY EVATONE DEERFIELD, ILL. 4257745 SOUNDSHEETS

A moment of silence is appropriate on many occasions. But on this 100th anniversary of recorded sound, we want a voice in the proceedings. So, we'll blow the trumpets and beat the drums and fire a salute to Mr. Edison and his fabulous phonograph.

In one hundred years, we've come from "Mary Had a Little Lamb," dimly heard above the cracklings, to the voice of man from the Moon. Recorded for generations to come, available for everyone to hear. Still played back on a phonograph that's just the latest version of Mr. Edison's basic invention.

Evatone is proud to be part of an industry which uses recorded sound to expand the human experience.

A Not So Silent Tribute

Give us a call, or return the coupon—we'll send you, at no charge, an Idea Kit that will show you how all the dynamism of sound can be yours to use, on Soundsheets—yours to make just the way you want them and yours to use wherever you have a message to communicate.

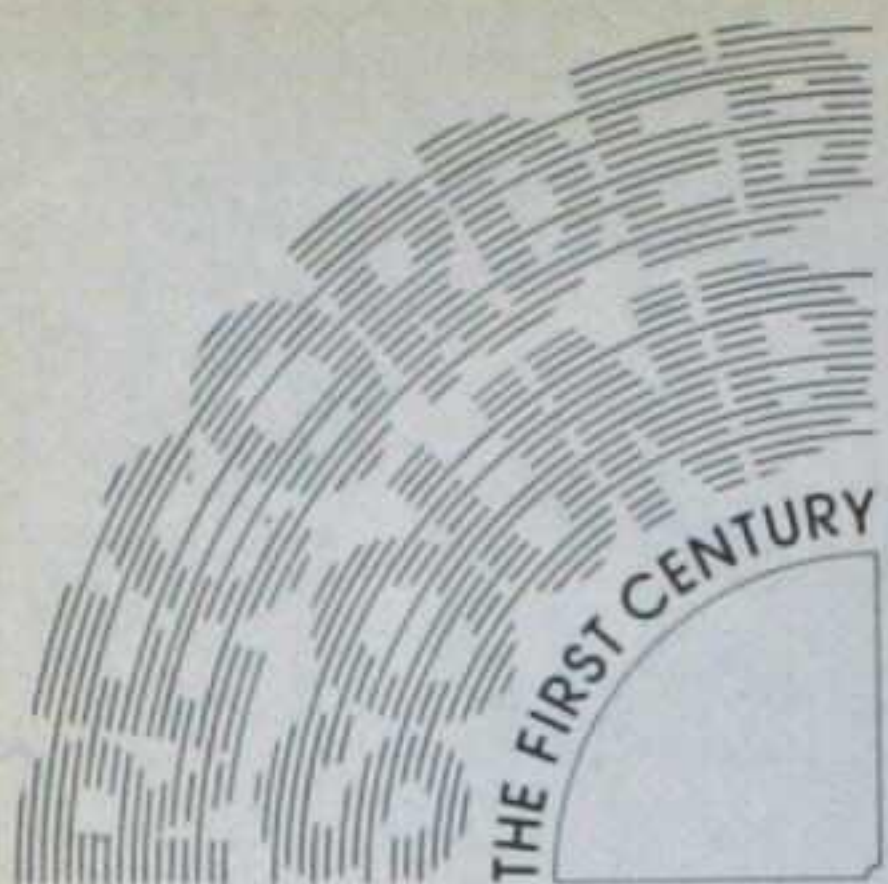
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THE NEXT

One Hundred Years ...

so long ago that none of us can remember the beginnings . . .

Now, you can tear out this vinyl page and listen to it. It will speak to you . . . maybe change your mind, or teach you . . . or, just entertain you. Recorded sound, in a hundred years, has expanded our human experience, has changed the way we think about our world.

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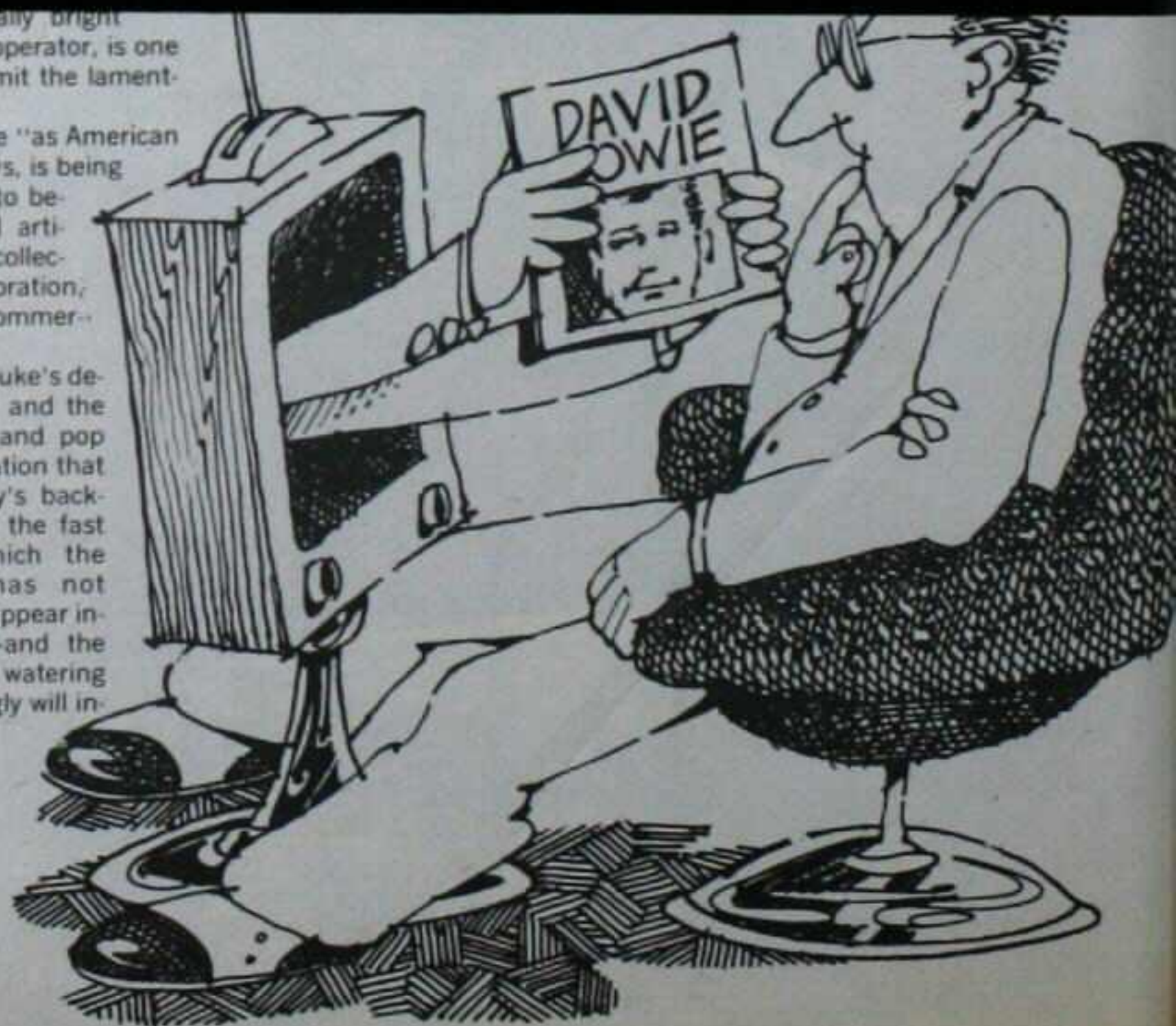
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Fundamental to the juke's decline is urban renewal and the passing of the mom and pop tavern, the type of location that has been the industry's backbone. In its place set the fast food restaurants—which the jukebox industry has not cracked and does not appear interested in cracking—and the high class eateries and watering holes, which increasingly will incorporate discos.

To adapt, operators who will run jukeboxes—and the industry, of course, increasingly is looking to game machines, pinball, pool and the like—must seek new types of locations.



EATON 2051 Waukegan Road, Deerfield, Ill. 60015 (312)945-5600.
SOUNDSHEETS

Eva-Tone is proud to have been a part of that century of sound. We're looking forward to the next 100 years.

Happy Anniversary, Everybody!

The Future's Venues

Continued from page RS-64

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Bob Regehr, Warner Bros. vice president of artist development is a pioneer in the profession of doing total artist careers, feels pay television is the key to grosses of the future. "This can be either on wall-size home tv screens or in specialized movie theatres that have more complex multiple screens and speakers than the average home could afford."

Regional, national or international concert spectaculars with grandiose stage effects will be seen on cable tv in neighborhood movie houses, bars or nightclubs.

Bette Midler, who won a 1976 cable tv Emmy for her 2½-hour home Box Office special, taped at Cleveland performances of her last theatrical-style tour, says, "Pay tv goes into all sizes of markets and it's a medium that's open to presenting music in real concert productions."

Increasingly, the entire world of industrialized nations is seen as a viable market for live appearances by recording artists. Further improvements in air travel and lighter and equipment will see worldwide performance tours as commonplace in 2000 as coast-to-coast national tours are today.

One device useful for many types of acts will be longer runs in theatre-sized venues. Barry Manilow is the latest rock figure to have had a successful extended run on Broadway. Lily Tomlin, the comedienne and record artist, leased a theatre on her own and put on a reviewed show in New York.

Mort Moriarty, co-manager of the Tubes, says, "There are now 62 people going on the road to make possible the type of theatrical production the Tubes are known for. In order to avoid going deeply into debt, we have to look for extended-run situations and cut our travel costs."

Boz Scaggs this spring is doing a tour warmup date on the Hawaiian island of Maui because Honolulu has already become such a common jumping-off market for beginning or ending a tour of the Far East.

More and more top overseas promoters, such as Derek Block who puts on several hundred shows yearly throughout Europe, are converting long annual booking trips to New York and Los Angeles into full-time U.S. offices in order to keep more closely on top of American booking possibilities.

So far, the main tour circuits for rock headliner touring are U.S.-Canada, U.K.-Continental Europe and Hawaii-Japan-Australia-New Zealand. This leaves vast markets around the world yet to be fully exploited. Chicago turned its stand of several nights at a large Mexico City venue last year into a national event. And a vast, rock-hungry audience exists throughout the major urban centers of South America.

South Africa has also sold out its big soccer stadiums for the relatively few contemporary headliners who have played there. If African nations like Zaire can host a vast soul festival along with a world championship fight, and if Asian centers like Manila can also host heavyweight championships televised worldwide by satellite without incident, it would seem only a matter of headliner willingness to put exotic venues like these on the regular rock tour circuit also.

Possibly the most likely beneficiaries of hall-sized-screen closed circuit telecasts of major concert events would be the college campuses. It already makes solid economic sense for a Chicago concert by a supergroup attraction such as Led Zeppelin or the Rolling

Stones to be carried regionally in college auditoriums throughout Indiana, Iowa, Wisconsin and rural Illinois outside a 50-mile radius from the urban concert.

The Nevada casino showrooms, a very active and special world of entertainment, have made great strides in recent years to come to terms with contemporary record headliners, finding ways to bring these artists into Las Vegas, Tahoe and Reno in presentations which will attract a new generation of spenders to the table without turning away the traditional older crowd which has been coming in for three decades to pack the shows of sophisticated MOR headliners.

Neil Diamond, Alice Cooper, Kris Kristofferson, John Denver, Emerson, Lake & Palmer, Gordon Lightfoot, the Sylvers, Barry Manilow and Neil Sedaka are only a few of the record stars who have made successful Nevada debuts in the last two years. The great showmanship value of gambling-subsidized entertainment is steadily absorbing the major record sellers of today.

An important Nevada venue less than a year old is the 7,500-seat Performing Arts Theatre of the Aladdin Hotel, which has been able to book major rock and soul headliners successfully and has now found a commercially viable format of bringing in one or two rock shows per week and playing long-runs of Broadway shows on other nights.

Even more impressive on the horizon is the entirely new East Coast casino market about to open up in Atlantic City, an easy ride from the metropolitan New York area. Las Vegas East, with many of the traditional casino attractions tied up with long-term contracts in Nevada, may well be expected to recruit contemporary record headliners to its new showrooms.

Agents and managers are likely to be even more worldwide in scope and more widely traveled than they are now. Perhaps one futuristic example of the way this can work is the lifestyles of top-level New York manager Dee Anthony and his friend Frank Barsalona, head of Premier Talent agency. Both these men handle major headliners like

Peter Frampton and Gary Wright. Anthony is on the road fairly frequently while Barsalona generally stays pretty close to New York.

However, what both men do is work out of New York offices at full throttle for several weeks at a time and then totally unwind with their families residing in neighboring properties on Nassau in the Bahama Islands.

Convenient air travel is increasingly making it possible for artists and executives in the live entertainment field to base their homes or business operations in a wide variety of pleasant locales. Among the more outstanding examples is Monterey Peninsula Artists which books acts like the Doobie Brothers out of a Carmel office and has a brief commute to either L.A. or San Francisco from the local airport.

Scenic Colorado towns like Aspen or Boulder are headquarters for John Denver and Steve Stills, among other major artists. The Denver airport is strategically based to deliver touring groups to either coast in no more than three hours. A whole entourage of top recording acts like K.C. & the Sunshine Band are springing up around Miami, the hot Criterion Recording Studio and T.K. Records.

Festivals seeking to draw 200,000 or more to vast outdoors sites will probably continue to be a rarity due to political pressures in most suitable localities. However, 105,000 attended a bicentennial summer concert at Philadelphia's Kennedy Stadium as Electric Factory Productions put on the biggest single concert yet held in a secureable facility.

Numbers this size in the new generation of stadiums and in the covered stadiums that can function throughout cold northern winters will likely continue to be racked up in ever-increasing amounts. Elvis Presley drew some 80,000 to a holiday show at Pontiac, Mich.'s covered dome last year.

Nightclubs and discotheques are likely to use the multiple video-screen for tape and closed-circuit presentations as imaginatively as large concert arenas in years to come, though of course on a

smaller, more intimate scale. The sophisticated hardware currently in use to create fantastic environments at many successful discotheques is likely to be hooked up increasingly for "special event" presentations as an added attraction to nonstop dancing.

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A Not So Silent Tribute

Give us a call, or return the coupon - we'll send you, at no charge, an Idea Kit that will show you how all the dynamism of sound can be yours to use, on Soundsheets - yours to make just the way you want them and yours to use wherever you have a message to communicate.

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THE NEXT CENTURY

INJECTION & COMPRESSION - HI-PERFORMANCE PHONODISKS

Will Stevie Wonder be compressed or injected in the year 2,000?

It's not Stevie the artist we're referring to but Wonder's disks that pose the question. For years the industry has used either one of two pressing methods—*injection*, which utilizes styrene; and *compression* which depends on vinyl.

Each of the materials has its fans and detractors. Lately, however, vinyl has taken some hefty critical shots from one of the most influential rooters in the country—the government. It seems that there's been an alleged link between PVC—the stuff from which vinyl is produced—and cancer. Whether one agrees with the government findings or not, it is this link that is having the greatest influence on the production of records today and will have in the future.

So, if you want to know whether to compress or inject "Ask the ecologists or the government," said one key Los Angeles manufacturing figure in bitter tones. "Those are the two that are going to have the most impact on the industry in the future. And don't use my name. Please." Okay.

The hullabaloo over PVC has already had an effect on the industry. Jack Wegner, vice president of Allied Records, a custom record pressing plant in L.A., says the requirement for better safety equipment in PVC plants has caused the price of the material to increase. Allied, which uses styrene, foresees the coming of styrene LPs (at present styrene, at least in the U.S., is only used for singles) because of the PVC problems.

This, according to Monarch's John Williams, is going to take some technical breakthroughs first. It seems that styrene LPs have certain longevity problems. Interestingly, though, in Europe styrene LPs are produced without any problem and several pressing plants are investigating the possible of converting to this method.

What it boils down to is that by the year 2,000 we either have to find a cure for cancer or another way of pressing disks.

TOMORROW, THE RATINGS PRINTOUT

If there's anything that everyone loves and hates it's the various radio rating systems. Whether or not you're in love with them depends on one's current rating position. The most feared system is, of course, ARB. Today ARB is so powerful a service that, according to Watermark's Tom Rounds, radio stations "are programming on the quarter-hour. That's when ARB takes its survey and that's what every station gears its programming to. For instance, you'll never see a commercial on the quarter-hour."

Rounds sees radio in a state of semi-confusion as far as ratings are concerned. "Back in the old days if you wanted to play to the housewife you did it through Sinatra records. Today," he continues, "the boundaries are too fuzzy. Radio stations are groping."

The latest shocker was when KRLA, a semi-automated L.A. station, combined oldies and newies to replace KHJ as No. 1 in the ARB book. The survey sent chills through stout-hearted radio management. The problem, however, for today and the future, is that radio does not have enough money to support a rival rating system. Consequently, ratings and radio listener research in the year 2001 may well be conducted exactly the same way.

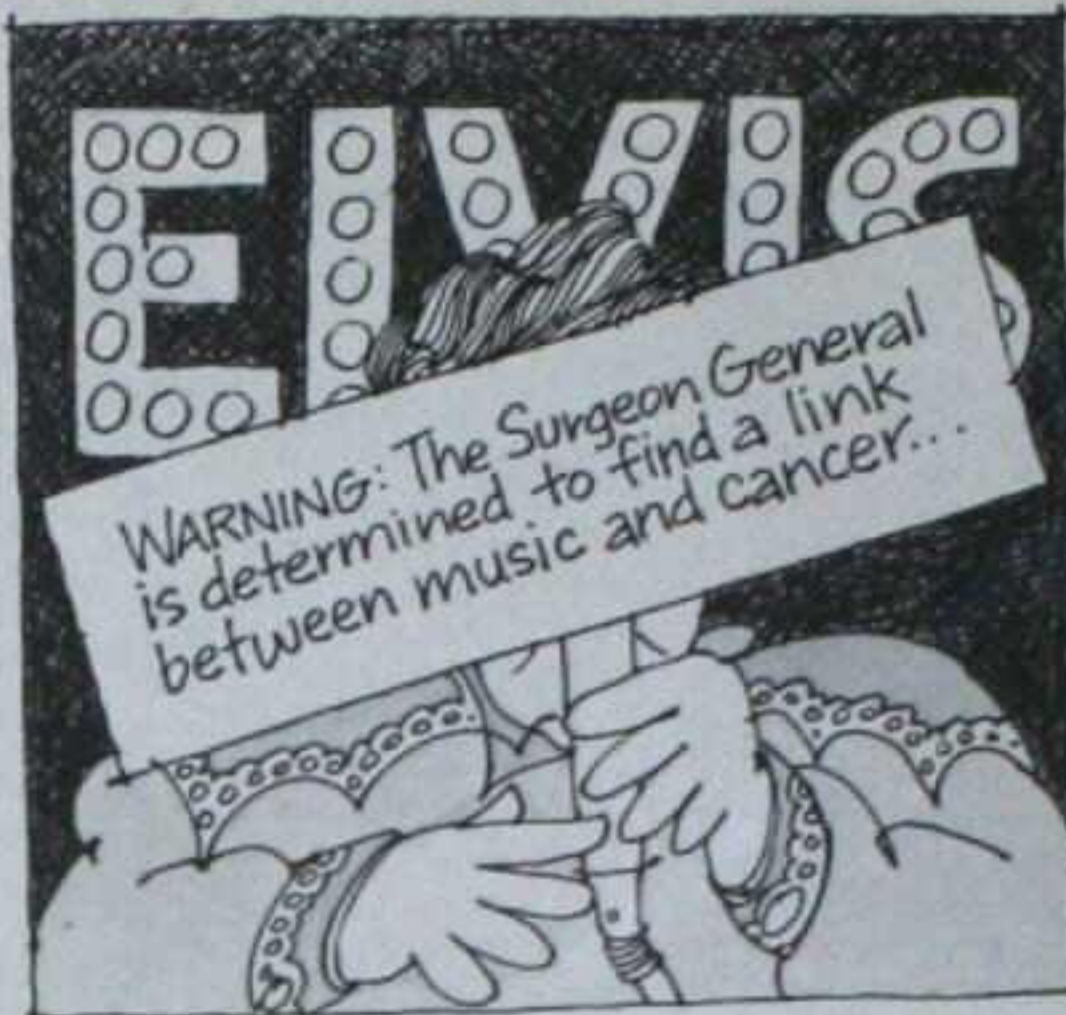
There is some hope on the fringes. Some, like Rounds, see the involvement of the FCC and NAB to form some sort of qualitative survey system. Others, however, such as the market research departments of USC and NYU see an entirely different kind of system developing. Both project the day when the radio listener will not utilize a diary but, instead, will just press a button on the quarter hour which will automatically be fed into a computer. A similar method would be one whereby the consumer doesn't have to do anything. If his radio is turned on it will automatically be registered through a central terminal that will compile ratings as often as needed.

WELL ROCK MY WHEELCHAIR . . .

Take heart senior citizens, you won't be alone for long. According to all the authoritative statistics available (from various universities and colleges) the baby boom has ended and we're at zero population growth.

What does all this mean to the record industry? Well, according to the experts at the USC and UCLA marketing departments, the "over 35" club is going to have the biggest membership in the future and the "over 55" age group is going to show the largest growth of any.

However, don't panic yet. According to Prof. Roger Strang of the USC marketing department, the most important thing of the future will be psychographics, not demographics. "We're going to have to look at what kind of lifestyle people have, not how old or young they are. Attitudes and profile will be more important than age. For example, the 40-year-old of the future may be much younger psychologically than the 30-year-old of today."



"Will Stevie Wonder be compressed or injected in the year 2000?"

ROLLING THE HITS IN 2077

The year 2077. That's 76 years past 2001—and if man survives Stanley Kubrick's monolith and uni-bombs, all will be well with the world. If, of course, woman also survives.

Yes, music lovers, a century has come and gone—and the universal music maxim has been proven once again: It takes two to tango.

To look ahead with accuracy, we should look back. To 1877. Yankee still hates Johnny Reb and swears there'll never be a Southerner running this country, not counting on what the power of the peanut achieves a cool hundred years later.

Though we think we have the lock on music, we've barely found the key in 1977. Most of our music has been written by our forefathers and foremothers. Our small contribution is but a pittance between their efforts and the potentialities of our children . . . and their children . . . and their children.

The year 1877. Some of the words and music we sing today were also sung in that unlikely year. Call it folk. Call it classical. Call it great. If it's still around, it's got a hell of a lot more going for it than some of the 90-day wondersongs that deplete our gray matter nowadays.

So the producer of 2077 just might go into the studio and cut a song written by Buffy Sainte-Marie, Jerry Jeff Walker or John Lennon/Paul McCartney. Of course, the studio will look different—if there is a studio. There will still be notes, and chords (supra-chords in 21st century terminology), and bridges.

The producer enters the sound capsule with the performer—called "It" by the leading trade magazines of 2077: Billboard, Billboard-II and Billboard-III.

He and It walk into an amazingly simple room containing a wonderful device invented by the noted Swahili-speaking genius, Israel Ali O'Brien. Because he couldn't think of a name for the box, he called it a Think Box. Invented in 2075, as reported in a page 3 Billboard-I article, praised as a revolution to the industry in a 2076 Billboard-II followup, the Think Box fell on rough times in 2077 with a Billboard-III article headlined IS THE THINK BOX OBSOLETE?

Our producer is considered a traditionalist and has one word for skeptics who knock the Think Box: fukoff. Though untranslatable by present standards, the word is a Chinese/Yiddish byproduct which gained favor during the 67-minute war that saw Israel expand its defensible borders to the People's Republic of China as the mainland Chinese fled to Taiwan and started building skyscrapers. Lots of them.

So the producer and It discuss what they want to do, push the only button on the box and the producer thinks while the singer sings. Really, that's not too different from the century before, except those ancient transistorized control boards have gone the way of the automobile and fossil fuels. The electronic impulses from the producer's brain and the audio-wave impulses from the singer's voice box merge in the Think Box in a beautiful cacophony that's instantly impregnated onto a channel in the infinite-channel Think Boxette located in countless ears across the globe. Two seconds after the "ses-

sion," the work is available worldwide and to the intermediate zones of the universe. Ironically, in this case, the songston was a one-hour version of "7th Day Coming Down" by the late Kris Kristofferson, a 20th century songwriter and actor in the medium that was known as films.

Crazy? Shelby Singleton agrees. "In 2077, everybody will have a capsule in their ear (both ears for stereo?), punch button and program anything they want to hear over the last 200 years—Beethoven, Bach or the Beatles."

How about radio? "There'll be no such animal as radio," says Singleton, one of Nashville's most innovative producers. "If you want to see a particular movie, you punch a code number on the computer, and it'll flash on your wall 3 screen. The same thing with music—whatever you want to hear, you hear."

Easy. Then what would be the role of the producer then? "He'd relax," says Singleton. "His usefulness would really be over."

Does Shelby mourn that day? No. "By that time I don't expect to be around to listen to it anyway."

And does Shelby expect the next century to bring us a devastating new music form that demolishes what has gone before? "It's gotten so damn complicated and so electronic that it's lost the fact that it's music. It has become machines." Was he talking of 2077? No, 1977, to be more exact. What does Singleton predict for 2077? "You're going to hear a trend of music go to a softer MOR and a '50s (1950s not 2050s) type of sound for new generations who have never heard it."

Snuff Garrett believes the 21st Century producer might not need a studio at all. "A recording artist could record the song on the way to the office in the car. Go along singing down Sunset Blvd. At a red light, the artist could do two or three cuts. Punch a button and record it."

When Garrett worked as a clerk at Wallichs Music City when he came to Los Angeles 19 years ago, he predicted a recording system which he still believes will come to pass: customers will come into the record shops, approach a big board and "roll their own."

"They'll make their own album. If they liked Frank Sinatra singing 'Strangers In The Night,' they'd punch it up. Or the Beatles selection—'Hard Days Night.' They'd punch it up on one album—and a computer tape in the back kicks out your track and album. The royalty payment would also be computerized for the artist, label, writer and publisher."

What'll they be singing in 2077? Great American producer Snuff Garrett in 1977 predicts: "Probably old folk songs like 'Take Good Care Of My Baby.'"

Garrett also believes the charts will be a bit more far ranging during the next century of recorded sound: "They'll be reporting to Billboard from Mars and Venus on what's hot there."

GERRY WOL

PADLOCKS FOR ALBUM JACKETS?

If you're interested in determining exactly what a consumer's disposable income will look like in the future, all you have to do is find an economist—for the story we found a trio—and got three different answers.

UCLA, which is noted for its computerized econometric models, can tell you everything from the shape of the economy to the impact of inflation. The department determined that the rate of disposable income growth would be 3.1% to 3.2% (corrected for inflation) per annum. That figure is the same we've had for the past century; so if you are a Bruin believer, take heart.

If you go across country to Wharton School of Finance at the Univ. of Pennsylvania, the figures are a bit clouded—and not because of the steel mills. It seems that economists are not as definite as Wharton and would like a bit more time before they make any determination. However, if you jump back to the West Coast and visit the Univ. of Southern California, you get a slightly different outlook.

USC, which is one of the better forecasting schools, has the general feeling that we are not going to have the continued growth of disposable income in the future that we've had in the past. The theory is that the basic necessities of life are getting more expensive (i.e. oil, food, etc.) and that alone will cut the growth rate.

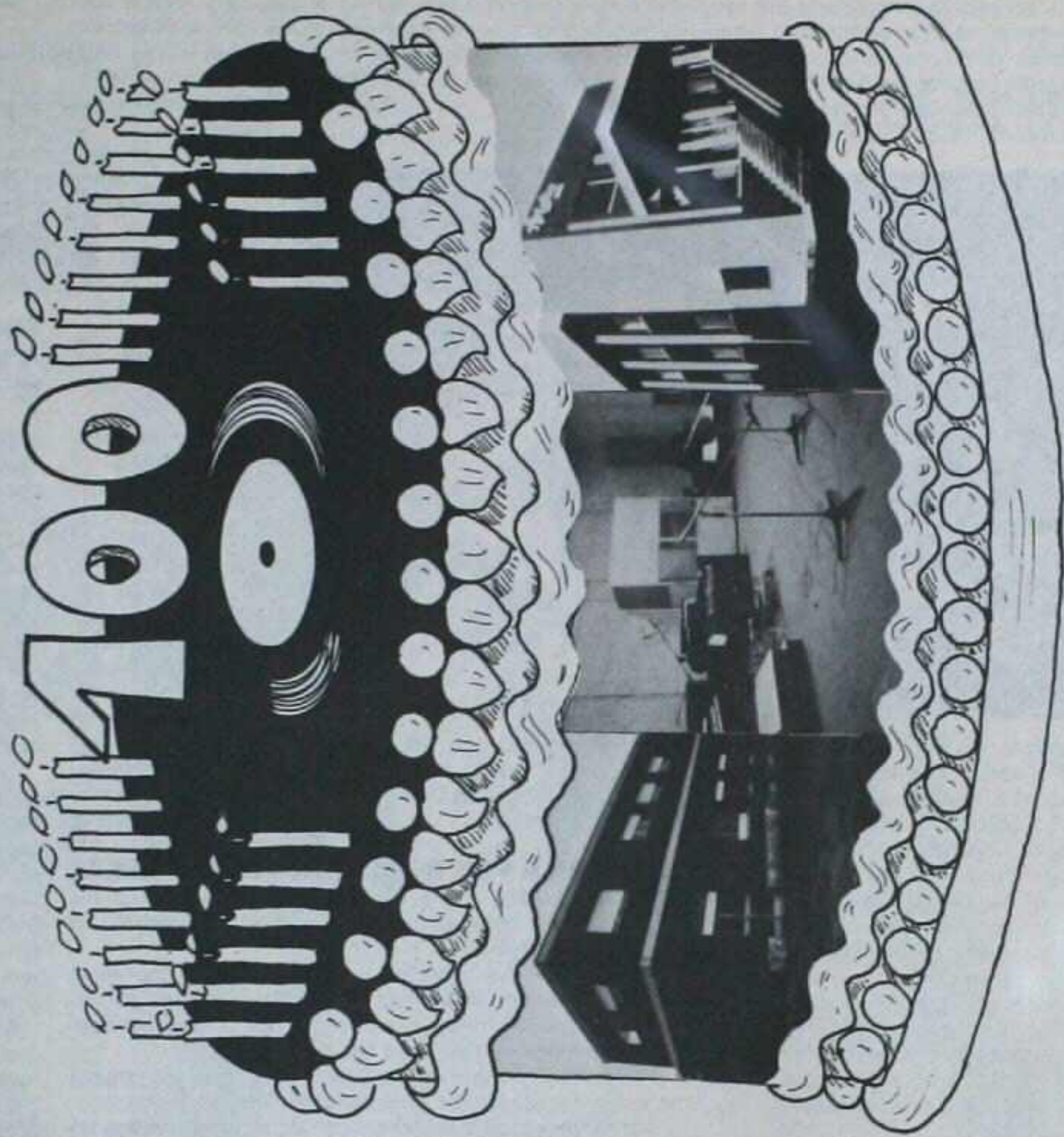
Everyone, though, seems to agree that at whatever rate disposable income grows, leisure time will grow faster. What this means is that you will have more people with more time to shop in more stores with less money. So, in preparing for the future, it is suggested you put padlocks on the album jackets.

(Continued on page RS-8)



"I can't see the quality of records getting much better."

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THE NEXT CENTURY

VINYLLY A BETTER RECORD

Vinyl chloride-vinyl acetate copolymers, commonly known as PVC, are used throughout the record industry. This plastic material is derived from petroleum products but the raw materials, called monomers, can be synthesized from coal and agricultural products. Vinyl is manufactured in the U.S. by several companies including Borden, Firestone, Key-Sor, Stauffer and Tenneco Chemicals. Only a small portion of this copolymer goes to the record industry. The remainder is

used in floor coverings, special type films and in the coating industry. Many of these other users are less critical of the resin quality than the record business.

Vinyl copolymer resin is a white free-flowing powder and is a very unstable material in the molten state. Additives are required to use the material for molding disks. The presence of 14%-16% acetate in the PVC acts as a softening agent and the resin flows easily in the molten state. Addition of such things as stabilizers to improve the heat stability; lubricants to improve the release and surface properties; colorants and modifiers; and the resulting mixing and fluxing techniques all comprise a process called compounding. Historically, the compounding of vinyl record formulations has been treated more as an art than a science in the record industry—black magic, if you will pardon the expression. But the increasing number of quality-conscious record buyers and new audio technologies such as quadraphonic sound have encouraged, and in some cases demanded some basic development work in material science. The molding of a disk is the most critical application of plastic this writer has known. The formation, surface characteristics and dimensional stability of these fine molded grooves must be perfect to permit the sound information to be reproducible on ideal playback systems.

Flow of the compound in the melt state is one of the most important properties for pressing phonograph records. The popularity of "high fidelity," the improvement of playback systems and the complicated groove structure in the case of quadraphonic (specifically CD-4 records) has stressed the importance of quality molding and the reproduction of good sound with improved wear properties. Molding imperfections such as non-fills, the weight or thickness of the record, groove deformation during playing, warpage and the surface properties of the groove are very much related to the flow and dynamic properties of the compounds.

We are attempting to understand these molding problems and the relationships of plastic structure, compounding technology and molding conditions. Rheological studies, a \$10 word for our work, are tedious and time consuming. Expensive laboratory tools and qualified technical personnel are required to investigate these variables.

The polymer science work undertaken at RCA has developed a compound for quadraphonic sound which has produced significantly superior disks than was possible with older compounds. This technology has been made freely available to the raw material suppliers for the general benefit of the record industry.

The record industry uses plastic material made out of two monomers; namely, vinyl chloride and vinyl acetate; whereas the bulk of vinyl used in the other industries is based on vinyl chloride monomer only. The recent vinyl polymer crunch was due to the increasing use of vinyl in the pipe industry and the coincidental unavailability of vinyl acetate monomer to produce resin for the record and floorings industry.

The use of fillers and scrap records has long been considered by many in the industry to produce inferior records. Our laboratory data indicates that, in fact, scrap compound possesses improved flow properties over so-called virgin material, due to the added amount of shear work it received from being compounded again. It can produce better quality disks assuming no thermal degradation during reprocessing and controlled contamination. Record makers must rely more and more on various fillers; not because they are less expensive but because petroleum-based resins will become increasingly scarce in the future. We can produce excellent quality records from filled compounds; however, there are certainly advantages to be gained from more development work. The material shortage of 1974-1975 has served as an indicator to the plastics industry. The record industry will certainly profit by having alternative formulations available to withstand shortage crunches in the future, without sacrificing the high quality

disk standard. We believe that the development work in progress can improve our understanding of the multiple problems facing us and will enable us to produce much quieter and longer-lasting compounds for an increasingly critical consumer. Regarding our commitment to material development, we have published much of our research work in this field.

References (1-3) are given for those interested in more technically oriented work.

References:

- (1) Role of Polymer Science in Developing Materials for Phonograph Discs, S. K. Khanna Jnl. Audio Engrg. Soc., Vol. 24, No. 6, July/Aug. 1976
- (2) Rheological Properties of Vinyl Chloride-Vinyl Acetate Copolymers, E. Powell and S. K. Khanna Jnl. App. Poly. Sci. p. 2013, 1972
- (3) Pressing Groovy Phonograph Records, S. K.

Khanna S.P.E. Jnl., Vol. 27, No. 9, Sept. 1971

(My special thanks to Mr. Gregory Bogantz and James Frische of RCA Records Division for their valuable help in preparing this article.)

S.K. KHANNA, RCA Records

WHAT WILL YOU WATCH ON YOUR STEREO?

The audio-video disk is the predicted centerpiece of the electronic entertainment information environment of the '80s and beyond.

With the Nielsen reported average television household glued to the screen for 6 hours, 14 minutes a day and considering that the 123 million tv sets in use now outnumber bath tubs, video viewing ranks just behind sleeping.

Philips/MCA/Magnavox say videodisk sights for already sore eyes will start to be available at the end of this year.

A U.S. Navy-assembled 90-expert Delphi panel predicts up to 25% of all home tv sets made by the mid-'80s will incorporate videodisk players.

But picture platter program pioneer Norman Glenn, MCA Disco-Vision vice president, says, "Consumers will buy players only because of the programs they want to see." Skeptics wonder, notes researcher Kas Kalba, how many persons will want to buy a videodisk movie to see over and over again. Counters Glenn, "How many times do you read a book... but you go out and buy it!"



RCA videodisk vice president Richard Sonnenfeldt has discovered that movies lead consumer preferences by 2 1/2-to-3 because they're widely publicized and recognized.

Glenn, with more than 11,000 MCA-Universal titles see "... movies, some music, some educational features, some informational material and a lot of 'how to'..."

Led into videodisks by familiar fare, consumers are expected to assert individual hobby, recreation, sport, music, art, informational and porno interests which as player populations grow will justify original production.

Future interactive combinations of videodisks, video games, and 3-D videoprojection will pull the viewer inside the program. Once in the water with "Jaws" there will be no way about a viewer wanting to watch it over and over again.

KEN WINSLOW

THREE-LEGGED STOOLS AND RECORD CENTER-HOLES

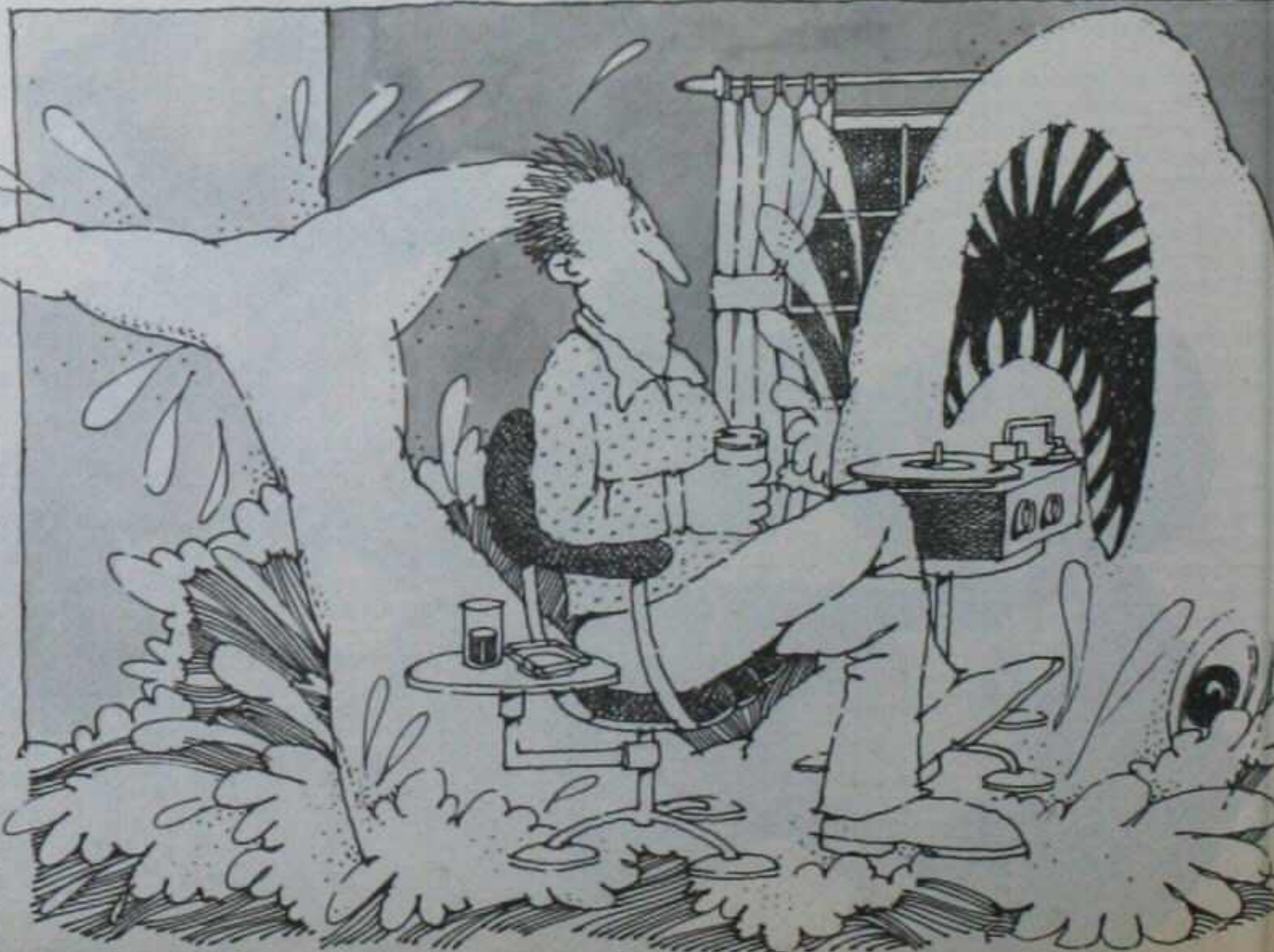
For LP record changers, the over-hanging stabilizer arm is the curse of their use. Many applauded when a changer was introduced using only a small spindle fitted with three equally spaced protruding ears (like those used to lock umbrellas open) to support the records stacked on the spindle, waiting to be played. All of the mechanism for supporting, locking and releasing the records is built within the spindle. Everything was fine and the future was bright for these umbrella spindle record changers. Then it happened.

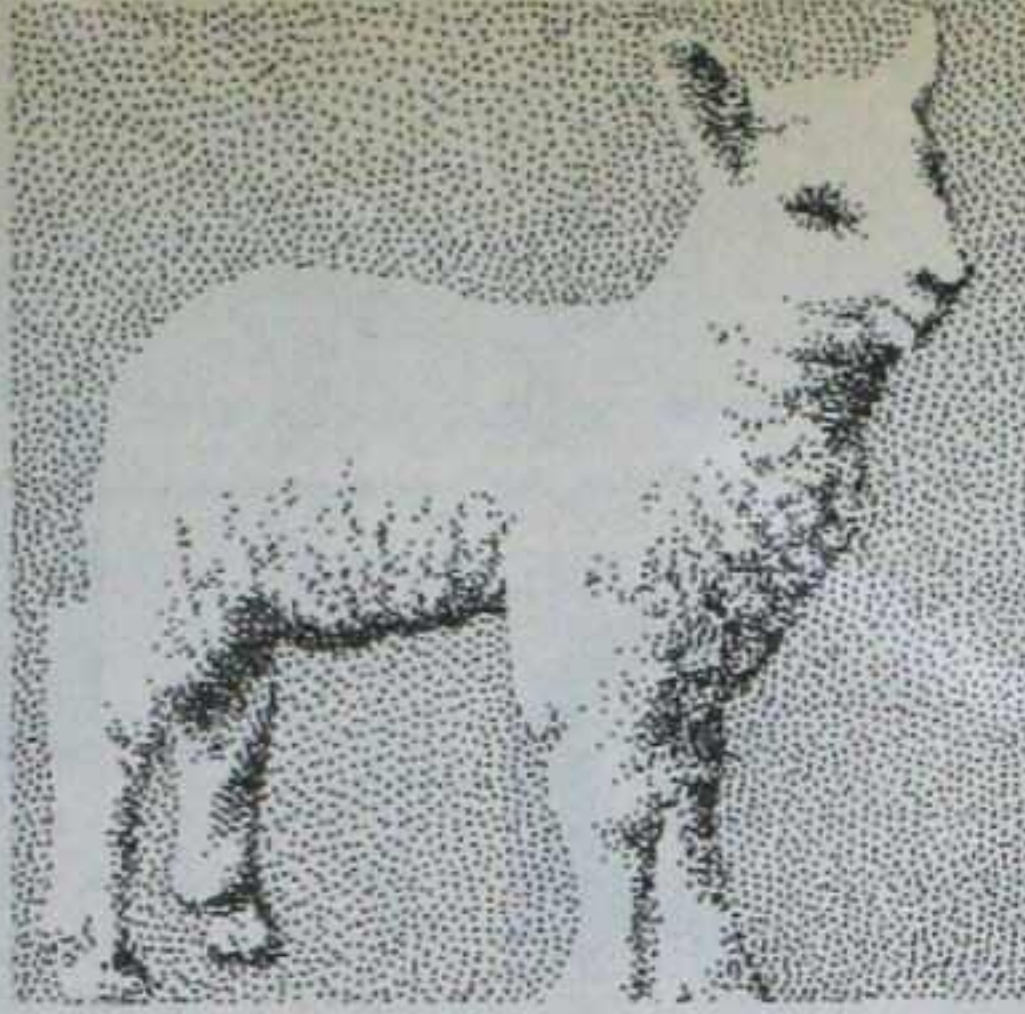
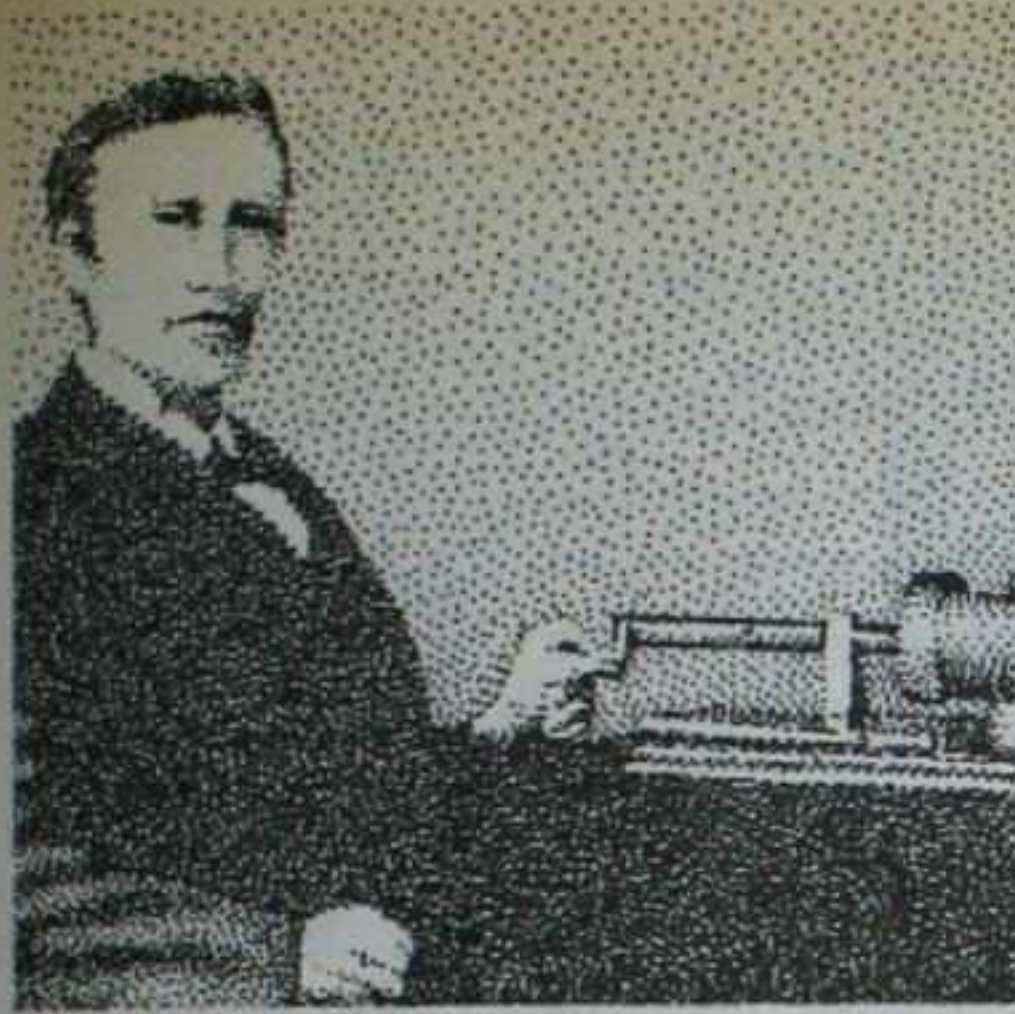
If the center of gravity of the record did not coincide with the center of the record within a certain tolerance, the record would tilt on the spindle and not drop. Unfortunately, there were no standards, national or international, specifying the static balance of records. What to do? How easy would it have been to lengthen the ears of the spindle.

The delegation from the country of origin of the umbrella spindle record player introduced at the next meeting of the International Electrotechnical Commission a proposed standard specifying that the center of gravity of a record be located within a 11.1m.m. (7/16 inch) diameter circle concentric with the center-hole. The three points of support of the record—the extended ears of the spindle—are located on the circumference of this circle. It was said that the proposed standard was needed only as a protection against changes that might otherwise come in the future.

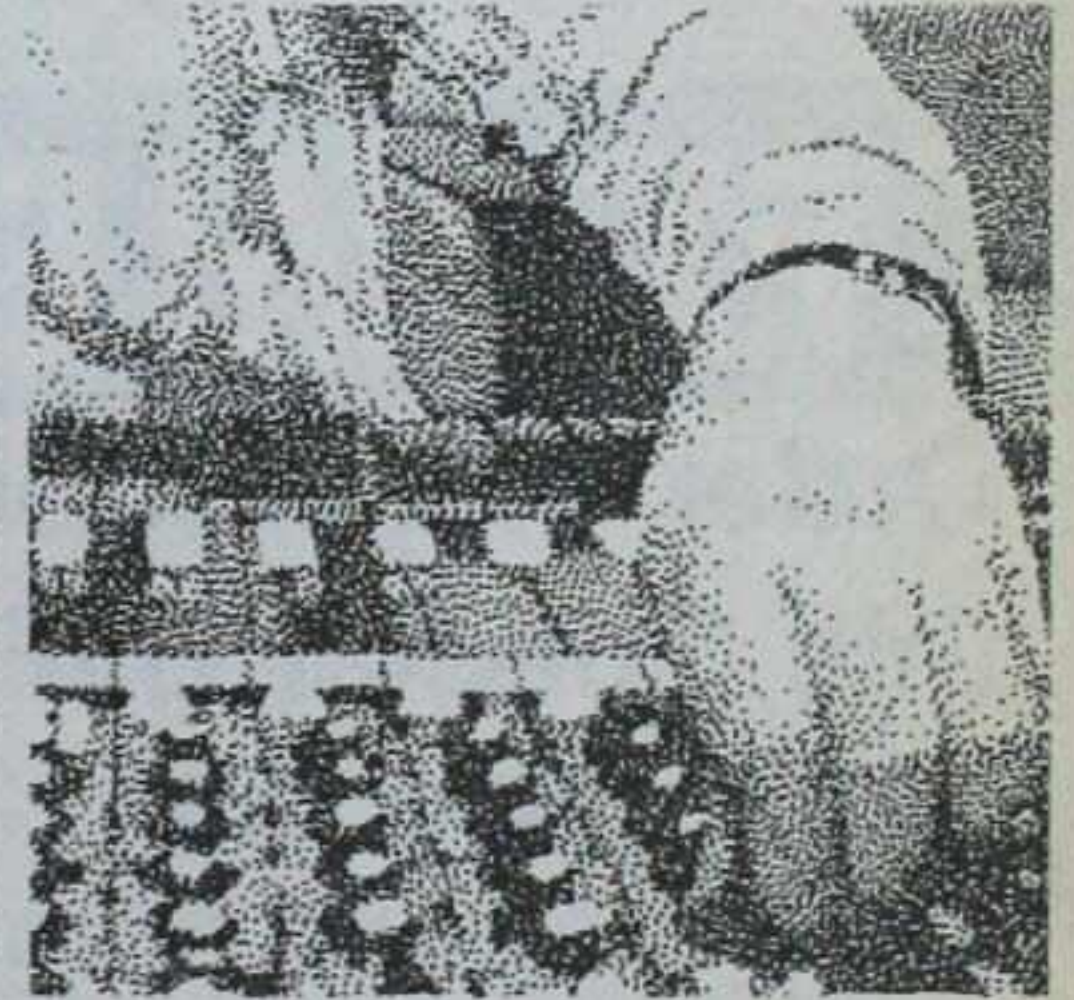
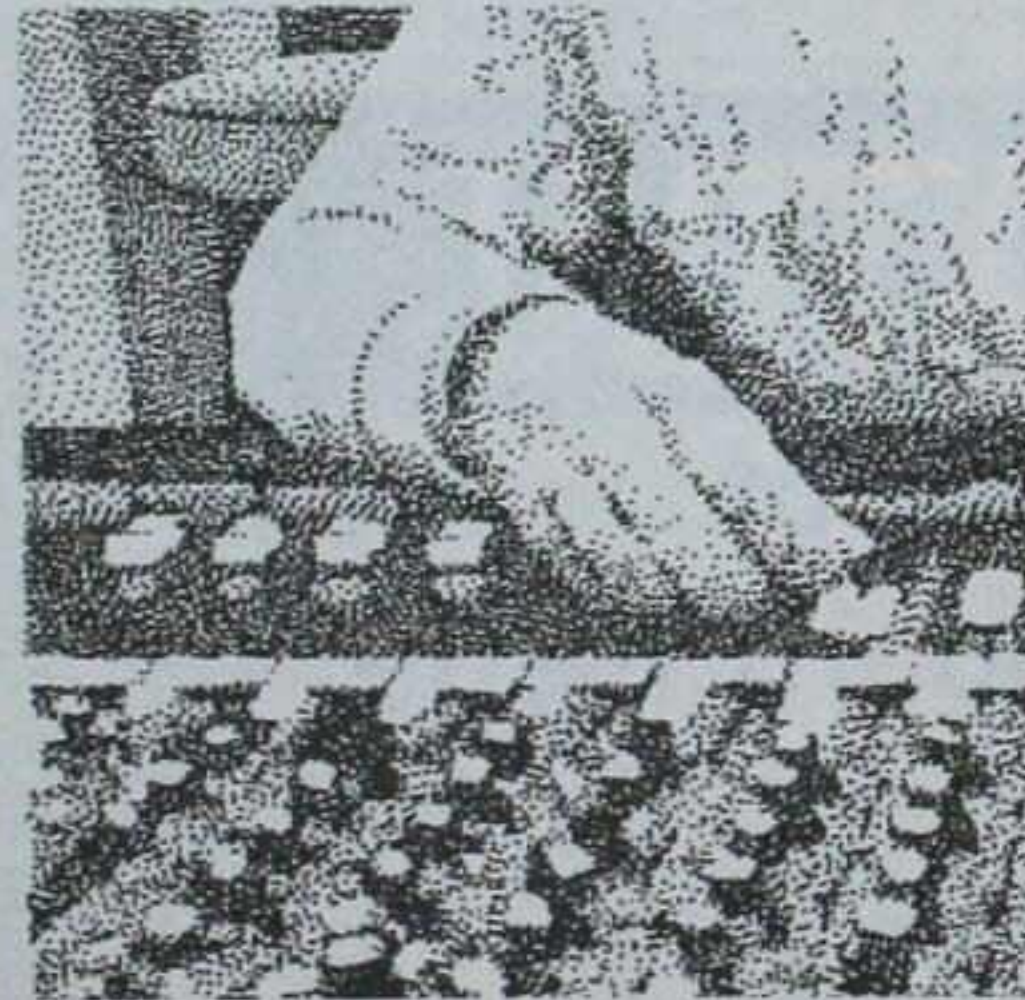
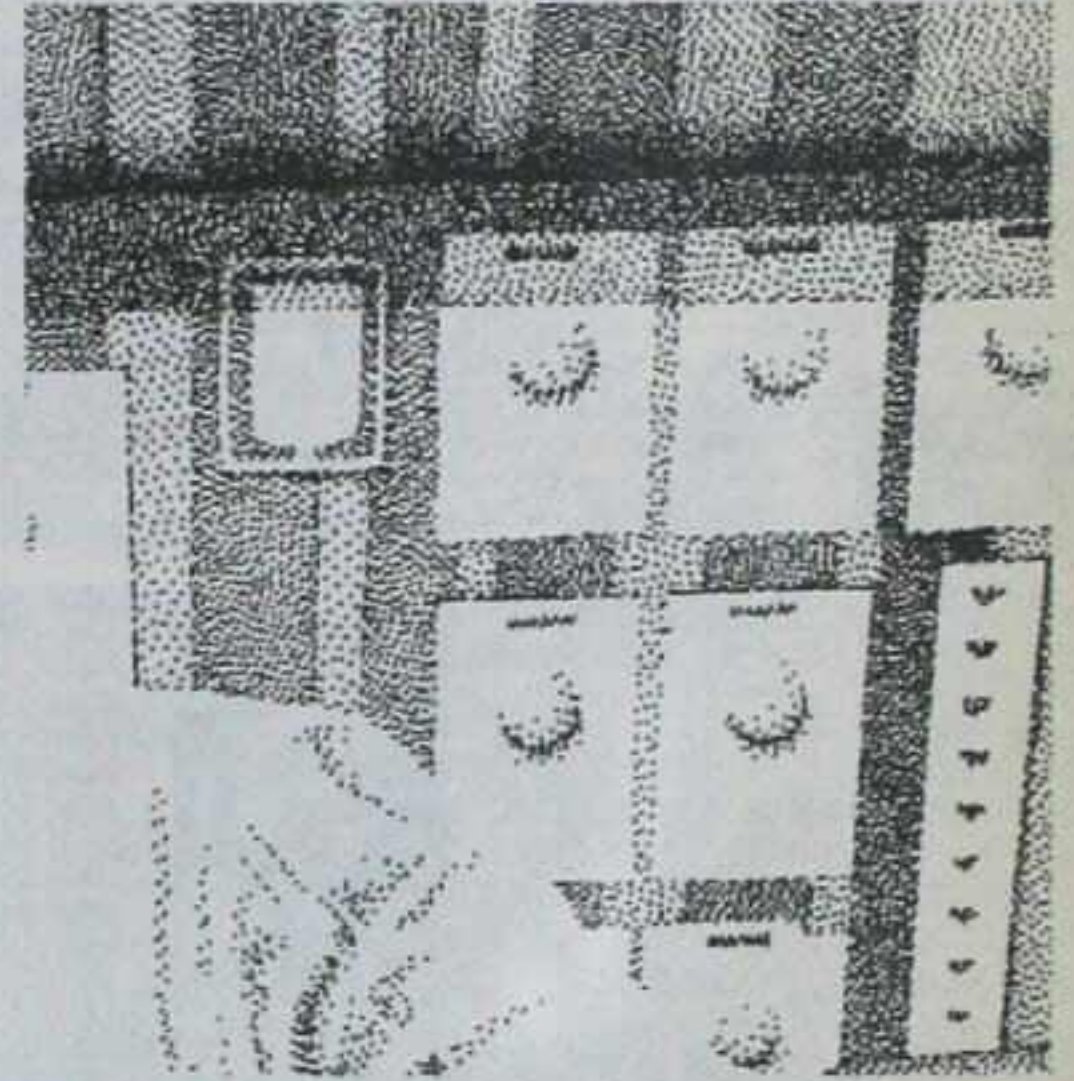
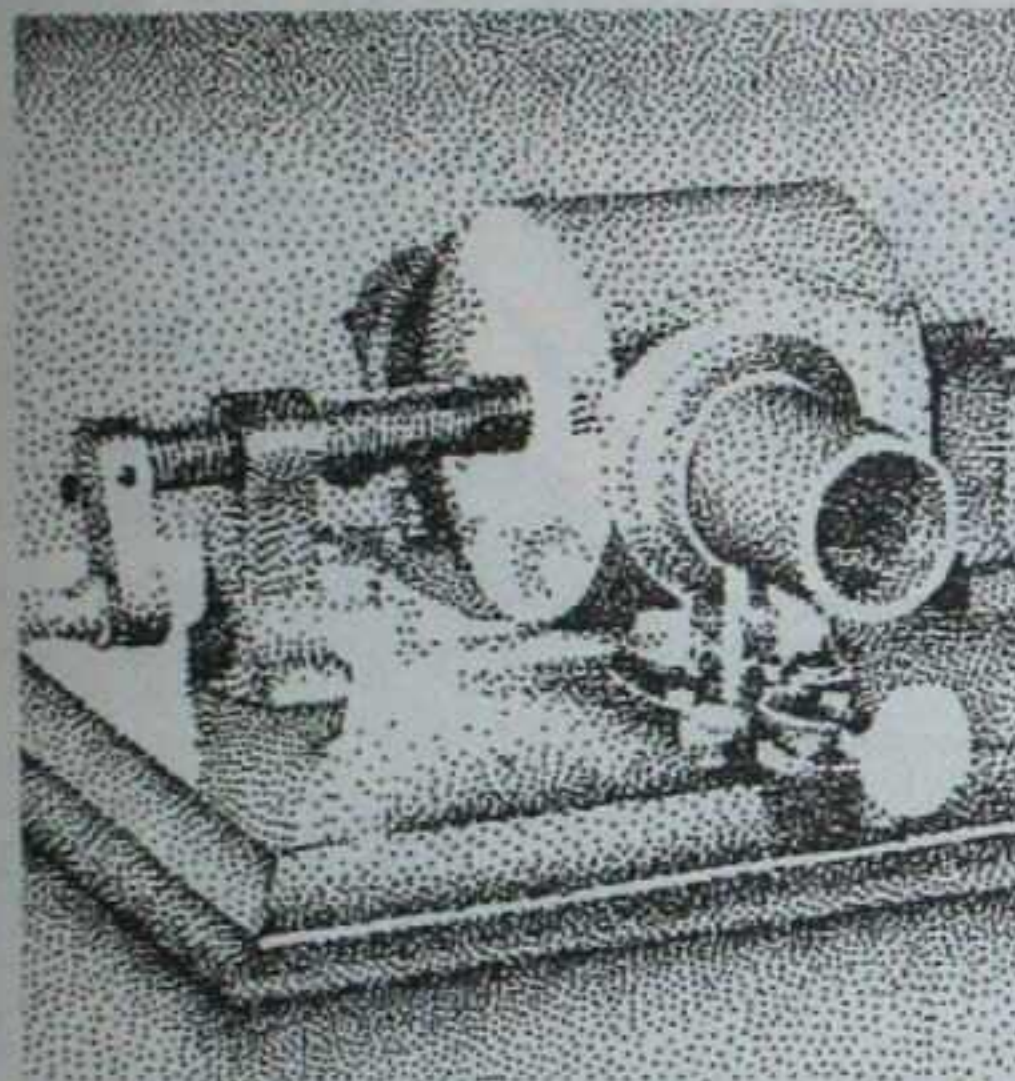
A farm-bred delegate visualized this standard as balanced a record on a tiny upside down milk-stool with its legs (represented by the ears of the spindle) spanning the center-hole of the record. This meant to him that in those instances where the center of gravity was outside the triangle bounded by the legs but still within the circle prescribed by the proposal, the record would tilt on the spindle and fail to drop. This was brought to the attention of the conference. He further added that normally he opposed establishing standards that were not needed, but even when they are established, at least they should give the protection that is sought even if it is not needed. Consequently, the diameter of the circle limiting the location of the center of gravity of the record must not

(Continued on page RS-86)





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our
BEGINNINGS



Recorded sound has come a long way since August 12, 1877 when Edison inscribed "Mary Had A Little Lamb" onto tinfoil. Pioneers such as Tainter, Blumlein, Bettini, Goldmark and more have enabled the world to come alive with an ease and economy undreamed of just a few decades ago. Music, speech, instruction . . . as close as a turntable or tape deck. Even new art forms . . . innovative and imaginative . . . have been created.

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Critical Acclaim!

Continued from page RS-78



Phyl Garland: Contributing editor and music critic for *Ebony*; author of "The Sound of Soul," a study of Blackmusic (1969, Henry Regnery Company).

SOUL/R&B

1. RAY CHARLES IN PERSON—Ray Charles—Atlantic
2. LIVE AT THE REGAL—B.B. King—ABC/Paramount
3. I NEVER LOVED A MAN THE WAY I LOVE YOU—Aretha Franklin—Atlantic
4. HIGH PRIESTESS OF SOUL—Nina Simone—Philips
5. TALKING BOOK—Stevie Wonder—Tamla (Motown)

JAZZ

1. KING PORTER STOMP—Jelly Roll Morton—Paramount
2. WEST END BLUES—Louis Armstrong—Okeh
3. BLACK & TAN FANTASY—Duke Ellington—RCA (1945)
4. BIRD AND DIZ—Charlie Parker and Dizzy Gillespie—Verve
5. LOVE SUPREME—John Coltrane—Impulse (ABC)



Vernon Gibbs: Freelance writer for such publications as *Esquire*, *Penthouse*, *Playboy*, *Rolling Stone*, *Village Voice*, *Downbeat*, *Crawdaddy*, *Rock* and *Circus*.

POP/ROCK

1. ELECTRIC LADYLAND—Jimi Hendrix Experience—Warner Bros.
2. DARK SIDE OF THE MOON—Pink Floyd—Capitol
3. L.A. WOMAN—Doors—Electra
4. IV—Led Zeppelin—Atlantic
5. OMMADAWN—Mike Oldfield—Virgin
6. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol

SOUL/R&B

1. THAT'S THE WAY OF THE WORLD—Earth, Wind & Fire—Columbia
2. HOT PANTS—James Brown—Polydor
3. FRESH—Sly and The Family Stone—Epic
4. AMERICA EATS ITS YOUNG—Funkadelic—Westbound
5. HONEY—Ohio Players—Mercury



Gary Giddens: Writes on jazz for *Village Voice*, *Hill*/Stereo Buyer's Guide, *New York* magazine.

JAZZ

1. WEST END BLUES—Louis Armstrong—Okeh (78)
2. A SAILBOAT IN THE MOONLIGHT—Billie Holiday—Columbia (78)
3. THE SYMPHONIC ELLINGTON—Duke Ellington—Reprise (LP)
4. BODY AND SOUL—Coleman Hawkins—Bluebird (78)
5. KO KO—Charlie Parker—Savoy (78)

RELIGIOUS

1. ROLL JORDAN ROLL—Fisk Univ. Jubilee Quartet—Folkways (reissue)
2. NEWPORT 1958—Mahalia Jackson—Columbia (LP)
3. LORD, I JUST CAN'T KEEP FROM CRYING—Blind Willie Johnson—Columbia (78)
4. THE SUN WILL SHINE AFTER A WHILE—Rev. James Cleveland—Savoy (LP)
5. THOMAS A. DORSEY—Precious Lord—Columbia (LP)



James Goodfriend: Music editor of *Stereo Review* for past 11 years; founder of *Connoisseur Society Records*; record producer and freelance critic and annotator.

CLASSICAL

1. LECON DE TENEBRES NO. 3—Francois Couperin—conducted by Jeanne Ev-

2. FOUR LAST SONGS; FINAL SCENE FROM CAPRICCIO—Richard Strauss—Elisabeth Schwarzkopf, Philharmonia Orchestra conducted by Otto Achermann—Angle 35084
3. COMFORT YE, MY PEOPLE... EVERY VALLEY SHALL BE EXALTED FROM MESSIAH—Handel—Aksel Schlotz, Lawrence Collingwood conducting—HMV DB 5239
4. KINDERSZENEN—Schumann—Alfred Cortot—HMV DB 2581/82 (78 rpm)
5. WEST END BLUES—Louis Armstrong Hot Five—Okeh 8597



Jack Hafferkamp: Music writer for *Chicago Daily News* since 1971; presently staff writer for *Panorama* section, and columnist in the *Sidetracks* supplement.

JAZZ

1. WEST END BLUES—Louis Armstrong—Victor
2. SOLO MASTERPIECES—Art Tatum
3. NIGHT IN TUNISIA—Dizzy Gillespie
4. MY FAVORITE THINGS—John Coltrane—Atlantic
5. BITCHES BREW—Miles Davis—CBS

SOUL

1. GOD BLESS THE CHILD—Billie Holiday—CBS
2. WHAT'D I SAY?—Ray Charles—Atlantic
3. UNDER THE BOARDWALK—Drifters—Atlantic
4. RESPECT—Aretha Franklin—Atlantic
5. SUPERSTITION—Stevie Wonder—Motown



David Hall: Contributing editor, *Stereo Review*; author of critical discographies "The Record Book," "The Record Book—International Edition," "Records 1950."

CLASSICAL

1. SYMPHONY NO. 7—Beethoven—Toscanini, N.Y. Philharmonic—RCA Victor
2. DIE WALKURE, ACT I—Wagner—Lotte Lehmann, Lauritz Melchior, Emanuel

3. SCHELOMO—Bloch—Emanuel Feuermann, Philadelphia Orchestra, Stokowski—RCA Victor
4. SYMPHONY NO. 36—Mozart—London Philharmonic, Beecham—Columbia
5. SYMPHONY NO. 4—Ives—American Symphony Orchestra, Stokowski—Columbia



John Haskins: Staff of *Kansas City Star*; formerly contributor to *Washington Times-Herald*, *Post and Star*, *America Illustrated*, *Opera News* and many others.

CLASSICAL

1. DAS LIED VON DER ERDE—Concertgebouw Orchestra—Philips
2. TROUT QUINTET—Schubert—Beaux Arts Trio—Philips
3. EMPEROR CONCERTO—Beethoven—Rudolf Serkin, N.Y. Philharmonic/Walter—Columbia
4. GURRELIEDER—BBC Symphony, Boulez—Columbia
5. TOSCA—Puccini—Vienna Philharmonic, Von Karajan—London



Daniel Henninger: Arts writer for the *National Observer*.

1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
2. CHUCK BERRY'S GREATEST HITS—Chuck Berry—Chess
3. ARE YOU EXPERIENCED?—Jimi Hendrix Experience—Reprise
4. ELVIS: THE SUN SESSIONS—Elvis Presley—RCA
5. SAIL AWAY—Randy Newman—Reprise

Marv Hohman: Associate editor of *Down Beat*; has also written for various publications.

JAZZ

1. THE GENIUS OF LOUIS ARMSTRONG—Louis Armstrong—Columbia G30416
2. AT HIS VERY BEST—Duke Ellington—RCA LPM-1715
3. KIND OF BLUE—Miles Davis—Columbia KCS 8163
4. MY FAVORITE THINGS—John Coltrane—Atlantic 1361
5. THE COMPLETE GENIUS—Thelonious Monk—Blue Note BN-LA 579-H2

SOUL/R&B

1. THE RAY CHARLES STORY—Ray Charles—Atlantic 2-900
2. THE BEST OF SAM & DAVE—Sam and Dave—Stax 8218
3. INNERVISIONS—Stevie Wonder—Tamla 326
4. UNBEATABLE 16—James Brown—King 919
5. 16 ALL TIME GREATEST HITS—Bo Diddley—Checker 2989

Jack Hurst: Country music columnist, *Chicago Tribune*.

COUNTRY

- (in alphabetical order)
1. WRECK ON THE HIGHWAY—Roy Acuff—Columbia
 2. CRAZY—Patsy Cline—Decca
 3. MOM AND DAD'S WALTZ—Lefty Frizzell—Columbia
 4. MAMA TRIED—Merle Haggard—Capitol
 5. THE GRAND TOUR—George Jones—Epic
 6. DON'T COME HOME A-DRINKIN'—Loretta Lynn—Decca
 7. WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—United Artists
 8. TENNESSEE MOUNTAIN HOME—Dolly Parton—RCA
 9. DON'T WORRY 'BOUT ME—Marty Robbins—Columbia
 10. LOVESICK BLUES—Hank Williams—MGM
 11. FADED LOVE—Bob Wills—Columbia
 12. SINGING MY SONG—Tammy Wynette—Columbia

BLUEGRASS

1. FOGGY MOUNTAIN BREAKDOWN—Flatt & Scruggs—Mercury
2. WHEN I STOP DREAMING—Lauvin Brothers—Capitol
3. UNCLE PEN—Bill Monroe—Decca
4. WILL THE CIRCLE BE UNBROKEN—Nitty Gritty Dirt Band—United Artists
5. RUBY—Osborne Brothers—MCA



George Jellinek: Music director, radio station WQXR, New York; contributing editor and record reviewer for *Stereo Review* since 1958.

CLASSICAL—VOCAL

1. OTELLO—Verdi—Duel "Si, pel ciel"—

2. ENRICO CARUSO AND TITTA RUFFO—8045
2. FALSTAFF—Verdi—Valdengo, Giamini, Toscanini conducting NBC Orchestra—RCA LM6111
3. TOSCA—Puccini—Callas, Di Stefano, Gobbi De Sabata conducting—3508
4. TRISTAN UND ISOLDE—Wagner—stad, Sulhaus, Fischer-Dieskau, Wagner conducting—RCA LM 679
5. TWO VOLUMES OF SONGS—Schubert, Dietrich Fischer-Dieskau and G. Moore—DG 2720 and 2720 022



Flo Jenkins: Formerly the executive editor of *The Jazz Record* magazine; editor of *Down Beat* magazine 4 1/2 years prior to that.

SOUL/R&B

1. SONGS IN THE KEY OF LIFE (I)—Stevie Wonder—Tamla (Motown)
2. WHAT'S GOING ON?—Marvin Gaye—Tamla (Motown)
3. MESSAGE IN OUR MUSIC (I)—O'Jays—Philadelphia International
4. WHAT A DIFFERENCE A DAY MAKES—Dinah Washington—Mercury
5. CUPID—Sam Cooke—RCA

JAZZ

1. A LOVE SUPREME—John Coltrane—Impulse
2. CHARLESTON RAG—Eubie Blake—Columbia
3. A TISKET A TASKET—Ella Fitzgerald—Decca
4. MOOD INDIGO—Duke Ellington—Columbia
5. MAPLE LEAF RAG—Scott Joplin—Capitol (Biograph)



Peter Knobler: Editor of *Crawdaddy*.

POP

1. BLONDE ON BLONDE—Bob Dylan—Columbia
2. THE BAND—the Band—Capitol
3. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
4. BEGGAR'S BANQUET—Rolling Stone—London
5. BORN TO RUN—Bruce Springsteen—Columbia

SOUL/R&B

1. OTIS BLUE/OTIS REDDING SINGS—Otis Redding—Volt
2. FULFILLINGNESS' FIRST FINAL—Stevie Wonder—Motown
3. I NEVER LOVED A MAN—Aretha Franklin—Atlantic
4. RAY CHARLES IN PERSON—Ray Charles—Atlantic
5. SMOKEY ROBINSON & THE MIRACLES' GREATEST HITS, VOL. 2—Motown

John McDonough: Music writer for *Chicago Tribune* since 1967; reviewer and contributing editor for *Down Beat* since 1968; has contributed to *High Fidelity*, *Rolling Stone* and *Billboard*.

JAZZ

1. CARNEGIE HALL JAZZ CONCERT 1938—Benny Goodman—Columbia
2. BEST OF COUNT BASIE—Count Basie Orchestra—MCA
3. ELLINGTON AT NEWPORT 1956—Duke Ellington—Columbia
4. LOUIS ARMSTRONG STORY, VOL. 4—Louis Armstrong, Earl Hines—Columbia
5. ORIGINAL MASTERS—Charlie Parker—Savoy/Arista

POP

1. I CAN HEAR IT NOW, VOL. 1—Edward M. Murrin—Columbia
2. WHITE CHRISTMAS—Bing Crosby—Decca
3. IN THE WEE SMALL HOURS—Frank Sinatra—Capitol

(Continued on page RS-8)

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4	4	4	HAPPY BIRTHDAY MEDLEY QRS Roll 8312	17	NEW ENTRY		THIS ONE'S FOR YOU QRS Roll 10-574
5	7	2	SILENT NIGHT QRS Roll 3317	18	8		MOON RIVER QRS Roll 9842
6	NEW ENTRY		AFTER THE LOVIN' QRS Roll 10-580	19	9	3	MY WILD IRISH ROSE QRS Roll 204
7	NEW ENTRY		SOUTHERN NIGHTS QRS Roll 10-588	20	5		HELLO DOLLY! QRS Roll 9949
8			A CHORUS LINE QRS Medley Rolls- XP-177, XP-178	21	11		SOUND OF MUSIC QRS Medley Roll- XP-129
9	3		ALLEY CAT QRS Roll 9879	22	15		BOOGIE WOOGIE QRS Roll 7882
10	10	1	12TH STREET RAG QRS Roll 1188	23	NEW ENTRY		LET 'EM IN QRS Roll 10-571
11	2		PIANO ROLL BLUES QRS Roll 8626	24	NEW ENTRY		YOU MAKE ME FEEL LIKE DANCING QRS Roll 10-579
12	12	12	DANNY BOY QRS Roll 2458	25			RHAPSODY IN BLUE QRS Rolls C-1005, C-1006
13			AQUARIUS QRS Roll 10-317	26	26	5	PEG O' MY HEART QRS Roll 8250

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Critical Acclaim!

Continued from page RS-88

- 4. LIMITED EDITION VOL. I—Glen Miller—RCA
- 5. ELLA FITZGERALD SINGS COLE PORTER—Ella Fitzgerald—Verve



Leonard Marcus: Editor, writer, musician; currently editor-in-chief High Fidelity magazine.

- CLASSICAL**
- 1. RING—Wagner—Georg Solti conducting—London
 - 2. VIOLIN CONCERTO—Beethoven—Toscanini/Heifetz—RCA
 - 3. B MINOR MASS—Bach—Hermann Scherchen conducting—Westminster (mono)
 - 4. BRANDENBURG CONCERTO # 6—Bach—Karl Haas conducting—Westminster
 - 5. ARCHDUKE TRIO—Beethoven—Heifetz/Fevermann/Rubinstein—RCA

Dave Marsh: Associate editor of Rolling Stone; has been writing since 1969 for publications such as Creem, Rolling Stone, Newsday, The Real Paper.

- SOUL/R&B**
- 1. STAND BY ME—Ben E. King—Atlantic
 - 2. ON BROADWAY—Drifters—Atlantic
 - 3. TRACKS OF MY TEARS—Miracles—Tamla (Motown)
 - 4. ONLY THE STRONG SURVIVE—Jerry Butler—Mercury
 - 5. EVERYDAY PEOPLE—Sly & the Family Stone—Epic

- POP**
- 1. BORN TO RUN—Bruce Springsteen—Columbia



- 2. DA DOO RON RON—Crystals—Philes
- 3. A DATE WITH ELVIS—Elvis Presley—RCA
- 4. WHO'S NEXT—The Who—MCA
- 5. BLONDE ON BLONDE—Bob Dylan—CBS



George B. Meier: Editor and publisher of Walrus, a progressive pop industry publication.

- POP**
- 1. HIGHWAY 61 REVISITED—Bob Dylan—Columbia
 - 2. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
 - 3. VELVET UNDERGROUND AND NICO—Verve
 - 4. INNERVERSIONS—Stevie Wonder—Tamla (Motown)
 - 5. CATCH A FIRE—Bob Marley & The Wailers—Island



Edwin Miller: Entertainment editor of Seventeen magazine for many years; collections of articles published by Macmillan; author of several plays; freelances occasionally.

- 1. JELLY ROLL MORTON LIBRARY OF CONGRESS RECORDINGS—Riverside
- 2. BESSIE SMITH STORY—Columbia
- 3. THE FRED ASTAIRE STORY—Norman Granz—Verve
- 4. SAIL AWAY—Randy Newman—Reprise
- 5. SONATAS FOR PIANO (complete)—Beethoven—Artur Schnabel—RCA

Jim Miller: Editor, "The Rolling Stone Illustrated History of Rock and Roll"; contributing writer, New Times, Rolling Stone, Village Voice.

- ROCK**
- 1. MYSTERY TRAIN—Elvis Presley—Sun
 - 2. BE MY BABY—The Ronettes—Philes
 - 3. RUBBER SOUL—Beatles—Capitol
 - 4. PET SOUNDS—Beach Boys—Capitol
 - 5. LIKE A ROLLING STONE—Bob Dylan—Columbia

- COUNTRY**
- 1. BLUE YODEL NO. 1—Jimmie Rodgers—Victor
 - 2. TAKE ME BACK TO TULSA—Bob Wills and the Texas Playboys—Columbia
 - 3. LOVESICK BLUES—Hank Williams—MGM
 - 4. CRAZY ARMS—Ray Price—Columbia
 - 5. SOMEDAY WE'LL LOOK BACK—Haggard—Capitol



Dan Morgenstern: Director, Institute of Jazz Studies, Rutgers University; author, "Jazz People"; former editor-in-chief Down Beat, Melody Maker, Jazz Magazine; jazz consultant.

- JAZZ**
- 1. WEST END BLUES—Louis Armstrong—Hot 5—Okeh
 - 2. EASY LIVING—Teddy Wilson & Co.—Brunswick
 - 3. KO KO—Duke Ellington & Orch.—Quartet—Keynote
 - 4. SOMETIMES I'M HAPPY—Lester Young—Quartet—Keynote
 - 5. EMBRACEABLE YOU—Charlie Parker Quintet—Dial



Frederick M.: Contributing writer for Encore magazine; freelance Black Studies writer among others.

- R&B**
- 1. SUNSHOWER—Thelma Houston—A&J
 - 2. I NEVER LOVED A MAN THE WAY I LOVE YOU—Aretha Franklin—Atlantic
 - 3. WHAT'S GOING ON—Marvin Gaye—Tamla
 - 4. WAKE UP EVERYBODY—Harold Melvin & The Blue Notes—Philadelphia International (CBS)
 - 5. SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown

- JAZZ**
- 1. BITCHES BREW—Miles Davis—CBS
 - 2. HEADHUNTER—Herbie Hancock—Columbia
 - 3. MOODY'S MOOD FOR LOVE—Miles Davis—Prestige
 - 4. DJANGO—Modern Jazz Quartet—Philips
 - 5. APRIL IN PARIS—Charlie Parker—Verve
- (Continued on page R)



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Critical Acclaim!

Continued from page RS-93

2. **PORGY AND BESS**—Mel Torme, Frances Faye, Russ Garcia conducting Bethlehem Orchestra, Stan Levey Group, Australian Jazz Quartet, Duke Ellington Orchestra—Bethlehem EXLP 1
 3. **THE COLE PORTER SONGBOOK**—Ella Fitzgerald—Verve MG V 4001 S
 4. **SONGS FOR SWINGING LOVERS**—Frank Sinatra—Capitol LCT 6106
- POP**
1. **FANCY MEETING YOU HERE**—Bing Crosby, Rosemary Clooney—RCA LPM 1854 C
 2. **MY FAIR LADY**—Rex Harrison, Julie Andrews—Philips B 07545L
 3. **A HARD DAYS NIGHT**—Beatles—Parlophone PMC 1230
 4. **JACQUES BREL**—Jacques Brel—Philips B 76483R
 5. **CLASSICAL BARBRA**—Barbra Streisand—CBS S 73489



Terry Isono: Japan's Swing Journal.

- JAZZ**
1. **LOUIS ARMSTRONG**—Okeh OR-8002-5
 2. **COUNT BASIE**—Decca MCA-3059-62
 3. **DUKE ELLINGTON**—Victor RCA-SHP-5654-6
 4. **ART TATUM**—Brunswick 89004
 5. **LESTER YOUNG**—Commodore SLC-366



Yozo Iwanami: Contributor to Japan's Swing Journal, Music Labo, Yomiuri Shimbun, and Sankei Shimbun.

- JAZZ**
- SWEDISH SCHNAPPS**—Charlie Parker—Verve 8010
2. **SELFLESSNESS**—John Coltrane—Impulse 59161
 3. **BLACK MARKET**—Weather Report—Columbia PC34099
 4. **MASTERPIECES BY ELLINGTON**—Duke Ellington—Columbia CL 825
 5. **SKETCHES OF SPAIN**—Miles Davis—Columbia CS 8271
- POP**
1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Capitol SMAS-2653
 2. **I'VE GOT DEM OL KOZMIC BLUES AGAIN, MAMA**—Janis Joplin—Columbia KCS-9913
 3. **TAPESTRY**—Carole King—Ode 77009
 4. **NEW TRICKS**—Bing Crosby—Decca 8575
 5. **I REMEMBER TOMMY**—Frank Sinatra—Reprise S1003



Leo Jehne: Critic and reviewer for Czech music journals Musical Horizons and Melody, contributor to Studio Sound, International Music Guide, Billboard, Schallplatte.

- CLASSICAL**
1. **VESTI LA GUIBBA**—Leoncavallo—Caruso—Victor
 2. **DIE WINTERREISE**—Schubert—Dietrich Fischer Dieskau DGG
 3. **VIOLIN CONCERTO**—Beethoven—H. Szeryng—Philips
 4. **VLADIMIR HOROWITZ IN CONCERT** (Carnegie Hall '66)—CBS
 5. **ASRAEL**—Suk—Czech Philharmonic—V. Talich Supraphon
- POP**
1. **LA VIE EN ROSE**—Edith Piaf—Pathe-Marconi
 2. **ROCK AROUND THE CLOCK**—Bill Haley & the Comets—Decca

3. **WEST SIDE STORY**—Broadway CBS
4. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—EMI
5. **WOODSTOCK**—various artists—Columbia



Stein Dag Jensen: Music editor of the daily newspaper Dagbladet, Oslo, Norway, for the past 10 years.

- POP**
1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Parlophone
 2. **A WHITER SHADE OF PALE**—Proclaim—Deram
 3. **BRIDGE OVER TROUBLED WATER**—Simon & Garfunkel—CBS
 4. **AMERICAN PIE**—Don McLean—Mercury
 5. **SUNSHINE OF MY LIFE**—Stevie Wonder—Tamla (Motown)
- SOUL/R&B**
1. **THINK**—Aretha Franklin—Atlantic
 3. **WHEN A MAN LOVES A WOMAN**—Sledge—Atlantic
 3. **RIVER DEEP, MOUNTAIN HIGH**—Tina Turner—London
 4. **IN THE MIDNIGHT HOUR**—Wilson Pickett—Atlantic
 5. **GREEN ONIONS**—Booker T. & the MG's—Stax



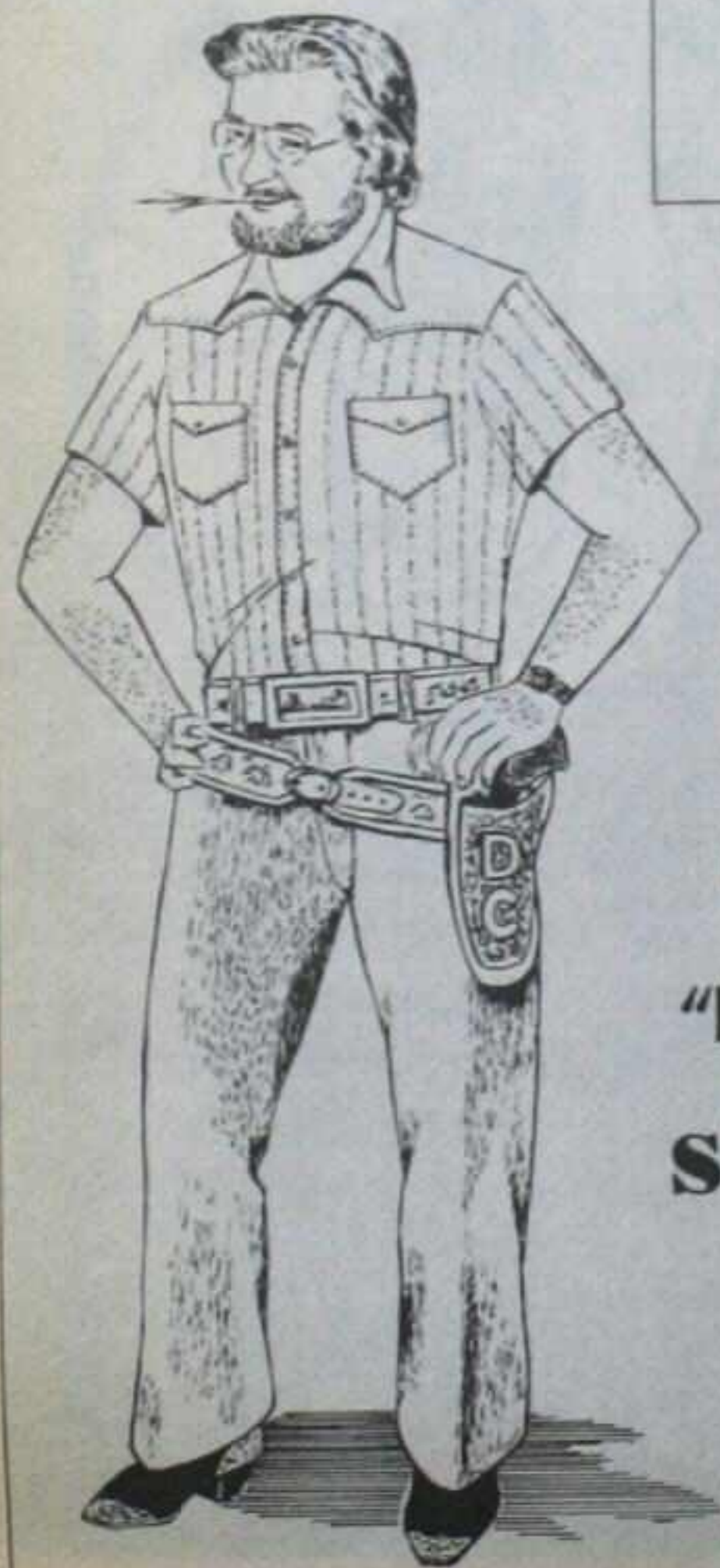
Peter Jones: News editor of the board, London, previously with the end magazine Record Mirror and Easy Listening.

- POP**
1. **SGT. PEPPER'S LONELY HEARTS CLUB BAND**—Beatles—Parlophone
 2. **HEARTBREAK HOTEL**—Elvis Presley—HMV
 3. **BRIDGE OVER TROUBLED WATER**—Simon & Garfunkel—CBS
 4. **GOOD VIBRATIONS**—Beach Boys—Capitol
 5. **SOUND OF MUSIC**—Original soundtrack—RCA

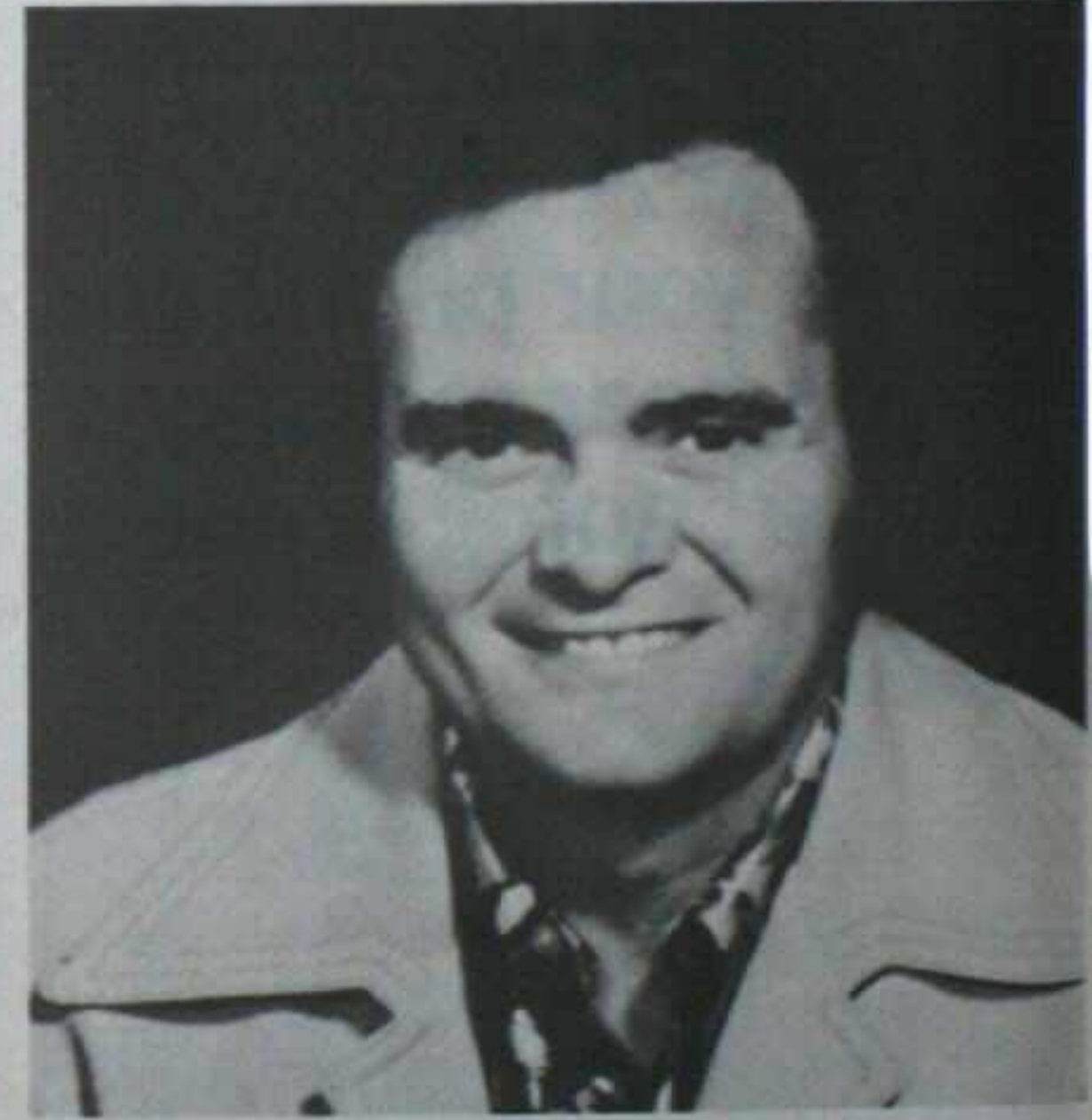
(Continued on page RS-94)

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The Bionic Radio

Continued from page RS-71

1950s, record companies began to realize that the exposure of radio had tremendous impact in selling product. It was more than the small independent record company that opened the doors to mass radio exposure for records, but a "sign of the times" could be seen in late 1950 in Chicago. Zenith Radio, a distributor for MGM Records in those days (to illustrate how record sales were, dealers sold everything from pianos to stoves and perhaps also refrigerators), found that buying commercial time on radio was an excellent way to promote records. After a year of buying time on WIND for the Howard Miller show, sales for MGM records had increased 30%.

Something else had happened, of course, that spurred the use of records on radio. On Jan. 28, 1950, Billboard carried a story that promoted RCA Records was launching a heavy promotion campaign on the 45 r.p.m. singles and that sales were strong on both the 45 r.p.m. single and the 78 single.

In November 1950, Seeburg, one of the major manufacturing firms of jukeboxes, a key market for records in those days and VDs today, announced that it was going to 45 r.p.m. singles exclusively. The fate of the 78 r.p.m. single was sealed, though it hung around for years and, in fact, was still selling to Puerto Ricans in New York City for Latin music into the 1970s.

A disk jockey named Nick Jordan at KCSB in San Bernardino, Calif., stated in 1954: "Can't understand the controversy over the 45s. KCSB is plenty happy about them. They're easier to handle, save space, fidelity is better and they present no problem in cueing." But King at WSBM, New Bedford, Mass., that same year cried: "Having a rough time getting 45 equipment for our turntables."

In August 1954, WCFL, WJJD, and WIND were refusing to install turntables which would play the 45 single.

To tell the truth, many people in radio hadn't given up at this point on old fashioned radio. Frank Stanton, president of CBS, at a network affiliate meeting on Oct. 4, 1954, in Chicago, that he had faith in AM network programs.

But programs were moving to tv as records moved more and more into radio. Many broadcasters gave up on radio in the early 1950s, selling their stations literally for a song, and buying tv stations. Gordon McLendon in a March 1966 speech before the Chicago Federated Advertising Club, said: "To many, the end of radio seemed near that summer of 1954. Through the nation, radio lay apparently dying in the wake of tv's first apparently irresistible onslaught." But he also talked of visiting Todd Storz in June 1954 in Kansas City, commenting, "Todd and I always had fun together because we were both desperately in love with radio."

It was Storz who saved radio from death. The story is now legend. Sitting in a bar one evening in Omaha, Neb., across from KOWH, a daytime radio that he owned, Storz and his program director Bill Stewart noticed after several hours that the same record kept coming up time and time again on the jukebox. When the waitress went over and played the same song three more times in a row.

Stewart later recalled that the song that was born at KOWH was, in fact, the closed music list, and, second, a rotation pattern to keep the most popular records on the air more frequently.

Prior to Stewart, each disk jockey

had his own supply of records. In Hazard, KY., at WKIC in 1950, a jockey named Jerry Leighton said that he played back-to-back nine different versions of "Mule Train," with the winner of the sudden popularity contest the version by Frankie Laine on Mercury Records. In those days, the "cover" record was widely in existence; any time

someone came up with a hit, everyone else would rush into a recording studio to do their version. Stewart decided that every disk jockey should play the same version—the best version.

McLendon, known as one of the fathers of Top 40 radio along with Storz, added promotional excitement to format radio, refined the format, added instant news (which tv couldn't handle in those early days). He later went on to give birth

to the beautiful music format at KABL in San Francisco, experimented with an all-classified advertising format in Los Angeles, plus the world's first all-news format in Los Angeles at XETRA beaming from Mexico. McLendon, naturally, made other contributions to radio. His disciples—that is, the people who worked for him at one time or another and carried forth Top 40 programming concepts throughout the U.S. and the world and into

other radio formats—included Chuck Blore, Kent Burkhart, Don Keyes and others.

While Al Jarvis and Martin Block were the first disk jockeys, per se, it wasn't until Alan Freed began to make noise in Cleveland at WJW that the jockey grew to prominence for being able to merchandise records. Bill Randle was creating attention about this time at WERE in Cleveland. Also, an ex-radio person-
(Continued on page RS-96)

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The Future's Venues

• Continued from page RS-83

pop attractions in the early days of rock.

The final generation of crooners, traveling with their basic rhythm sections and picking up local support bands en route, covered the U.S. via a circuit of high-overhead, fancy supper clubs that culminated in Las Vegas and Miami Beach.

Meanwhile the big bands were making the rounds of the last surviving ballrooms and hotel venues. The rapid growth of tv at the start of the '50s was making all of these facilities economically troubled.

Concerts by the reigning headliners of the day were few and far between, concentrating mainly on semi-theatrical presentations. When rock first began to develop a live audience, its opening phases were largely borrowed from existing models.

Alan Freed, Dick Clark, Murray The K and other leading disk jockeys put packages of 10 or more recording acts onstage for six brief sets a day at the big movie theatres in New York and later bused these shows around the country for similar blitz tours.

The stage sound in those days was largely mediocre. As Peter Asher of Peter & Gordon has said, "They didn't understand the use of stage monitors yet. Most of the band and singers onstage could barely hear what was going on."

The all-night bus runs on these tours were also murderously tiring. Things are a lot different today, although even the most luxurious of contemporary road tours is still a draining grind. But still, chartered custom airplanes of all sizes are commonplace today. And for other tour routings, luxury buses with in-

dividual sleeping cabins are even more practical. And touring rock outfits are perhaps the most consistent customers of limousine services nationally.

Today the all-important live sound quality can compare favorably with the outstanding reproduction possible with multi-tracking recording studio techniques. Speakers are getting more sophisticated and clean reproduction of highs and lows can be expected in most arena-sized showplaces.

Wah-wah pedals, synthesizers and electronic keyboard instruments, improved pickups for acoustic instruments and sensitive vocal microphones all provide an array and color range of sound that was impossible a few short years ago. The Carpenters regularly use digital-delay tape loop echo systems to suggest onstage the multiple overdubbings they give their two voices in the recording studio.

There is also less and less difference between the sound quality of a live location recording and an overdubbed studio production. Increasingly, mobile location recording trucks bring state-of-the-art control room equipment to any venue or private residence the artists may wish to use for a recording location. The Rolling Stones have been doing this for years with their own truck.

And visionary nightclub operators like Cleveland's Hank LoConti have already installed excellent recording facilities right inside theireries like the Agora. Not only does the Agora recording facility produce live albums like a recent two-disk Columbia Michael Stanley Band set, LoConti has also attracted national sponsorship for taped radio-syndication broadcasts of jazz and rock performed at his club.

Bionic Radio

• Continued from page RS-95

ality named Dick Clark was creating attention with a tv show in Philadelphia. But mostly records for radio and when Alan Freed moved to WINS in New York during September 1954, it was a landmark for the disk jockey. Billboard reported by November 1955 that two chief programming trends among the nation's 2,700 radio stations were the consistent upward trend of record-music shows, the lessened dependence upon work fare. Smaller stations were moving especially to records as programming material. That year, records made up 53% of the programming fare of radio stations under 5,000 watts and only 42% of the programming fare of stations over 5,000 watts.

Freed and Randle gave inspirational birth to dozens upon dozens of disk jockeys and these—Frank Ward, Jack McKensie, Paul Berlin, Tom Clay, Arnie (Woo Woo) Ginsberg, Hy Lit, Joe Niagara, Russ Knight, Art Roberts—gave creative birth to thousands of jockeys. By 1970, there were an estimated 35,000 disk jockeys in the U.S. alone.

One thing that surely hampers the creative image of the disk jockey

(Continued on page RS-1)

SOUND IDEAS FROM SAGAMORE

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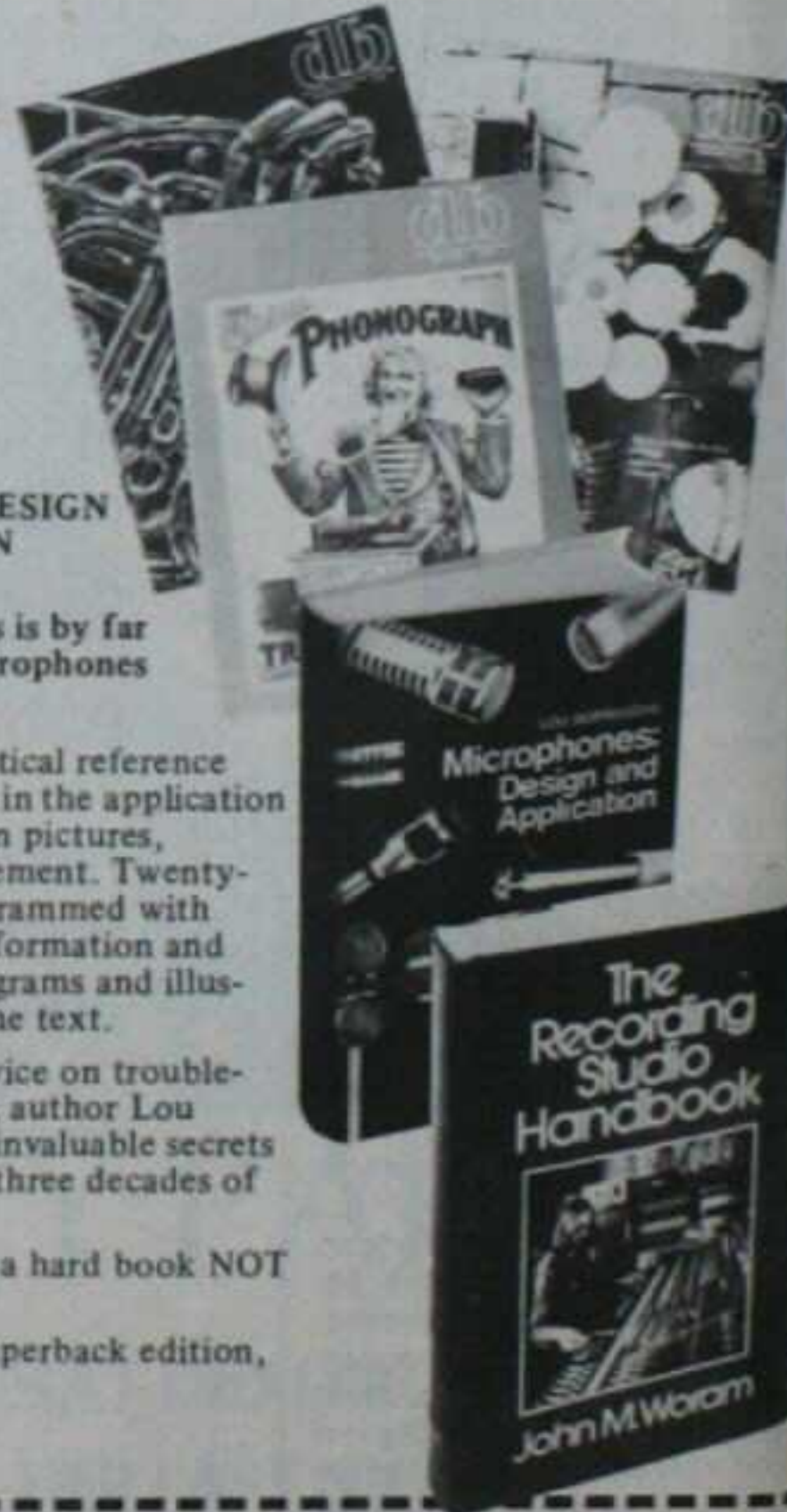
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Continued from page RS-86

...ed that of a circle inscribed within the triangle bounded by the points of support of the record by the three ears of the spindle.

The credibility of the farm boy analysis of the technological relationships of the dynamics of the spindle support of records was lessened by the quickness of its formulation, the cock-sureness of its presentation and by the brashness of its author. Besides, all the delegates were favorably disposed toward the fabulous development. The proposed standard was accepted as submitted.

At the next meeting of the IEC, a revised draft proposed standard looked for the smaller 8m.m. (5/16 inch) diameter circle. This conference did not accept the change.

This approach to standards emphasizes that changing standards is not a substitute for perfecting designs; standards are to maximize the compatibility between that which the user has and that which he will buy (be it records, turntables, or whatever), and not to make obsolete that which exists; a standard is no better than the information upon which it is based; and the worst standard of all is one based upon a misunderstanding of the problem involved.

Later, the smaller circle limiting the location of the center of gravity was adopted, but not before the re-ception of the umbrella spindle record changer in the market place was damaged.

For the future, we must try to remember that standards are not remedies for that which is wrong; they are only definitions of that which is right. **WARREN REX ISOM**

"STATE OF THE ART" STATIC

The problem with records today is the playback equipment. Ask any manufacturer and he will tell you—the playback equipment is too good. And it will get better in the future.

"We've gotten more complaints in recent years than we ever got in the past. And our quality wasn't ever as good then as it is now." That's an admission from monarch's John Williams, who doesn't hesitate to tell it like it is. Overall our pressing equipment and standards have improved dramatically. But take a look at some of the playback equipment. It has improved even more."

Consequently, virtually every consumer has become a quality control specialist. "I can't see the quality of records getting much better. It's super now," continued Williams. This opinion is shared by Allied's Jack Wegner.

The consensus is "that you can't make perfect records." At least records that are so good you won't hear any noise on today's equipment. Plus there's a new problem with vinyl LPs. Because of the stringent government standards for PVC, the manufacturers of vinyl resins have had to alter the shape of the material. This altering of particle size has introduced additional quality problems into the manufacture of LPs. In other words, there's more noise.

So, if you want perfect quality today or in the next century, either pull your needle or go back to mono.

MUSEUMS—WILL THEY SOON BE TALKING?

Both as display items and as actual methods of enhancing the visitors' enjoyment and knowledge about paintings and artifacts within a museum, sound technology appears to be very much the

wave of the future in the nation's museums.

Among museums in general, says Joseph Veach Nobel, president of the American Assn. of Museums, "I predict that most of the museums in this country are moving into a self-guiding modus operandi, that is, tape or electrical devices carried by the visitor by which

he can get the full story on any exhibit. No institution has achieved this yet, but the technology is already here, and it will become a norm."

This type of system will, in Dr. Nobel's opinion, replace the existing less sophisticated systems which do not allow random access to all artifacts. He adds, prophetically, "Videocassette is farther down the line, but it is all part and parcel of

the same approach to museum enjoyment."

Some museums, on the other hand, deal in whole or in part with sound technology itself (a partial list follows), and are confronted with the additional problems of presenting the past, present and future of sound technology to a public of widely varying sophistication and familiarity with the complexity of electronics; and in addition have had to deal with long-

term resistance from the museum community to the use of sound-producing aids.

Diana Johnson, as director of the highly musically-oriented Country Music Hall of Fame and Museum, is familiar with these dual problems: "Until a few years ago we represented a minority of museums that included sound recordings in exhibits, most museum directors feeling that audio and video techniques (Continued on page RS-99)

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Critical Acclaim!

Continued from page RS-94



Shigeru Kawabata: Contributor to Japan's Tokyo Shimbun, Weekly Gen-dai, Weekly FM.

- 4. A CHORUS LINE—Original cast—CBS
- 5. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Apple

SOUL/R&B

- 1. SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown
- 2. SHAFT—Isaac Hayes, soundtrack—Stak
- 3. RHAPSODY IN WHITE—Barry White—20th Century



Jean Louis Lamaison: Soul music editor of Rock & Folk, France; author of book on soul music; previously wrote for Pop Music.

SOUL/R&B

- 1. WHAT'S GOING ON—Marvin Gaye—Tamla (Motown)
- 2. OTIS BLUE—Otis Redding—Atco (Atlantic)
- 3. GREATEST HITS—Sly and the Family Stone—Epic
- 4. I NEVER LOVED A MAN—Aretha Franklin—Atlantic
- 5. THE HARDER THEY COME—various artists—Island

POP

- 1. VARIOUS ARTISTS SING TODAY'S HITS—Ronettes, Crystals, etc.—Philly/London
- 2. LAYLA—Derek and the Dominoes—Atco
- 3. THE VERY BEST—Everly Brothers—Warner Bros.
- 4. FANTASY—Traffic—Island
- 5. CAN'T BUY A THRILL—Steely Dan—ABC/Probe

- ### JAZZ
- 1. LOUIS ARMSTRONG PLAYS W.C. HANDY—Louis Armstrong—CBS
 - 2. ELLA AND BASIE—Ella Fitzgerald—Verve
 - 3. PRELUDE DEODATO—Deodato—CTI
 - 4. LAST TANGO IN PARIS—soundtrack—United Artists

POP

- 1. AROUND THE WORLD IN DIXIELAND—Bing Crosby—Capitol
- 2. IN THE WEE SMALL HOURS—Frank Sinatra—Capitol
- 3. SOUND OF MUSIC—soundtrack—RCA



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- ### JAZZ
- 1. SATCHMO'S GREATEST—Louis Armstrong—RCA 730-682
 - 2. THE ART TATUM DISCOVERIES—Tatum—Vega TCF6
 - 3. THE ALADDIN SESSIONS—Lena Young—Blue Note BNLA 456-M2
 - 4. ON DIAL-VOL. 5—Charlie Parker—Capite 105
 - 5. KIND OF BLUE—Miles Davis—CBS



John Laycock: Currently entertainment editor of Windsor Star; written about music in Ontario since 1968.

SOUL/R&B

- 1. WHAT'D I SAY—Ray Charles
- 2. RESPECT—Aretha Franklin
- 3. JOHNNY B. GOODE—Chuck Berry
- 4. I ONLY HAVE EYES FOR YOU—Flamin' Top—Motown
- 5. REACH OUT, I'LL BE THERE—Tina Turner—A&M
- 6. Anything by Stevie Wonder—Tamla-Town

POP

- 1. LIKE A ROLLING STONE—Bob Dylan
- 2. DAY IN THE LIFE—Beatles
- 3. LIGHT MY FIRE—Doors
- 4. WON'T GET FOOLED AGAIN—Who
- 5. GREAT BALLS OF FIRE—Jerry Lee Lewis
- 6. Elvis Presley should be in here somewhere!



Mario Lefebvre: Editor, PopRock magazine (Montreal); written for "La Presse Journal" and "Patrie."

POP

- 1. ABBEY ROAD—Beatles—Apple
- 2. GOODBYE YELLOW BRICK ROAD—ton John—MCA
- 3. THE LAMB LIES DOWN ON BROOKWAY—Genesis—Atco (Atlantic)
- 4. CLOSE TO THE EDGE—Yes—Atlantic
- 5. STICKY FINGERS—Rolling Stones—Atlantic



Karl Loebl: Editor-in-chief of Vienna daily newspaper Kurier; selected writer for hour weekly music "Do You Like Classical Music?"

CLASSICAL

- 1. SYMPHONIES—Mahler—Bernstein—CBS
- 2. TOSCA—Puccini—Callas, d'Stein etc.—EMI (1953)
- 3. PIANO CONCERTOS—Beethoven—Gulda Stein—Decca
- 4. THE RING—Wagner—Furtwangler—EMI
- 5. PORGY AND BESS—Gershwin—Zel—Decca



Toyo Nakamura: Editor, New Music magazine.

JAZZ

- 1. PITHECANTHROPUS ERECTUS—Charles Mingus—Atlantic LP1237
- 2. ETERNAL RHYTHM—Don Cherry—MCA 21 20680-7
- 3. BAPTISM—Art Ensemble of Chicago—Atlantic SD1639

(Continued on page RS-10)

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The Next Century

Continued from page RS-97

poor substitutes for items of intrinsic value. The trend now seems to be turning, however, probably because of increasing public demand for exciting presentations, and also because they have found sound recordings to be a tremendous asset to otherwise static exhibits.

And because of the public's increasing interest in and awareness of sound recording equipment," added. "I think in years to come I'll see more emphasis in museums on the display and exhibit of recording technology, as well as the increased use of sound equipment in adding to the visitors' enjoyment and education."

Sound recording, after one hundred years, has at last become an integral part of America's museums, both as exhibits in and of themselves, and as aids in enjoying a wide variety of other exhibits. Surely its role will continue to expand in both directions with increasing rapidity in the near future.

Some Important Museums

Featuring

Sound Recording Exhibits:

The Country Music Hall of Fame and Museum, Nashville; Mississippi River Museum, Memphis; Musical Instrument section, Metropolitan Museum of Art, New York; Milwaukee Public Museum, Milwaukee.

THOSE MAGNIFICENT MEN AND THEIR MUSIC MACHINES

One sign of the increase in stature producers have attained in the record industry came in March 1966 when Billboard began listing producer's credits on all Hot 100 records. Another came in March 1975 when NARAS presented its producer of the year Grammy to Thom Bell, with Arif Mardin and Willie Wonder winning the next two (1976 and 1977).

The heightened visibility of producers over the past decade is due to a number of factors: the popularity of legendary producers like Phil Spector and Brian Wilson; the increased complexity brought about by the advancement from two-track recording in the 1960s to four-track recording on 24 or more tracks today; and the growth of disco, which is, above all, a producer's music.

Many of the producers who have made the top 10 on the charts listing the top producers of each year since 1974 primarily handle disco material: Thom Bell, Gamble & Huff, Barry White, Maurice White, Bob Crewe, Arif Mardin, Don Davis, Freddie Perren and Michael Kunze (Silver Convention).

There is one continuing development that affects producing every year, it is the high rate of turnover. Freddie Perren, Billboard's No. 1 producer for 1976, wasn't even in the top 100 for 1975. And none of the producers in the top 10 this year were in the top 10 as recently as 1972.

Since Billboard began ranking the top producers of each year in 1966, only Gamble & Huff have made the year-end top 10 tally as many as five times. Norman Whitfield and Gamble & Huff have had four top 10 finishes; Mickie Most, George Martin, Jeff Barry, James Brown, Richard Podolor, Rick Hall, Thom Bell and Richard Perry have each had three. The vast majority of producers who are lucky enough to make the top 10 at all do so only once or twice over the course of their careers.

Another trend of the past several years is the move from staff to independent producers, as artists have wanted more freedom in choosing

their producers. Some record companies are again boosting their in-house production staffs, but it is doubtful that the overwhelming trend of recent years can be reversed. As Jeff Wald, manager of Helen Reddy, explains, "independents are where it's at; having a staff producer is too limiting. It's a negative thought."

Acts are also now using more producers over the course of their careers than they have traditionally. Glen Campbell, Neil Diamond and Paul Simon are examples of artists who have benefited from the commercial and artistic shot in the arm a producer switch can bring.

Reddy is now on the charts with a hit coproduced by Kim Fowley. She hit No. 1 with each of her last three producers, Joe Wissert, Tom Cata-

lano and Jay Senter, and had a big early hit with a fifth producer, Larry Marks.

Wald explains, "Each time we made a move we were advised not to change. But Fowley hadn't done a Reddy before and he had a great eclectic background. Next she'll probably be handled by a soul producer, a Norman Whitfield or a Thom Bell," he offers, citing Dusty Springfield's "Dusty In Memphis" sessions with Jerry Wexler as an ex-

ample of an MOR star scoring with a soul producer.

Wald does feel that the main benefit of a producer switch is to re-charge an artist rather than to get a trade/radio edge. "Radio doesn't care if it's a new producer; all it cares about is whether it's a hit record." He does allow, though, that the outrageousness of this teaming ("punk MOR," as he puts it) brought more consumer print

(Continued on page RS-100)

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The Next Century

Continued from page RS-99
 coverage than a teaming with just another MOR producer would have. There is some evidence that there is a trend toward artists co-

producing themselves, with Barbra Streisand, Paul Simon, Gordon Lightfoot, Neil Sedaka, David Bowie and the Bee Gees are just a few of the artists doing this.

Wald notes, though, "Any major artist coproduces, whether he shares the production credit or not. Nobody can force a major act to record anything. Some acts will always need more than others, but some do everything themselves; a Joni Mitchell only needs an engineer. Helen has always chosen her own songs; she's involved every step of the way."

"ABOVE ALL, I'D LIKE TO THANK . . ."

The big problem we've had over the past several years is fusion," explains Jay Cooper, president of NARAS. "Originally r&b records were 'race' records. Now there's no such thing; r&b is as close to pop as you can get. Rock'n'roll, blues, r&b, jazz and pop musicians are all borrowing from each other and there's a question of how to categorize a lot of records. Should we have fewer categories? Should we remove the separations?"

This fusion is seen in the fact that such recent Grammy winners in the soul division as Gladys Knight & the Pips, Ray Charles, Stevie Wonder and Marilyn McCoo & Billy Davis have also won pop Grammys. Dual winners in country and pop include Roger Miller, the Statler Bros., Glen Campbell and Olivia Newton-John.

There are certainly precedents for NARAS trying to update itself. When the folk movement of the 1960s died out as a separate entity and instead started to affect the sound of contemporary music generally, the folk award category was simply combined with pop and rock.

The '70s have seen the institution of four new categories: ethnic/traditional and Latin performances, best producer and best arrangement for voices. There are, Cooper

says, no pressures on the Academy to add still more categories: "No elements are claiming they're left out now."

Perhaps the Academy's most important achievement over the past several years has been the removal of its "Grammy Awards" image. Even NARAS' severest critics would be hard pressed to fault the Grammy album of the year choices in the '70s—the winners being Simon & Garfunkel, Carole King, George Harrison, Paul Simon and Stevie Wonder. This modernizing of NARAS taste, Cooper explains, is due to "our concerted effort to get new young people who are involved in the creative end of music into the organization. This will continue in the future, even more aggressively."

Cooper continues, "The members are also concentrating on what they believe to be the best and not relying on sales so much." Certainly the recent Grammy Award for George Benson's quality, soft jazz effort "This Masquerade" bears him out. It's the first single to win the record of the year Grammy, without having hit No. 1, since

1967. Benson's single peaked last summer at number 10. Its win is especially impressive coming on the heels of record of the year awards for such massively popular, commercial pop smashes as Olivia Newton-John's "I Honestly Love You" and Captain & Tennille's "Love Will Keep Us Together."

Ironically, this updating of the Grammy image comes as NARAS has been challenged from both the Top 40 pop and FM rock factions through, respectively, Dick Clark's American Music Awards and Don Kirshner's Rocky Awards. Still, Cooper insists, "the Grammys have not been hurt by the other shows: our prestige is growing. We're not competing with them. He concedes, though, that he expects it could be cutting into Grammy viewing audience, particularly with the Dick Clark event coming two weeks before Grammys.

For the most part, though, their four years of existence, American Music Awards have simply served to bring awards to so immensely popular artists, who

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| "Bob White" | "If I Had My Druthers" |
| "Strip Polka" | "I'm An Old Cowhand" |
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| "Trav'lin' Light" | "Harlem Butterfly" |
| "Day In, Day Out" | "Love In A Home" |
| "The Facts Of Life" | "Jamboree Jones" |
| "Mister Meadowlark" | "P.S. I Love You" |
| "I Wanna Be Around" | "Mandy Is Two" |
| "And The Angels Sing" | "Namely You" |
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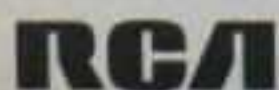
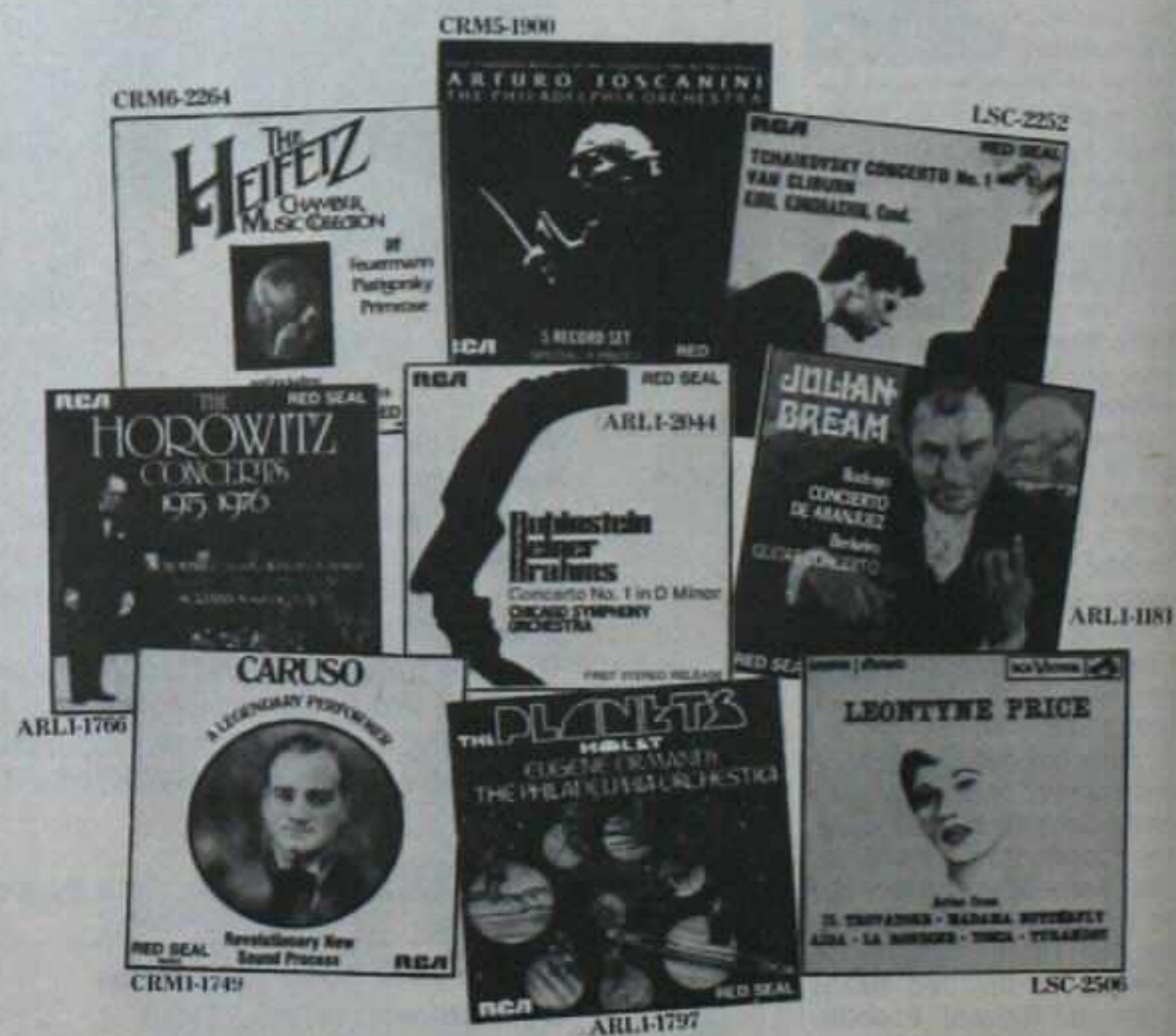
Rampal, Lagoya/works of Villa-Lobos, Sor, G. Scheidler,
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Tashi/Stravinsky: L'Histoire du Soldat; Septet (1953);
 Suite Italienne

Crespin, Vanzo, Bastin; Lombard/Offenbach:
 La Perichole/Strasbourg Philharmonic

L. Price, Baker, Atlantov, Ghiaurov; Solti/Verdi:
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Tomita/Ravel: Daphnis & Chloe Suite No. 2; Other Works



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...a few cases, have been over-looked by the Grammy voters. Acts fitting this description include Elton John, John Denver, Diana Ross, Barry White, Tony Orlando & Dawn, Kenny Rogers & Marie Osmond, Jim Croce and Al Green.

Two years ago Don Kirshner got into the awards game. His Rocky Mountain—voted on by the nation's critics—have gone to a number of performers overlooked by both their peers (the Grammys) and the public (the Clark awards). These acts include Phoebe Snow, LaBelle, The Commodores, Dan Fogelberg, Gary Wright, Fleetwood Mac, Hall & Oates, Jefferson Starship and Peter Dinklage.

With 49 Grammy categories, 15 in the Dick Clark show and 13 in the Kirshner event, there need be no worry that the top artists—by whatever measure—will go without their due recognition.

TRACKING THE NEXT CENTURY'S DISK WINNER

Tomorrow's turntables will be as different from the servo-controlled and direct-drive models of today as these are from the first hand-cranked cylinder machine that reproduced Edison's immortal words, "Mary had a little lamb" back in 1877.

The early hand-crank models were followed by a progression of various electrically driven motors. And as mechanical dimensions became more standard from manufacturer to manufacturer, mechanical devices for changing records were developed.

These changer devices relied mostly on linkages from the tonearm, and cams driven from the turntable drive motor, for sensing and motive power. New plastics, molding techniques and improved manufacturing tolerances ushered in the age of mass-produced, low-cost record changers and semi-automatic manual turntables.

Shoichi Obata, the Matsushita engineer who designed the first direct-drive turntable in 1969, and head of the Technics by Panasonic player factory research staff, is the key principles of high speed rotation and high frequency response, needs of the emerging videodisk systems, as influencing advanced quartz phase-locked control direct drive SL-1000MKII turntable system. This incorporates SP-10MKII transcription turntable, the EPA-100 variable dynamic damping universal tonearm with ruby ball bearings and the SH-10B3 "feedback proof" obsidian base, for optimum playback.

John Hollands, chairman of BSR (USA) Ltd., whose company produces a large share of turntables and changers around the world, believes the firm's ADC Accutrac is just the beginning of tomorrow's computerized turntable scene. Merging micro-electronics, electro-optics and mechanical technologies, the machine uses a cordless transmitter to select any combination of tracks to be played or repeated in any order. Using a programmable memory and logic circuitry, the infra-red detector in the special cartridge senses the surface of the disk to find the programmed track.

Hollands sees future turntables based on the Accutrac principle working in conjunction with the many new "programmable" tape players now emerging, as well as melding with the new digital recording technology now emerging in the digital pulse code modulation (PCM) equipment.

Certainly Obata's and Hollands' companies represent two of the most progressive technologies to date and both admit tomorrow's turntables will put these to shame.

STEVE TRAIMAN

PROTECTING THE PLAYBACK OF TOMORROW

The U.S. enters the second century of recorded sound with a new copyright law, one that will resolve some of the past ambiguities and troublespots but that will also present new problems of its own. As time marches forward, the ever increasing rate of technological advance will also create new perplexi-

ties in the protection of recorded material.

Some of the immediate problems relate to the interplay between the new law and new technology just hitting the market. One recent development is the videodisk. Melville B. Nimmer, UCLA professor and noted copyright authority, points out that home use of videodisks is not public and therefore not subject to performance licensing. "What is not clear is the impact of the home

use of videodisk on current 'public' performances which do bring in licensing revenue," says Nimmer. "Videodisks will probably lessen the market for movies, especially those rerun on tv. The new copyright law does not fully deal with this problem."

Bernard Korman, general counsel for ASCAP, sees a whole vista of performance licensing opened up by the new law. "Under the old law, to need a license for performance,

the performance had to be public and for profit. The 'for profit' requirement has now been dropped and as a result concerts at colleges, fraternal organizations and the like will now have to be licensed." Korman points out that these venues carry the major portion of concert activities in many parts of the country.

Nimmer suggests that the future will hold an increasing tendency toward compulsory licensing. An-

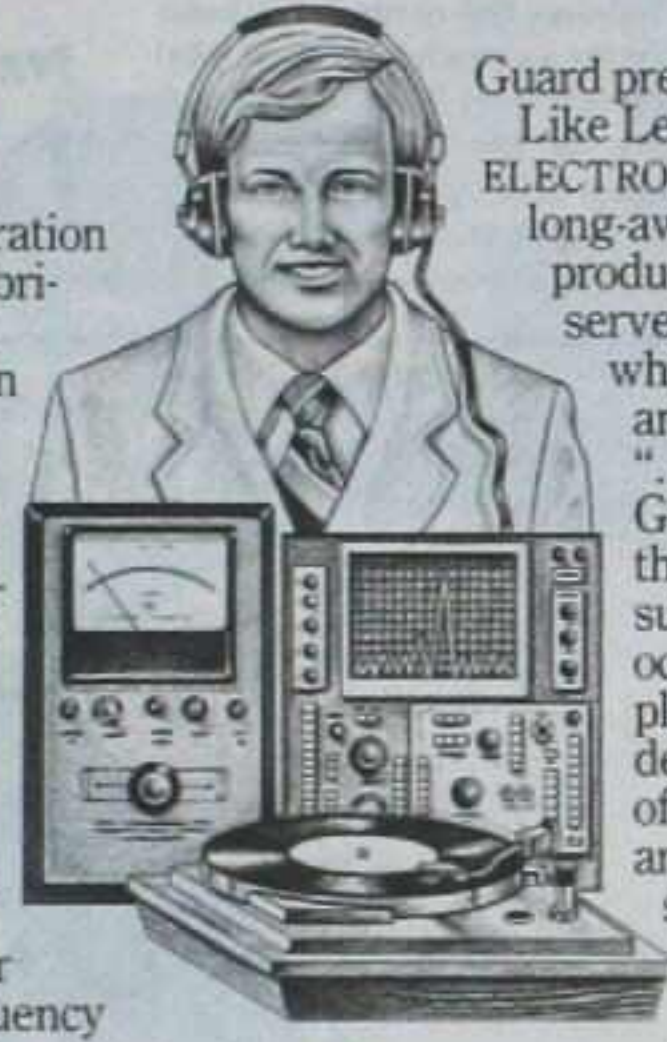
(Continued on page RS-102)

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When applied to record surfaces, Sound Guard preservative puts on a microscopically thin film (less than 0.000003" thick) to protect against wear without loss of frequency response or fidelity.



Guard preservative with raves. Like Len Feldman in RADIO ELECTRONICS: "At last! The long-awaited record-care product has arrived. It preserves frequency response while reducing distortion and surface noise." And "...not only does Sound Guard lubricant inhibit the gradual increase of surface noise that occurs with repeated playings, but it actually decreases the severity of those annoying 'pops' and 'clicks' which are so familiar to record fans."

Or B. V. Pisha's AUDIO review: "Its (Sound Guard's) effectiveness was beyond our greatest expectations."



You can actually see vinyl wearing away.



No visible wear can be detected.

For conclusive proof, we asked one of the most respected audio laboratories to test Sound Guard preservative for themselves. Their results were astounding:

1. Sound Guard preservative increases the life of records by significantly reducing record wear.
2. It does not in any way degrade audible frequency response.
3. It significantly retards increases in surface noise and total harmonic distortion caused by repeated playings.
4. Records treated with Sound Guard preservative do not attract dust as readily as untreated discs.

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The people who know their sound and audio equipment have responded to Sound

Test market cities of Syracuse and Columbus are sold on Sound Guard.

We knew it worked, but would it sell? To find out we went to record and audio equipment stores in Syracuse, New York, and Columbus, Ohio.

Did it sell? In just 16 weeks, Sound Guard, which is a preservative, went from 0% to 34% share of the total record-care market in both cities. (That includes record cleaners, anti-stats, etc.)

Thousands who ordered direct are sold on Sound Guard.

In only 8 weeks, our ad running in audio magazines pulled in orders by the thousands for Sound Guard kits.

What's more, we're finding that people are already ordering refills. At first, they came to us direct. But now, our national advertising is directing Sound Guard customers to you.



If you're sold on Sound Guard, here's how we'll help you sell it.

We'll be running 30-second national TV commercials on NBC's MIDNIGHT SPECIAL, along with 60-second radio spots in many markets. Both will feature demonstrations with THE TONIGHT SHOW's Doc Severinsen as our spokesman.

We'll also be advertising heavily in most audio magazines and directories as well as in SPORTS ILLUSTRATED. Besides advertising, you'll also be supplied with point-of-sale material, informational brochures, and test result booklets.



Sound Guard representatives are now calling on shops and stores wherever records and audio equipment are sold.

If you'd like the name of your representative, or any other information about Sound Guard, write P.O. Box 5001, Muncie, Indiana 47302.



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RS-101
A Billboard Spotlight
MAY 21, 1977, BILLBOARD

The Next Century

Continued from page RS-101

other development at some point could be the expansion of the sound copyright to include performance and imitation.

But the real excitement for copyright in the future, in Korman's opinion, is the further development of the cable system. Technology will allow for two-way communication between central computers and subscribers, with a manifold of uses ranging from home selection of movies or music to be played to library access, with copies of printed material sent directly to the home. "As a result," says Korman, "the battle over who controls the cable going into the home is one of the most significant events in media today." **TOM CECH**

NEARBY, A WIDE SELECTION

For the past couple of decades, people have been finding it more and more convenient to zoom over to their local shopping center for the merchandise they need. They have good reason.

The shopping center has proven itself versatile and well-stocked, and in addition offers clerks who

have an understanding of the merchandise they sell.

The profile of today's shopping center should continue into the future, with a constant increase in the number of regional shopping centers. Robert Bearson, managing director of "Advisors to Business Management" in Long Beach, describes the shopping center as "basically consisting of two to three department stores and up to 100 specialty shops." The strength of the shopping center is that for the busy consumer it provides one-stop and night shopping and specialized stores "which offer the customer expertise in a particular area." For the future, Bearson sees increasing importance of the shopping center and near-demise of the downtown or "strip" shopping areas.

However, an emerging development which is changing the texture of life at shopping centers is the use of restaurants and entertainment centers (e.g. cinemas) rather than department stores as the focal point. "As a result," Bearson says, "the shopping center is taking on the role of community center."

Harry Newman Jr., chairman of Newman Properties in Long Beach and Seattle and former chairman of

the International Organization of Shopping Centers, agrees that the shopping center is taking on an increased recreational function. "We are seeing the emergence of performing arts," he says. "You can now be entertained by chorale groups, minstrels and bands which perform in the central areas of shopping centers from time to time."

Newman points to the sizeable traffic generated at a shopping center as enabling the small specialty shops to survive. "On an annual basis, a good-sized shopping center can expect to see 100,000 cars, which at 2 1/2 persons per car represents foot traffic of 250,000 persons annually. Obviously, if even a small percentage of them become purchasers, the specialty store can prosper."

For the music industry, this means the availability of well-stocked regional record stores and stereo shops. As Newman points out, even if such shops are not in the shopping center proper, they proliferate around the edges.

He believes the centers will soon account for as much as 50% of total retail, which Mort Stark, director of publicity for the International Organization of Shopping Centers, estimates at 36% or so if merchandise

not found in shopping centers (such as automobiles) is excluded.

Stark also sees a trend toward recreational activities such as theatres, skating rinks and the like. "These are important for music sales," he says, "because they are activities which are music-compatible. As a result, you will see record stores and stereo stores placed near such attractions."

With the current annual cost per square foot of a record store running in the \$6-\$8 range, both Newman and Stark see better use of vertical space as inevitable. Merchandisers will increasingly go to display racks and storage that tend to use all the available space. "It's more important to think 'cubeage' than 'square footage,'" says Newman.

One of the unanswered questions for the future is the effectiveness of attempts to rebuild the downtown areas. "It is something which has been pursued with dedication by individuals who don't want to see the central areas die," says Stark, "but the results are not yet in." The answer surely lies in the next 100 years.

ITALY

In cooperation with IFPI, the Italian Record Industry Assn. (AFI) is planning a series of special events,

public meetings and various activities to tie in with the national celebrations of the centenary of recorded sound.

Edgardo Lisi, AFI secretary, reports: "We have contacted RAI, the state-owned national radio and television network, to obtain a number of broadcasts and telecasts devoted to the centenary. We have also asked SIAE, the Italian Assn. of Writers, Composers and Publishers, and ANIE (the Assn. of Manufacturers of Consumer Electronic Products) for cooperation in all the activities planned. Any are in touch with the president of the Republic's Copyright Bureau which should provide us with artistic and organizational support for any official events."

The General Post Office in Italy to issue a stamp celebrating the centenary. AFI is arranging an official meeting, probably in Rome, open to politicians, civil authorities, magistrates, scientists and experts not only for an official celebration but also for a debate about the legal, cultural and technical issues facing the record industry today.

Association projects include a commemorative album of material from member companies, who will use the international centenary logo for their letterheads this year. Other activities later in the year are expected to stem from UNESCO, that organization is looking at a resolution aimed at reaching equal treatment internationally for the cultural media of books, films and records.

DENMARK

The Danish group of IFPI is celebrating the 100th year of recorded sound with a special cassette. (Continued on page RS-103)

A Billboard Spotlight

MAY 21, 1977, BILLBOARD

Quality is just...

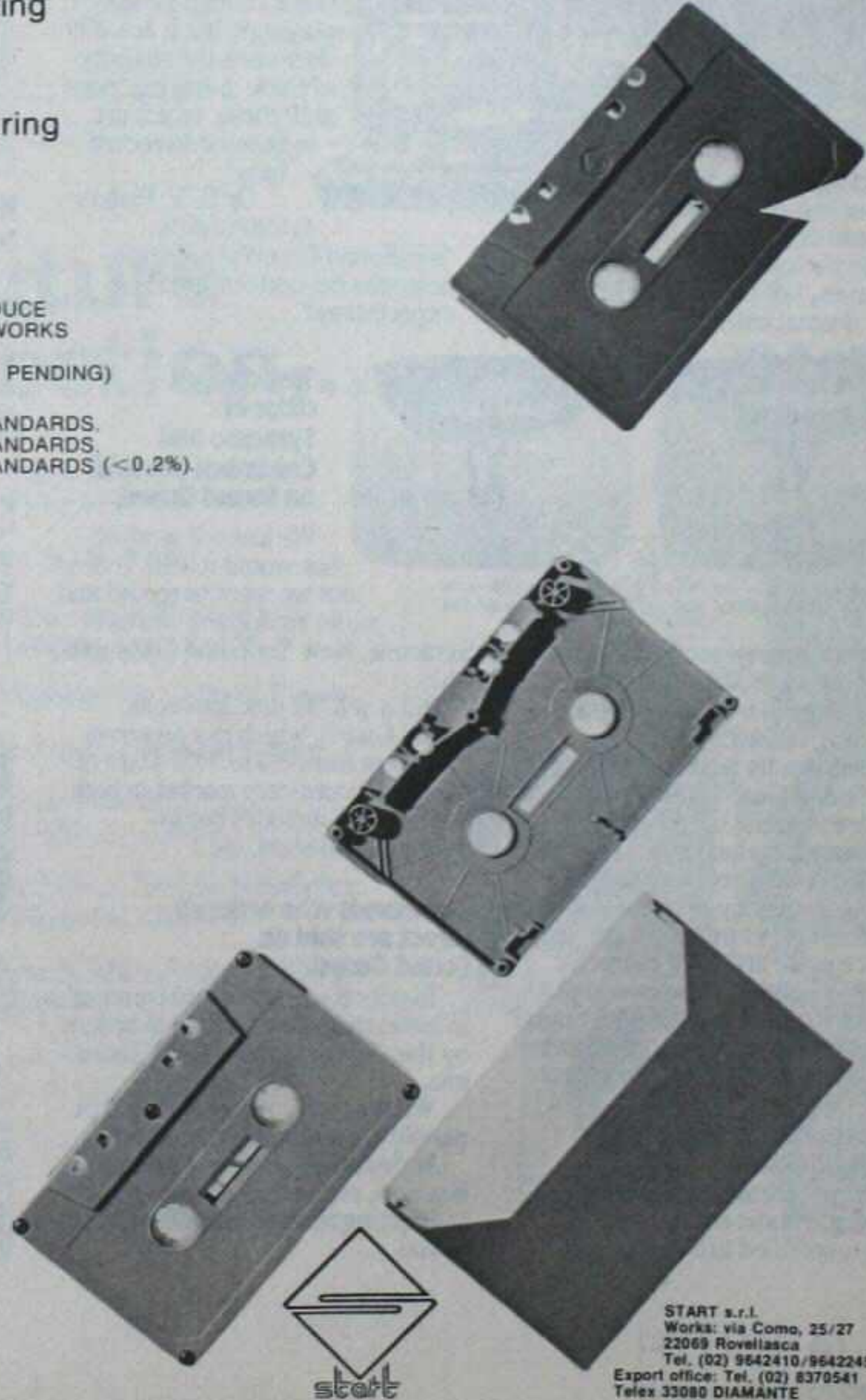
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Don't Go Breaking My Heart • Car-wash
That's When the Music Takes Me • I Wish
• You Make Me Feel Like Dancing



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 EUROPA

The Next Century

Continued from page RS-102
 paign on three double albums in three different categories, classical, popular and rock.
 Proceeds from sales of all three

albums will go to a special charity fund and all the artists involved, along with their recording companies, have donated royalties from the disks. Three special concerts in

the Tivoli Gardens Concert Hall, Copenhagen, will spotlight the three categories.

The albums will highlight best-sellers over the last century, including the first "hello" and "Mary Had A Little Lamb" recorded by Thomas A. Edison in 1877. The double albums will sell at \$8.

The classical album features Wilhelm Herold, operã singer, recorded in 1906, and the Danish Radio Symphony Orchestra. The rock LP includes guitarist Jorgen Ingmann's chart-topper "Apache," and the biggest domestic hits since 1960, including Savage Rose, Gasolin, the Olsen Brothers, Tommy Seebach, Johnny Reimar and Cliffeters and Lollipop. The pop album contains a collection of the most popular Danish artists from 1930 to the present day, including Bent Fabric's number one hit "Alley Cat," and Victor Borge's jubilee concert in the Tivoli Gardens last year.

Several television shows will tie in with centenary year, including the British Yorkshire tv production of "Pop Quest," a BBC series on the history of sound and the IFPI production of recorded music's artistic and cultural development.

Press coordinator for the centenary year is Jorgen Bechman, former general manager at Polydor, Denmark.

WEST GERMANY

The German record industry celebrates the centenary with a slogan "100 Years of Sound Carriers—100 Years of Culture Carriers." Patron of the celebration is Walter Scheel, president of the Federal Republic.

The radio stations will produce features on this theme and ZDF, the second German television channel, is presenting a two-hour show

this summer on similar lines. The first tv channel (ARD) is to transmit a live concert from the Berlin radio exhibition (Aug. 25).

And the Phono-Akademie is arranging an exhibition on the record anniversary which is to tour all major West German cities.

SWEDEN

Preparations in Sweden for this year's celebration of the centenary of the invention of recorded sound started late in 1976. A committee, headed by Eddie Landkvist of IFPI, was set up. Other members of the committee are press officers of major record companies within the IFPI group: Lennart Andersson, Electra; Ulla Jormin, EMI; Ingvar Eriksson, Phonogram; and Kjell-Ake Carlanius, Polydor.

The official start of the Swedish celebration is Friday, Sept. 16, when an exhibition will be opened by King Gustav at the Technical Museum in Stockholm. The exhibition will stay in Stockholm for two months and then will go to technical museums at Malmo and Gothenburg for one month each. From

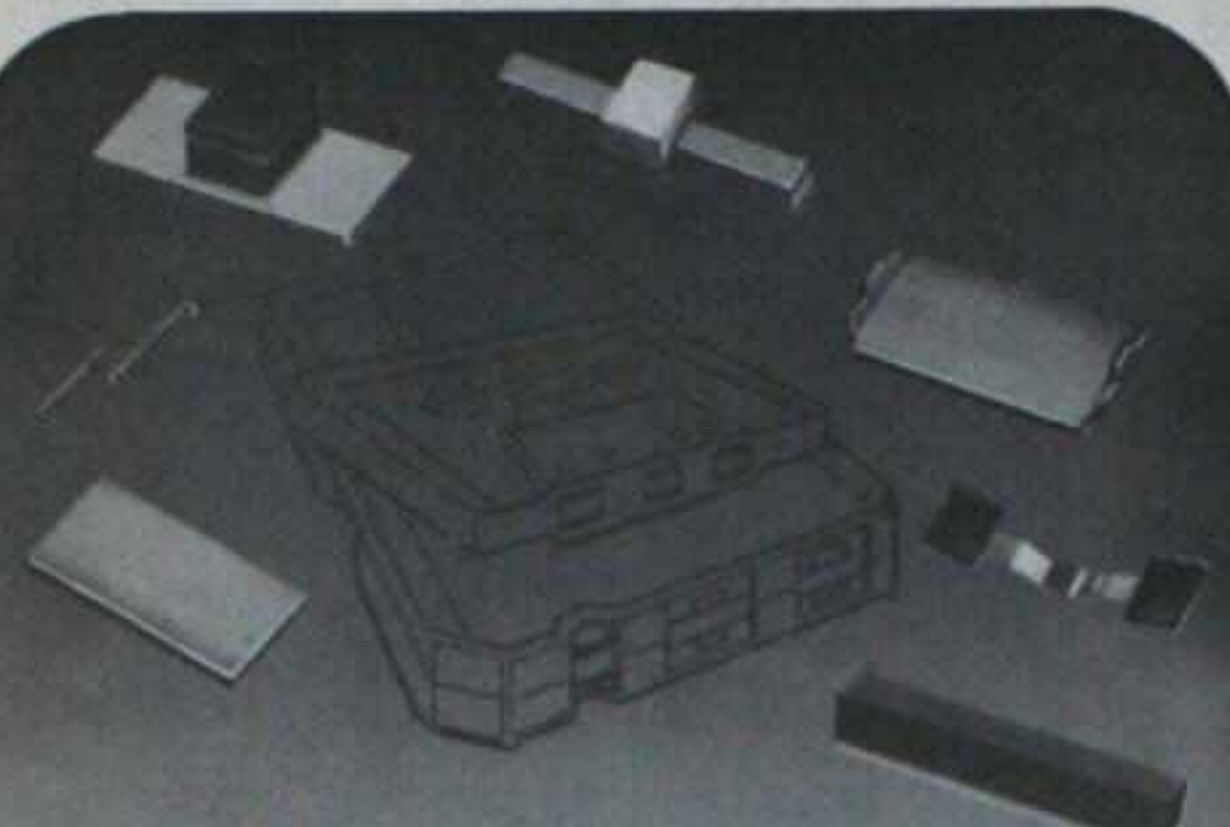
this major exhibition, a photographic exhibition will be made which will tour the libraries in the provinces.

The exhibition at the Technical Museums will show the history of recorded sound. Among subjects spotlighted will be record manufacturing, from tape to vinyl. Two demonstration recording studios will be set up, one a mock-up of an early studio and the other a modern 24-track studio.

The exhibition will also display types of hardware equipment, from the early phonograph up to today's four-channel deck. A special jukebox album and booklet which will trace the worldwide history of recorded sound along with its history in Sweden will be issued in the fall. The album is to contain rare recordings from Swedish Radio and will be on sale at the exhibition and in the shops for just \$3.40. A full-price album in Sweden is \$8.30. The album and booklet are specially designed for education use in schools.

The IFPI logo will be used as a pre-payment of postage stamp

A Billboard Spotlight



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MAY 21, 1977, BILLBOARD

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A special department, called "Sovetskaya Plastinka" (Soviet Record) was established under Tsentropress (Central Press), an agency in Moscow, and Lenin took part in discussing plans for record production development in Russia.

In the 1920-1950 period, record production was carried out by various companies, factories and centers under the auspices of different ministries, governmental committees and offices, such as the

Ministry of Machinery, the Radio Broadcasting Committee, the Chemical Ministry, the Committee for the Arts and so on. In the 1920-1930 era, the national record industry experienced many difficulties, notably the shortage of raw material. There was set up a so-called Exchange Fund, where customers were to return broken old disks in order to buy a new "hit" release.

In 1964, Melodiya, the state

record company, was set up under the auspices of the USSR Ministry of Culture. It comprised all recording studios, pressing facilities, the biggest of which was Aprelevsky's plant, and also took over the distribution of its own product. Today Melodiya is a modern record company with an annual output reaching 200 million units.

It has its head office in Moscow where the main studio/pressing plant facility VSG is situated. Other

studios are in Leningrad, Riga, Tallin, Vilnius, Tbilisi, Novosibirsk, Alms-Ata and several other major cities. The company operates four pressing factories (Aprelevka, Leningrad, Tashkent and Riga) and several cassette manufacturing/duplicating facilities. Melodiya conducts marketing and distribution through "record houses," distribution centers in various parts of this vast country. There are currently 17

• Continued from page RS-106

PI companies, will appear on locally-produced albums made during 1977, will be distributed as a sticker to all Swedish retailers and will be featured on a specially designed plastic bag for retail use.

Furthermore, a well-known Swedish artist is preparing a "family tree" poster which will illustrate various historical dates from the history of recorded sound and 2,000 copies will be distributed to retailers and the press.

On Aug. 27, Norwegian tv is screening a show for all Scandinavian countries, including Finland, and Swedish tv is planning separate programs on the event.

PAIN

The Spanish recording industry has formed a sponsorship committee, chaired by the King and Queen of Spain, to celebrate 100 years of recording history. The minister of information and tourism is the executive chairman.

A 20-minute film called "100 Years Of Recorded Sound," prepared by the SPI, will be networked by the national television company. Board of directors of the SPI is: Luis Sagi-Vela, EMI-Odeon, president; Luis Vidal, Hispavox, vice president; Carlos Murciano, RCA; and board members Esteban Garcia Morencos (Zafiro), Luis Porras Rodriguez (Fonogram), Alberto Serra (Ariola), Francisco Rosas Jarter (Belter).

A special press office has been set up for the centennial and during the Third Sound Congress at Valladolid, the event was celebrated in the opening speech by Luis Sagi-Vela. The logo of the centennial is included on all record sleeves and promotional material put out by members of the Spanish recording industry.

RUSSIA

It seems few people in Russia were even aware this year is the centennial celebration of recorded sound and before an article in the widely-read weekly "Nedelya" informed its readership in March of this historic event.

In historical terms, mass production of records in Russia was initiated by the U.K. Gramophone Co. at the beginning of this century. The forerunner of today's giant EMI complex, the Gramophone Co. brought in recording equipment and started pressing records.

The names of the company's first executives and engineers are now shrouded in the mists of time but the history certainly dates back more than 70 years. This move was followed by Pathe, which set up a record pressing factory in Riga in 1907 and started in earnest the record industry in Russia.

In 1910, a first national record company was founded at Aprelevka, a small town near Moscow that today is the site of Melodiya's largest and best-equipped facility. By 1915 there were six record producing and distribution companies in Russia, with an overall yearly output reaching 20 million units.

It is known that Edison presented Lee Tolstoy, the greatest Russian composer, with a phonograph recording device in 1908. Edison's men made about 80 recordings of Tolstoy's voice in conversation and short narrations at his estate in Kuznaya Poliana in the January-September period of 1908. Some of these precious recordings have been carefully preserved over many years and were given a full restoration treatment before being released by Melodiya in 1976.

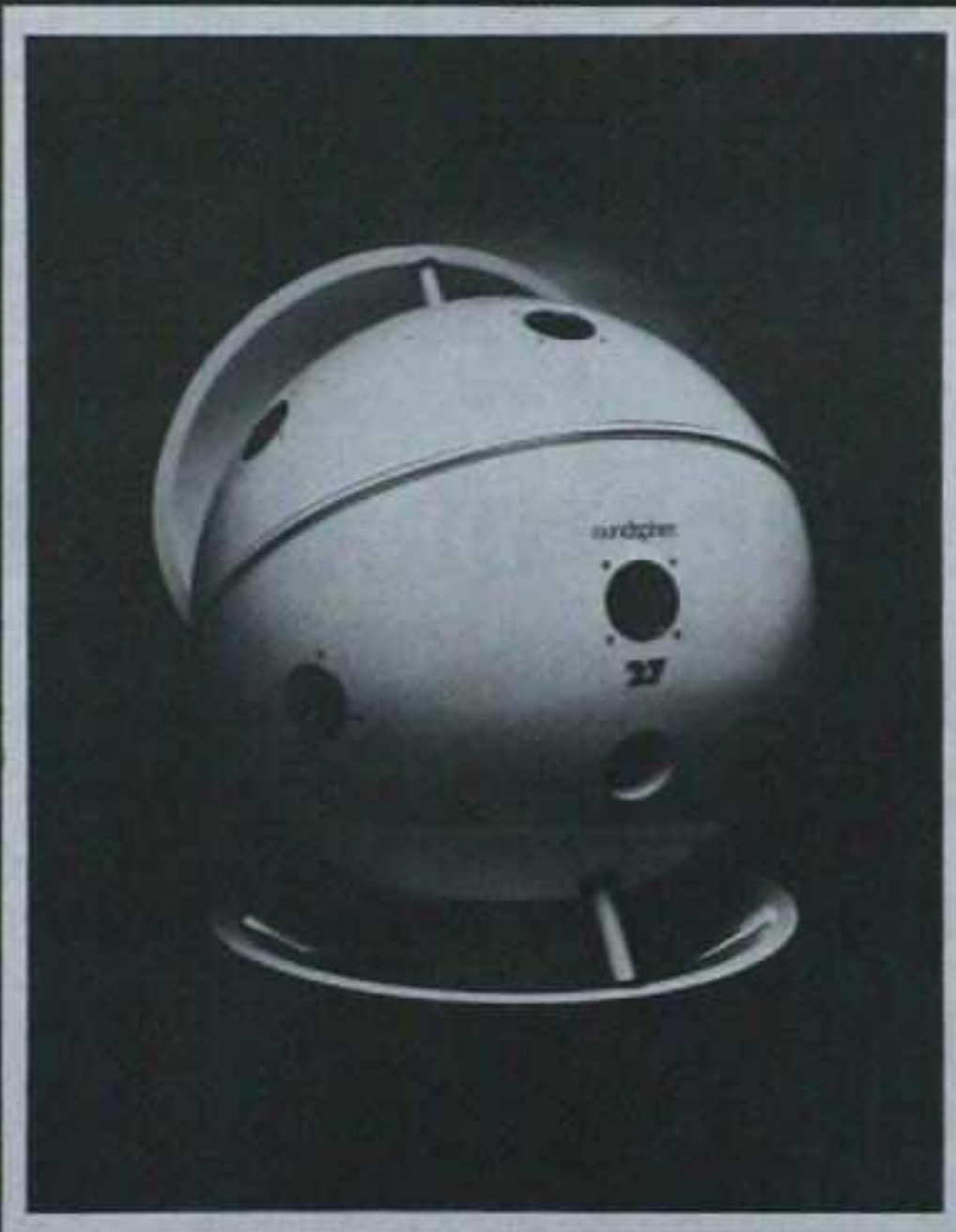
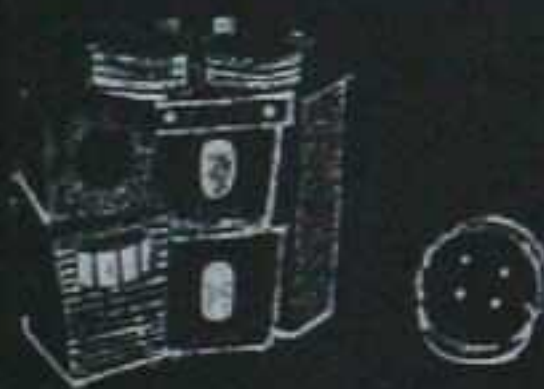
From 1917-1922, production of records in Russia dramatically decreased because of the general difficulties and hardships facing the country. However the Soviet government well understood the important and potential of the record.

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less amplifier power is necessary to produce desired levels for P.A., musical instruments and home entertainment. Each component works less and realizes more. Superior dispersion allows for less level resulting in a clean full sound, without distortion, reducing listener fatigue.

FORM FOLLOWS FUNCTION

Nothing forces customers away from a club or disco faster than loud, distorted music. With the soundsphere, headaches and irritability are eliminated. Those vital psycho-acoustic benefits are the continued economic application of the "sphere". The soundsphere can deliver 360° of dispersion in low and mid-range and well over 200° in high end.

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The Next Century

Continued from page RS-105

of these centers and two affiliated offices.

Melodiya stopped making 78 r.p.m. disks in the early 1970s and now produces 33 $\frac{1}{3}$ r.p.m. records in three sizes, 12-in., 10-in., and 7-in. It also produces a large quantity of flexible disks containing two to four songs. The flexis are also used

in "sound" magazine "Krugozor," being inserted along with the usual pages.

Stereo production was initiated in 1961 at Melodiya. Until the 1970s, only classical music was released in stereo and then in only moderate quantities. In 1970, Melodiya made an attempt to launch a "compatible" line of products. Mass production of stereo

players began in Russia in the mid-1970s and this resulted in the fast development of stereo software. Now stereo records constitute more than 33% of the whole.

The first prerecorded cassettes were made by Melodiya in 1971 and by now output has reached some 5-7 million prerecorded units a year. The cassette popularity is growing but it is still not a rival to the gramophone record. First models of auto-tape stereo recently introduced on the national market here are great adjuncts to the cassette's potential and it is hoped that tape-in-car will soon be the accepted kind of entertainment for Russian drivers.

Records are fast becoming a "must" in every Russian household and there is a continuous need for music in this country.

It gives great pleasure to see old 78 r.p.m. disks fondly preserved by record collectors who are proud to own such historic relics. The disks bear unique labels. One is of that dog listening to that gramophone, conjuring up an aura of nostalgia linked irrevocably with "those were the days."

VADIM YURCHENKOV

EUROPEAN CELEBRATION

European celebrations for the remainder of the centenary year, as organized under the auspices of IFPI (the International Federation of Producers of Phonograms and Videograms), include:

June 1-23, the Festival of Holland, in Holland; June 18, "Zweites Deutsches Fernsehen," in Germany, a 60-minute evening birthday-party program, gala, feature/documentation.

July 4-9, Ninth International Congress on Acoustics, in Madrid.

Aug. 21-27, IMZ Congress in Salzburg; Aug. 22, Salzburg premiere of the IFPI/NMC documen-

tary film on the history of recorded sound; Aug. 26, Berlin International Radio Exhibition with special feature "100 Jahre Tontrager."

Sept. 2-9, International Assn. of Sound Archivists annual congress, Mainz; Sept. 28, IMC, Czechoslovak World Music Week, Prague; Sept. 30-Oct. 4, Internationale Funkausstellung, Berlin; Sept. 26-Oct. 4, Exhibition at WIPO Headquarters, Geneva.

Oct. 1, birthday anniversary of

Charles Cros, Paris, and retrospective Cros-Edison exhibition SACEM, in collaboration with Smithsonian Institute, Paris; publication of catalog, "Record," also in Paris; Oct. 1, IMC, Fourth International Concert—"Showcase of Young Artists" Bratislava; Oct. 17-18, Classical music concert, "Homage To Recording Orchestras," Royal Albert Hall, London; undated "Grammy Awards" (provisional)

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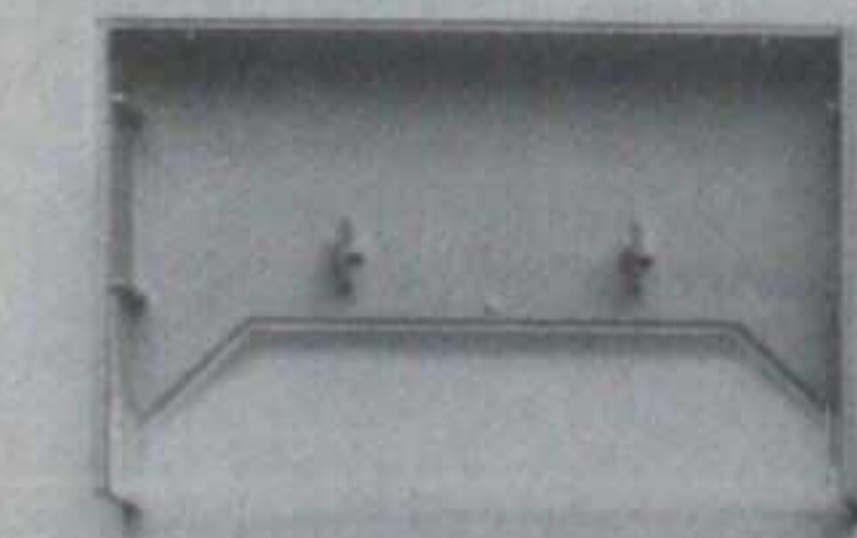
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in London, and celebration the role of sound archives themselves "will simply be that of storage banks for this central computer and cable system."

In Dr. Hall's predictions are accurate, then, the giant strides taken in the field of sound recording archives so far are small indeed compared to the enormous ground it may well cover in the next century. Or even, if Dr. Hall's timetable is ac-

curate, within the next quarter century.

DOUGLAS B. GREEN
Country Music Foundation

THE LONG CLIMB TO THE TOP

For the past five years, many in and out of the industry have been impatiently awaiting pop music's Next Big Thing to explode on the contemporary scene.

Elvis Presley first hit the charts in

February 1956 with "Heartbreak Hotel," and nobody matched his accomplishment or popularity until the Beatles went to No. 1 eight years later with "I Want To Hold Your Hand." But, despite some incredible record successes in recent years by Elton John, Peter Frampton, Stevie Wonder and the Eagles, no one is claiming that a new phenomenon is upon us. The wait continues.

Putting aside for the moment the probable fact that a watched pot never boils, it may be that the industry has become too cynical for a new superstar to take hold; too reluctant to certify an artist's ascension even when the sales are there (as in the case of Elton John). Or it can accept too quickly an artist's rise, threatening a backlash amongst some members of the

(Continued on page RS-112)

FINLAND

The Finnish group of IFPI, the International Federation of Producers of Phonograms and Videograms, which includes nine leading companies, is planning a salute to the record industry in the centennial year with the release of two historical sampler albums, one featuring Finnish pop music and another featuring Finnish serious music.

In addition, a booklet on the history of phonograph records with emphasis on local development is being published in May.

In recent years there have been several local re-releases of historical material, the oldest dating from 1902-1910. Companies active in the nostalgia market have been Finlevy, with the Savol series; Scandia-Musiikki with Lea Piltti, Aukusti Rautawaara, "Labor Songs"; EMI Finland, with "Historical Recordings I and II"; and PSO, with Aimo and George Malmsten material.

By Yleisradio is giving its full support to the event. A special weekly radio show called "The Century of the Phonograph Record" has been going on already this year. The series traces the most important trends and happenings at home and abroad. Interviews and musical samples stud the series, which follows an original idea by Radio Denmark.

AL-A-CONCERT FROM THE RECORD ARCHIVES

Sound recording libraries and archives have spent a number of years struggling for acceptance. Now that they have at last attained their future seems not only assured but may well be a part of one of the most exciting technological revolutions of the immediate future.

As Danny Hatcher, director of the Country Music Foundation Library and Media Center, points out, "Sound archives dealing with popular music are finally receiving serious attention from scholars, the commercial music industry, and organizations like the Music Library Assn. after being neglected for many years. This, coupled with the application of modern computer techniques for cataloging sound material, will place sound archives in the forefront during this era of sound and visual media information dominance."

Amplifying Hatcher's last statement is David Hall, director of the Rodgers and Hammerstein Archives of Recorded Sound, whose visionary view of the future of sound recording includes a system by which all music, both current and archival, will be available at the touch of a computer-linked telephone (probably to be recorded on cassette or similar taping system), the charge simply billed to the home telephone. Says Dr. Hall: "By the year 2000 anybody will be able to hear any recorded musical performance simply by dialing his telephone; both sound and picture will be transmitted from a central computer by optical cable. In fact," he adds with emphasis, "the technology exists for this right now. The only thing holding us back are the vested interests of the present since this would mean the end of the current broadcasting and recording industries as we know them."

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Storing Solid Gold For the Future

By DAVID HALL

Nobody makes a great deal of noise about it, but many of the great reissue packages that have hit the record store shelves over the past decade have been made possible because of the hundreds of thousands of historical recordings which have been collected and preserved in near-mint condition by collectors and library-academic institutions over the past four decades and more, with the result that when Columbia has wanted to put out a Gospel Sound album, or RCA the Heifetz Collection, or "The Complete Rachmaninoff," they have had some place to turn for material that no longer existed in their own vaults either as metal parts or usable pressings.

In the instance of these particular packages, crucial sides were culled from the holdings of the Rodgers and Hammerstein Archives of Recorded Sound at the Performing Arts Research Center of the New York Public Library's Lincoln Center facilities. Not only did R&H have the material in usable shape, but it also

was able, through its preservation laboratory setup, to provide Columbia and RCA with studio quality master tapes. This is only one of many services now provided to the industry, not only by R&H, but by a dozen or more institutional sound recordings archives throughout the country.

Five of these archives possess a sufficient range of holdings and services to be called in today's context general sound archives of major stature. The Recorded Sound Section of the Library of Congress (established in 1963 as a partial outgrowth of the Archive of American Folk Song) is by far the largest, its collection is almost double that of the 350,000 items held by the New York Public Library's R&H Archives, which came into being in 1963.

The Stanford Univ. Archive of Recorded Sound was set up as early as 1958, but at this writing is limited in its service capacity because of budget stringencies—a problem all too familiar among the institutional

fraternity. Yale Univ.'s Historical Sound Recordings Program has been going since 1961 and stands presently as the best cataloged of the six major archives. Its orientation is primarily classical as against the all-encompassing purview of the Library of Congress and R&H.

The Audio Archives of Syracuse Univ. (established 1963) operates for the present, like Stanford, on a limited service basis. Cylinders and vertical-cut records are the specialty of the house here and there is close cooperation with the Edison National Historical Site in Orange, N.J.—itself a special focal point of interest and activity in this centennial year of Edison's epochal invention.

The Collectors Came First and Are Still With It

Like most great research libraries in this country, including the Library of Congress and the New York Public Library, the major institutional sound archives in large measure came into being because a private collector or group of collectors were seeking a permanent home for the treasures they had carefully amassed over several decades or more, this movement being encouraged to no small extent by tax laws governing gifts to libraries and educational institutions. Among the "big five," the Library of Congress is in rather a special position, inasmuch as it is an organ of the federal government and a copyright depository. But speaking for the Rodgers and Hammerstein Archives at the New York Public Library, I can say that close to 80% of its holdings have come and still continue to come by way of donations from private collectors, donations which have ranged from enormous libraries of operatic and jazz material to seemingly modest gifts that have happened in one instance to include Irving Berlin's unique "What Am I Gonna Do" recording for the 1911 Friars Club Frolic. Direct financial assistance from the individuals and foundations have played a major role in the development of both holdings and services, as the Rodgers and Hammerstein name, for one, will attest.

And let it be said loudly and clearly at this point that the recording industry itself has played a most generous role, in the instance of R&H, at least, in providing both impetus and substance to its collection. As with the Victor Talking Machine Co. gift to the Library of Congress in 1925, so Columbia in 1935 made a major gift to the New York Public Library which in effect was the seed from which the present archival collection grew. Continuing corporate donations of current product from most of the major labels, and from a very substantial number of the independent and specialty labels account for some 3,000 of the more than 20,000 items donated to R&H from year to year.

Nevertheless, it is the private collectors and hobbyists who in effect prepare the soil from which the major sound archives develop, be they general or highly specialized. Indeed, most of the important discographic research and publication in jazz and most other fields is still the work of dedicated individuals, most of them cultivated amateurs in the true meaning of the word. Only in recent years have the archives been originating their own work.

What Makes a Sound Archive?

There's a decided difference, in my view at least, between a record collection, a record library, a sound repository and a sound recordings

archive. The essential standards for a sound recordings archive can be spelled out in a series of questions:

1. Is the collection comprehensive—in terms either of broad coverage for the whole field of recordings, or in terms of intensive, deep coverage of a special area, jazz, classical, country, spoken, vertical-cut records, radio daytime materials, etc.?

2. Is there catalog access to collection? Without a catalog providing minimum basic access by performer, composer, title, geographical region, label-number, singly and/or in combination, the largest and most carefully assembled collection is of use only to its original owner.

3. Is the collection and its catalog open to the public? "Public" in this instance means those qualified by interest and/or experience to make fruitful use of the collection and its catalog. Public use in the context would indicate that the collection holdings are available to properly controlled on-premises listening. Audio duplication, whether by the archive, or by way of plug-in cassette on the part of the user, is a knotty matter to be taken up subsequently.

4. Are there facilities for assuring preservation of the collection holdings, in terms of both temperature-humidity controlled storage facilities and in terms of transfer of unique and fragile disk/cylinder recordings to on-premises public service tapes?

5. Does the collection maintain comprehensive reference library books, discographies, periodic company catalogs, sleeve/album notes, etc.?

6. Does the collection issue sponsor publications contributing to sum total of knowledge in the field? Does it collaborate with other archives and/or private collectors in the pooling of knowledge and techniques in the area of archival sound recordings collecting and service?

It stands as a trenchant commentary on the sparse funding and manpower available that not even the "big five" archives can lay claim to fulfilling wholly every one of the requirements implied here. R&H and the Library of Congress, followed by Yale, are tops in public service and preservation facilities. When it comes to publications, it is the specialist archives to which we must turn: the Rutgers Univ. Institute of Jazz Studies with its *Journal of Jazz Studies*, the Country Music Foundation Library and Media Center with the *Journal of Country Music*, the John Edwards Memorial Foundation of UCLA, whose *JEMF Quarterly* is singularly informative on the rural white music of the U.S. to which should be added also the *Trimester Report of the Archives of Traditional Music* at Indiana Univ. concerned with regional and ethnic music throughout the world. To the roster of representative specialist archives should be added the Archive of New Orleans Jazz at Tulane Univ., the New Orleans Jazz Museum and Archives, the International Piano Archives based in New York, the G. Robert Vincent Voice Library at Michigan State Univ., East Lansing, the School of

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Communications Phonoarchive at the Univ. of Washington (started by the way, with a grant from the CBS Foundation), and, of course, the most glamorous newcomer to the field, CBS's Museum of Broadcasting in New York, which inaugurated its services barely a year ago. Unique in the area of documentary resources, and of inestimable value for broadcasters working up specials dealing with the nation's past is the National Archives in Washington.

The roster set forth here is a representative rather than a comprehensive run-down, and takes no account of the oral history recording explosion, but it does offer some idea of the scope of sound recordings archive activity dealing primarily in the past of the recording industry, American and worldwide—and not just with the recordings themselves, but all relevant printed material—trade and professional journals, consumer publications, books, discographies, company catalogs, album sleeve and program notes and the like.

Getting It All Together—ARSC
The great European sound recordings archives, such as those in Berlin and Vienna trace their beginnings to the early years of this century, while the enormous radio archives, such as that of the BBC, were flourishing operations in the 1930s; but it was only in the 1960s that anything similar developed in the U.S. With the advent of tape and the premium cost of space, it appears that most of the repositories of the major radio networks and producer-advertising agencies were dispersed, and for the past decade and more, private collectors and private archives have been attempting to reconstitute this material from a myriad of sources ranging from junk shops to half-forgotten caches in storage warehouses. The institutions are just beginning to become part of this particular act.

Among the American commercial record companies, it appears that Columbia alone has made a major effort to recover its own past by way of a company sound archive, with the late A.F.R. Lawrence as the first initiator.

My chief agent in bringing together private collectors, institutional and archives people, and interested people from the recording industry has been the Assn. for Recorded Sound Collections (ARSC), an offspring (1966) of the sound archives surge of the 1960s. At its 11th annual conference at the Edison National Historical site and a journal in its ninth year of publication, ARSC has sought to serve primarily as an instrument for the exchange of information about what has what and where, as between private collectors, institutions and industry people. With some 300 individual members and more than 150 institutional members, ARSC has displayed a rather astounding vitality for a group whose work must be carried out on a purely voluntary basis—until such time as seed money becomes available to make possible the scaling of efforts to the actual magnitude of the task at hand. The first major effort of ARSC came early-on with the publication in 1967 by the New York Public Library of its "Preliminary Directory of Sound Recordings Collections in the United States and Canada." The 1,700 or so entries may amaze some as to the interests of record collectors and archives throughout this hemisphere. My guess is that the 1967 directory accounts for perhaps half of the total of serious collectors of disk and tape throughout the northern hemisphere and that an updated publication might turn up a total today of as many as 15,000!

The most ambitious ARSC project currently in the works may, if funding becomes available, pave the way toward a unified catalog of all institutional sound archive holdings throughout the U.S. and Canada. A grant to ARSC from the National Endowment For the Humanities has provided funding for representatives of the "big five" institutional sound Archives (Library of Congress, New York Public Library, Stanford Univ., Syracuse Univ., and Yale Univ.)—with the ad-

dition of the Univ. of Toronto—to undertake planning of a computer-produced union catalog, beginning with commercially issued pre-LP recordings of classical and spoken-word disks and cylinders held in common by the six participating archives. The planning project, however, will take account of all possibilities, including jazz, country, r&b—this to the extent that a framework will be worked out to include all types of recorded sound

material. The ultimate aim is to create an international, standardized, computer-produced union catalog from worldwide sources. This planning project alone will extend through early 1978, and it will remain to be seen after that point whether a financing package can be assembled to implement the project as planned.

Fortunately, it appears that the concept of an international data-processed catalog, covering record-

ings of the past, as well as current product, is an idea whose time has come; for parallel pilot projects are in the works for a variety of non-classical music areas.

Network Technology—For Information and Program Material
Given what already is in being in the areas of international finance and inventory control, it seems to be only a matter of time and money before the combination of data

(Continued on page RS-115)

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A Billboard Spotlight

MAY 21, 1977, BILLBOARD

The Charts In Evolution: A Chronicle

By PAUL GREIN

It's just about 65 years since Billboard published its first chart, a list of the top 10 sheet music best sellers.

Now Billboard has surveys for pop, soul, country, radio and rack singles and albums; jazz, classical,

Latin and gospel LPs; MOR singles; and action on the disco, international and boxoffice fronts. It was simpler then.

July, 1913: The inception of "Last Week's Ten Best Sellers Among The Popular Songs," a list of sheet music best sellers; considered the first chart based on reports from trade sources.

August, 1913: "Songs Heard In Vaudeville Last Week" unveiled; chart covers performances in New York, Chicago and later San Francisco theatres.

January, 1922: "Metropolitan Mirth-Melody-Music" bows; this lists songs performed in burlesque wheels and stock companies.

February, 1922: "Songs By American Composers" first appears; chart details songs performed in classical and semi-classical recitals in New York City.

In 1928: "Popular Numbers Featured By Famous Singers And Leaders" originated; chart mixes radio performances and in-person presentations.

January, 1936: "Ten Best Records For Week Ending" makes its debut; this lists the 10 top-selling records of each of the most active record companies (as reported by the companies themselves!)

March, 1936: "Sheet Music Leaders" appears; reports are by leading jobbers and retailers.

March 27, 1937: "Songs With The Most Radio Plugs" debuts; data is supplied by an outside company called Accurate Reporting

Service, covering networks and independents.

Oct. 1, 1938: A review feature called "The Week's Best Records" is retitled "The Billboard Record Buying Guide," supplementing the reviewer's opinion with such factors as airplay and sheet music sales. This ultimately becomes the first trade survey of record popularity.

July 20, 1940: The first full-page record survey appears as "The Billboard Music Popularity Chart," lists cover jukebox play, retail sales, sheet music sales and radio play. The "Best Selling Singles" feature—the forerunner of today's pop chart—lists 10 items. **First No. 1:** "I'll Never Smile Again," Tommy Dorsey, Victor.

March 15, 1945: "Best-Selling Popular Record Albums" debuts as a top five listing. **First No. 1:** "The King Cole Trio," Capitol.

March 24, 1945: "Honor Roll Of Hits" begins an 18-year run as a chart of song popularity as opposed to record popularity. It continues through Nov. 11, 1963, and the end of the practice of covering hits; expanding from a top 10 listing to a top 30 chart in the process. **First No. 1:** "Ac-Cent-Tchu-Ate The Positive," Last No. 1: "Sugar Shack."

May 15, 1948: Inception of "Best-Selling Folk Records" chart. **First No. 1:** "Anytime," Eddy Arnold, RCA Victor.

May 22, 1948: Inception of "Best-Selling Race Records" chart, replacing the "Harlem Hit Parade," which had run since March 1943. **First No. 1:** "Tomorrow Night," Lonnie Johnson, King.

June 17, 1949: "Race" heading changed to "Best-Selling Rhythm & Blues Records and "Folk" heading becomes "Best-Selling Country & Western Records." Both are top 15 listings.

July 22, 1950: Pop album chart separates into 33-8 and 45 r.p.m. lists. The surveys are rejoined on January 23, 1954.

Nov. 2, 1955: Inception of the "Top 100," "a combined tabulation of dealer, disk jockey and jukebox" activity designed "to give trade exposure to newer records just beginning to show action in the field." **First No. 1:** "Love Is A Many-Splendored Thing," Four Aces, Decca.

June 20, 1956: "C&W" replaces "Country & Western" heading. This in turn changes to "Hot Country Singles" on Nov. 3, 1963.

May 31, 1959: Pop albums chart divides into mono and stereo classifications. On Jan. 4, 1960 each is further divided into action (new releases) and essential inventory (catalog) lists. On Jan. 15, 1961 mono and stereo action charts continue, and about 200 essential inventory albums are listed by category but aren't positioned.

April 9, 1961: This experimentation ends, and charts list 150 mono and 50 stereo albums.

July 17, 1961: Inception of the MOR chart as a 20-position list variously dubbed "easy listening," "middle-road singles" and "pop-standard singles" before ultimate designation on June 5, 1965 as Top 40 easy listening" chart. **First No. 1:** "The Boll Weevil Song," Brook Benton, Mercury.

Sept. 3, 1961: Publisher and license information added to all Hot 100 listings.

August 17, 1963: Mono and stereo LP lists merge into one 150-item pop album chart. It expands to 175 positions on April 1, 1967 and to 200 positions on May 13, 1967.

January 11, 1964: Inception of country LP chart. **First No. 1:** "Ring Of Fire: The Best Of Johnny Cash," Columbia.

January 30, 1965: R&B charts, absent since Nov. 23, 1964, resume. **First No. 1:** "My Girl," Temptations, Gordy. Also, the album chart makes its debut appearance. **First No. 1:** "Where Our Love Go," Supremes, Motown.

March 13, 1966: Producer credit added to all Hot 100 items.

Jan. 4, 1969: Weekly jazz classical album charts bow. **First No. 1 jazz LP:** "Fool On The Hill," Sergio Mendes & Brasil '66. **First No. 1 classical LP:** "Mozart: Concertos 14 & 21 (Elvira Madigan), Anda/Camarata Accademia Of The Salzburg Mozarteum, And. DGG.

Aug. 23, 1969: "Rhythm & Blues" heading changed to "Soul."

Feb. 19, 1972: A separate top survey is absorbed into the LP chart, now dubbed "Top LPs and Tape."

Feb. 17, 1973: Latin album survey begins as a top 20 listing from New York retail outlets. **First No. 1:** "El Juicio," Willie Colon, Fania.

March 31, 1973: Sheet music supplier coding added to all Hot 100 items.

June 9, 1973: Songwriter credit added to all Hot 100 items.

Jan. 5, 1974: Gospel album chart debuts as a monthly list. **First No. 1:** "Lord Don't Move The Mountain," Inez Andrews, Songbird.

Oct. 26, 1974: Disco Action feature begins as a one-column report from New York discos and record shops. **First No. 1:** "Never Can I Goodbye," Gloria Gaynor, MGM.

Nov. 24, 1974: Radio singles listing feature bows, listing promoters, top add-ons and regional breakouts.

Feb. 15, 1975: Rack singles album lists originate. **First No. 1:** "Please Mr. Postman," Carpenters, A&M and "Elton John's Greatest Hits," MCA.

Aug. 16, 1975: Album radio action feature debuts, listing top national add-ons, top requests/airplay and national breakouts. This replaces FM Action, a weekly feature since Feb. 12, 1972.

Oct. 18, 1975: Hotline bows as an advance charts and analysis service separate from the regular issue. Label share and prime mover data added December 13.

March 20, 1976: Top Boxoffice chart added in Talent section, listing top-grossing dates at arenas and auditoriums.

Sept. 18, 1976: Disco Action report expands to one full page, listing a national Top 40 and top 15 from 16 different markets. The first national disco survey, a top 30 listing, actually bows Aug. 26. **First No. 1:** "You Should Be Dancing," Bee Gees, RSO.

The research for this survey was aided immeasurably by Joe Whitburn's series of books chronicling Billboard's pop, soul, country and easy listening charts, and by Joe Csida and June Bundy Csida's historical review of the charts, first printed in Billboard's Music/Records 200 special issue, July 4, 1976. The Csidas are writing a book on the history of entertainment in America.



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MAY 21, 1977, BILLBOARD

The Bionic Radio

Continued from page RS-96

key as an entity above and beyond the radio station itself (today, the station is a total entity and the disk jockey is usually just a small cog in a huge complex structure) was the payola scandals that erupted in 1959 after a Storz convention in Miami. The resultant headlines and investigation severely dimmed the disk jockey's image for years, though only a few were found guilty.

There were attempts, of course, to take the disk jockey programming concept into network radio, but they failed—including an abortive attempt in the early 1970s with Jiminy and Robert W. Morgan by ABC. In May 1955, CBS and NBC were battling for the services of the name disk jockeys. CBS president Arthur Hull Hayes personally negotiated a contract with Bill Miller and the network also gained Howard Miller of Chicago fame for a three-year deal calling for \$200,000. NBC, having lost those jockeys, was reportedly seeking the network services of Alan Freed. Both networks had been quietly incorporating record shows on their programming rosters—"Disk Derby," "Jukebox Jury," "Biography in Sound," "Monitor." But by November 1955, the networks had cooled off somewhat to the jockey idea on network. Freddie Robbins' "Disk Derby" was dropped, though it still continued a 3:30-4 p.m. daily show over CBS for a while longer. Peter Potter's "Jukebox Jury" hung on, as did Mitch Miller's Sunday night show. Martin Block's show on ABC, Howard Miller's show—these were all to go. And 1955 also saw the dropping from NBC of several records-with-live-music shows, including stanzas by Frank Sinatra, Dinah Shore and Gene Garraway.

The disk jockey on network was not to be.

But meanwhile, format radio continued to grow. Country music radio grew up out of the sticks and became "modern." Ethnic radio grew from r&b radio, then into soul radio.

But the 1960s saw another major development in radio with the advent of Bill Drake, a Georgia boy whose real name was Phil Yarborough. Drake, teamed with Gene Bennett, gained a task as programming consultant of an obscure radio station called KHJ in Los Angeles. With Ron Jacobs at the helm as program director and a staff of disk jockeys that included Charlie Tuna, Robert W. Morgan and Don Steele, the station soon became the No. 1 music station in the city and Drake gained other RKO General stations under his wing, including WFKO in Boston and KFRC in San Francisco. As his stations rose to market dominance, his programming concepts were copied. Later, Gene Bennett added a few touches.

Then a young radio programmer named Lee Abrams got seriously into research and achieved considerable success. Jack McCoy began to harness the computer into radio programming and Moffat Communications in Canada took that one step further to assist the disk jockey. Several firms by 1976 and 1977 had computer-assisted concepts; for instance, the computer became a mainstay for automated radio stations. And in the 1970s about a fifth of the radio stations adopted automation in one form or another.

Holliday's master's thesis documents the growth of the computer automation in radio through the 1980s when upwards of half of the radio stations in the nation used automation equipment, usually in combination with live air personalities.

Then, of course, the videodisk altered things even more, beginning in the 1980s. The development of radiovision actually happened first on cable tv. As some CATV operators found they had a few channels left over, they began to broadcast music. There were some feeble attempts at real radio operations at first; these didn't work out. Then,

some bright CATV operator (and there were several who later claimed they were first) began programming the new videodisk that had finally been put on the market by MCA and others. He had a disk jockey announce the VD just as if it was a record and borrowed some 1960 concepts of Bob Whitley, who'd tried to program a UHF tv station in Atlanta with music several hours a day. The idea had caught on like a brushfire blown by

a high wind with the 18-24 demographics. Eventually, a couple of VHF tv stations had decided to compete (the result was that several tv series such as "I Love Lucy," already more than 30 years old, were finally retired from tv and VD programming grew and grew). Approval by the FCC for 4-channel sound and tridimensional video paved the way for radiovision.

And, as Johnny Holliday, the descendent spiritually of countless

Johnny Hollidays over the years, left the radiovision studios and climbed into his computer-operated Mini-Ford and triggered the coordinates for his apartment site, he sat back and watched the latest Osmond warble on the car screen as he fingered his Fender trimatic pushbutton guitar, he began to daydream about that Boston radiovision job he knew he was going to get. How could he lose?

'One of the most important breakthroughs in the history of recording.'



First installation of MCI's new JH-50 Series automation system in the United States is at Criteria Recording Studios. Looking on as owner Mack Emerman explains a feature are (L to R) Dennis Bryon (Bee Gees); Karl Richardson (Bee Gees co-producer); Maurice Gibb and Blue Weaver (Bee Gees); Mack; Tom Dowd (Atlantic Records, producer of Lynyrd Skynyrd); Ronnie Van Zandt (Lynyrd Skynyrd); Barry Gibb (Bee Gees) and Alby Galuten (Bee Gees co-producer).

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It may be some time before all the advantages of MCI's computerized mixing are fully realized. But Ron and Howard Albert of Fat Albert Productions are discovering new things about the system every day. "Its capabilities are almost unlimited," says Ron. "You can do anything. Remix as many times as you want, make each one different, and keep all of them. Lay in a new track a month later—without a click or pop or a speck of difference."

"You have total recall of every fader setting from start to finish," adds

Howard. "And a 'Plasma Display' visually shows you the changes you've made without the faders moving. We think the system is one of the most important breakthroughs in the history of recording."

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A Billboard Spotlight

MAY 21, 1977, BILLBOARD

The Next Century

Continued from page RS-107

public (as may have happened with Bruce Springsteen).

It is the case of Elton John that is the most illuminating. From

"Honky Chateau" in July 1972 to "Rock Of The Westies" in November 1975, Elton amassed seven consecutive No. 1 albums. In addition, every single he released in this

time span, save one, went top 10; five made No. 1.

And yet, even at the peak of his career in January 1976, when asked by a "Playboy" interviewer if he were pop's new king, Elton replied: "No, no I am not trying to do it. Nobody knows what it's going to be, or even if it will ever come along... I'd like someone to come along, steaming from out of left field, and make a fortune, make it big. It would give the industry a shot in the arm. It's a bit predictable at the moment, with the same big names still churning out the records, but I think the time is right for somebody new."

What it takes to be a superstar, at least in the Presley/Beatles sense, is the ability to create a cultural explosion as well as a musical one; to affect the way people think and act in their daily lives.

Certain sociological factors may help explain why no one has come along since 1964 to do this. Presley broke in 1956, in the midst of the complacent Eisenhower years; the Beatles exploded in 1964, in the depressed wake of the Kennedy assassination. It may be that a pop explosion can only follow a period marked by a pervasive sense of melancholy, and most of the past 13 years have been active and even turbulent.

The arrival of the Next Big Thing—assuming that isn't an obsolete concept to begin with—will doubtless spur equipment and record sales and thus benefit the industry generally.

Until then, the industry has 45 top-of-the-line name acts sharing the No. 1 superstar slot more or less equally. At least that's how many acts have achieved a plati-

num album since RIAA began certifying million-selling LPs in February 1976.

The seven figure album-sellers are Aerosmith, AWB, Bad Company, Bee Gees, George Benson, Boston, Brass Construction, Brothers Johnson, Jackson Browne, Captain & Tennille, Chicago, John Denver, Neil Diamond, Doobie Bros., Bob Dylan, Eagles, Earth, Wind & Fire, ELO, Fleetwood Mac, Peter Frampton, Heart, Jefferson Starship, Elton John, Kansas, Kiss, Led Zeppelin, Lynyrd Skynyrd, Barry Manilow, Steve Miller Band, "The Outlaws," Parliament, Pink Floyd, Lou Rawls, Linda Ronstadt, Rufus, Bob Seger, Boz Scaggs, Al Stewart, Rod Stewart, Rolling Stones, Barbra Streisand & Kris Kristofferson, War, Wild Cherry and Wings.

That's only 44 platinum album acts. The 45th? The Beatles.

"I WRITE THE SONGS..."

One measure of the increased attention and respect paid to songwriters came in June 1973, when Billboard began listing writer credits on all records making the Hot 100, in compliance with a request from the American Guild of Authors and Composers.

Another is the way that the original version of a song is almost always regarded as the definitive version. No matter how shimmering and well-designed a cover version may be, it can be and often is dismissed with the instantly-understood remark, "it's not as good as the original." The way the songwriter performed a song to begin with usually claims the sympathies of the listener, because the reasoning goes, he wrote it and he, better than anyone, knows how it should be sung.

Still another measure of the industry's current emphasis on writers is the way they are frequently following their hits for other acts with chart records of their own. Already this year such gold single songwriters as Kenny Nolan, Parker McGee and Alan O'Day have made their debuts as artists on the Hot 100. Recently, Peter McCann was able to make the singles survey on his own the same week his "Right Time Of The Night" went top 10 for Jennifer Warnes.

It can be argued that more songwriters are recording because as more acts come up that are writing their own material, there are fewer places for the writer to take his songs. Of course this is cyclical, and those artists (especially MOR interpreters) that do rely on outside material must either look doubly hard for the songs that are available, resort to covering current hits or singing standards, or start writing an occasional song if they can. (Helen Reddy, for instance, co-wrote five of the songs on her upcoming album, compared with an average of one on each of her previous LPs.)

The idea that more writers should be given a chance to record is behind Pacific Records, a new Atlantic-distributed label that is currently on the Hot 100 with its first release, Alan O'Day's "Undercover Angel." It was formed by Ed Silvers, president of Warner Bros. Music, and Mel Bly, executive vice president, and is described in a brief press release as a label handcrafted with the sole purpose of furthering the careers of those writers signed with WB Music who also perform.

Silvers explains, "Songs which otherwise would have been channeled to major recording artists, such as 'Angie Baby' for Helen Reddy or 'Rock 'N' Roll Heaven' for the Righteous Bros.—both Alan O'Day compositions—we will now be able to exploit on Pacific Records via the original songwriters."

No more is yet known about this potentially trendsetting intercorporate venture than the fact

that the label will not only utilize copyrights already available to through the music company, but also make concerted efforts to bring over established writer-acts for eventual signing to Pacific.

Bly does allow that Pacific will be characterized by increased publisher participation in creative matters. "We'll all screen material and a song must totally satisfy Ed as publisher. We'll add a leg to the decision-making process," he explains, noting that if artists choose material themselves and sometimes in conjunction with their producer, but rarely with added participation of a publisher.

Bly notes that one trend in publishing today is to sign self-contained, self-generating writer-acts early. "The ideal situation when you're involved when a writer is just beginning; if you anticipate a Gary Wright, an Eagle or Boz Scaggs. After the fact it's a different scorecard, requiring a different investment."

"We also try to anticipate artists that are about to take place so we have to maintain communication with people at every level of recording. We want to know who's recording, who's changing producers and when, so we can tailor songs specifically for that artist. We also have a demo studio and strive to get our demos to sound like each artist. With Ringo Starr's 'You're 16,' we made a demo that sounded just like him, with the same shuffle rhythm." The effort earned a No. 1 chart slot in 1974.

WITH A LITTLE HELP FROM OSCAR

While the Grammys, the American Music Awards and the Rockies are keyed more specifically to the recording industry, the Oscars are probably the award that can be counted on to generate the most record sales activity.

Maureen McGovern's "The Morning After" and Keith Carradine's "I'm Easy" became big hits only after winning Academy Awards for best song, while Marvin Hamlisch's score to "The Sting" went to No. 1 only after its Oscar win. In much the same way, in the four weeks after "Rocky" was named this year's best picture, the film's original soundtrack shot from number 12 without a star into the top 10.

The potential this holds for contemporary record acts is enormous since more and more younger pop/rock songwriters are being nominated, in addition to the long-standing veteran composers.

This is happening, according to an Academy spokesman, as film studios discontinue the practice of having music directors under contract. "It used to be that musicians would be held under a contract basis, but now they're hired independently. A number of years ago only full-time film scorers were given the opportunity to do a film, now it's opening up to more people."

Thus such proven hit songwriters as Burt Bacharach & Hal Davis, Norman Gimbel & Charles Fox and Michael Masser & Gerry Goffin have received scoring assignments in the past several years and have drawn Oscar nominations for their work.

Also, the popularity of jazz scores has brought nominations to Quincy Jones, John Williams and Lalo Schifrin.

The black film wave of the 1970s brought an Oscar in 1971 to Isaac Hayes' jazz-soul-pop crossover "Theme From 'Shaft,'" though subsequent black film scores by Marvin Gaye ("Trouble Man"), Joe Simon ("Cleopatra Jones") and Curtis Mayfield ("Superfly," "Claudine," "Let's Do It Again," "Sparkle," "Car Wash") weren't even nominated.

The rise of the rock opera form

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...Webber in 1973, for "Jesus Christ Superstar" and to Peter Townshend in 1975 for "Tommy."
 The popularity of filmed rock concerts was underscored in 1970 Oscars to "Woodstock" and the Beatles' "Let It Be." (Paul McCartney was again nominated three years later for "Live And Let Die.")
 And Paul Williams has been led by the rise in new-current musicals such as the Barbra Streisand and Kris Kristofferson rock version of "A Star Is Born" and the offbeat, zany, youth-oriented "Phantom Of The Paradise" and Bugsy Malone." He was nominated for all three films, winning the best song for this year for "Evergreen."
 With the popularity of all these forms on the rise, more and more composers who have made their name in contemporary pop, rock, jazz and soul are likely to win Academy Awards, which can only serve to further legitimize popular music to those outside the field.

A DEGREE FOR THE FIELD OF MUSIC

The development of college degree programs in the music business is relatively new, with few such programs dating back more than five or six years. Bradley College in Peoria, Ill. and the Univ. of Miami are widely credited with being the first to offer music business degrees, but more recently a number of schools have joined the field. It is now possible for a student to graduate with a business of music degree in management, recording and engineering technology, merchandising, and even, at Claremore Jr. College in Oklahoma, country music artists or country music business.

There is, in fact, an organization recognized by the Office of Education of the U.S. Department of Health, Education and Welfare that credits these schools. It's the National Assn. of Schools of Music, headquartered in Reston, Va., which was founded in 1924, and now has 455 accredited member schools. (Accrediting is contingent on a self-survey and an on-sight inspection, subject to review every 10 years.)

According to the executive director of NASM, Samuel Hope, of these 455 schools only four have accredited undergraduate degree programs in business of music subjects: the Univ. of Miami (BM, music merchandising), Bradley Univ. in Peoria, Ill. (BS, music business), Univ. of Evansville (Ind.) (BS, music management) and Univ. of Green Bay (Wis.) (BM and BS, music management) and Univ. of Green Bay (Wis.) (BM and BS, music business).

Hope notes, though, that about seven to 10 additional NASM schools are now putting students through music business degree programs that haven't yet been officially accredited; that at least 35 NASM member schools have some courses in music business but don't offer degrees and that other schools that don't belong to NASM also have music business programs.

Hope feels that it's a question of point of view whether this proliferation of music business majors is a good thing. "Should colleges have a degree program for every type of job or develop basic skills helpful in all jobs?"

Each of these fields—publishing, recording, concert management and promotion—is highly specialized. Colleges and universities are at such a general level, they can focus in on one or two or maybe three of these fields, but can't really do more than that. So one of the services we provide is to tell the student which schools have special-

izations in the field he's interested in."

The biggest potential danger with this rise in music business degrees, according to Hope, would be flooding the job market with people with highly specialized skills. "In the case of recording technology," he explains.

Hope stresses that NASM is the only organization empowered by HEW to develop standards and guidelines for the purpose of accrediting music schools and programs on the college level. Other organizations make appraisals and recommendations, but they don't have any accrediting function or power.

One of these organizations is the NARAS Institute for Creative Development and Training, which was

founded in 1973. James Progris, the institute's executive director, operates out of the Univ. of Miami, one of only two schools that have requested and been granted the body's recommendation (the other being the College for the Recording Arts in San Francisco).

Progris feels that the conservative nature of colleges explains why it has taken them so long to institute music business programs. "Music departments think traditionally; that one should become a concert pianist, play in a symphony, become an opera singer or a band director. It took this many years for certain individuals in the academic world to realize that the music business is a \$2.5 billion industry and that they weren't teaching students anything about it. The academic

world tends to move slowly, it takes time for them to catch up."

Now that music business programs are becoming more common, the old argument that this is one industry better learned on the job than in school may finally be put to rest. William Dawson, director of the Assn. of College, University and Community Arts Administrators, explains: "In this field there is a growing need for people with professional skills, and those that have them will have a certain edge in getting jobs. It's a luxury many of us weren't allowed; we learned by doing and by making mistakes. Of course many will still be able to come up the other way, if they're willing to train themselves and take short courses—if they're willing to update themselves."

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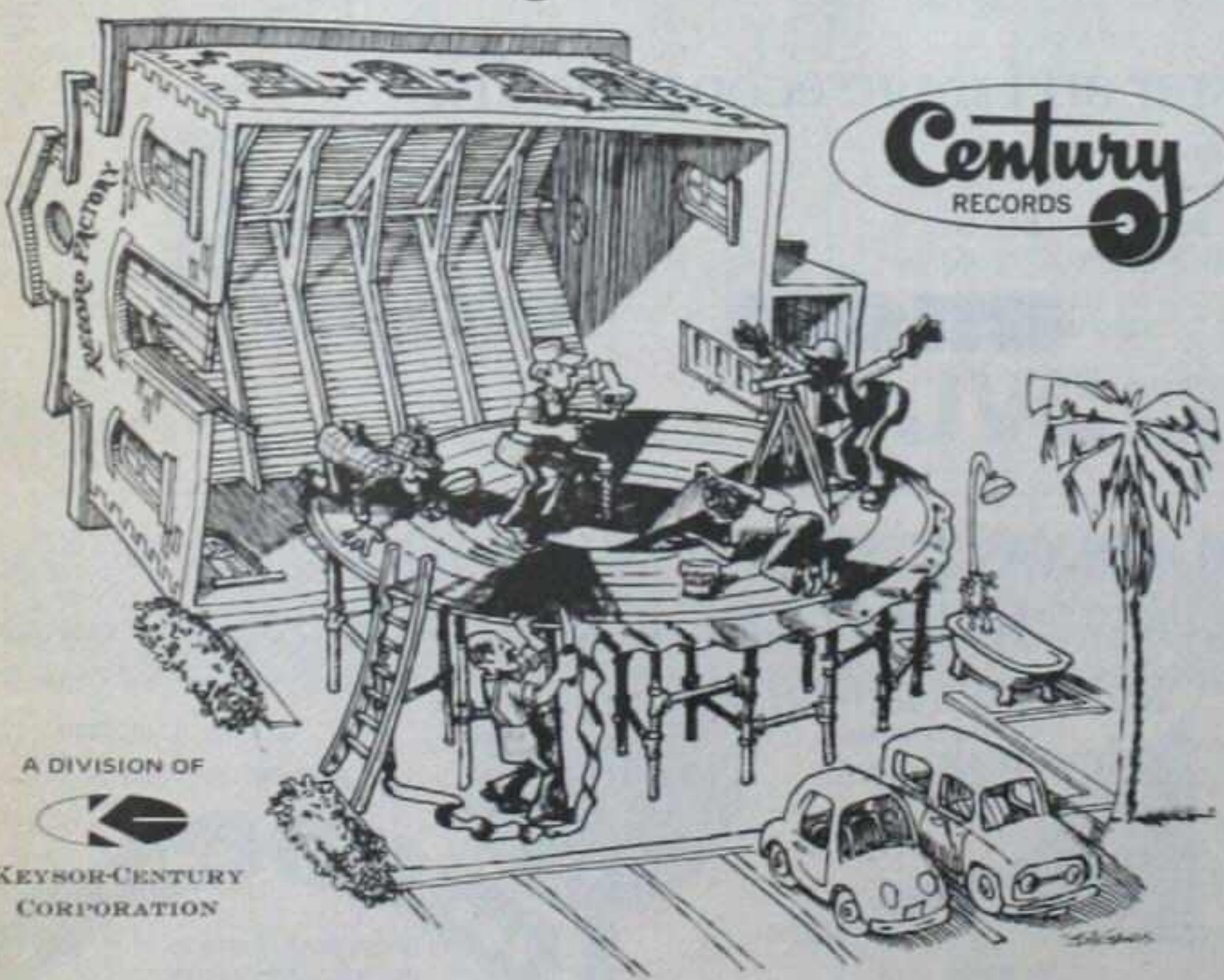


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Critical Acclaim!

Continued from page RS-98

- 4. KULU SE MAMA—John Coltrane—Impulse A59106
 - 5. IMMORTAL CHARLIE PARKER—Charlie Parker—Savoy 12001
- POP
- 1. ABBEY ROAD—Beatles—Apple SQ383
 - 2. BLACK AND BLUE—Rolling Stones—Rolling Stones COC79104
 - 3. GOOD VIBRATIONS—Beach Boys—Capitol ST 442
 - 4. AXIS—Bold As Love—Jimi Hendrix—Reprise S6281
 - 5. FANIA ALL STARS/LIVE AT THE CHEETAH—Fania 00415-416
 - 6. HIGHWAY 61 REVISITED—Bob Dylan—Columbia KCS 9189

- 3. DON GIOVANI—Mozart—Klennghaus Das Neue Philharmonia Orchester al.—EMI
- 4. FANTAISIE (OP. 159)—Schubert—Letz—RCA
- 5. TSCHAIKOWSKY-KARAJAN —Berlin Philharmoniker, Von Karajan—DGG



Nighthawk: Jazz critic for Montreal Gazette for past three years; third year as Montreal hostess for "Jazz-Radio Canada."

- JAZZ
- 1. CHANGES I & CHANGES II—Chas. Mingus—Atlantic
 - 2. PHENIX—Cannonball Adderley—Fantasy
 - 3. TATUM DUETS—Art Tatum, Buddy De Franco—Pablo
 - 4. CARNIVAL—Randy Weston—Arista
 - 5. QUIET NIGHTS—Paul Bley—Improv. Artists Inc.



John Petric: Greek reviewer and editor for Epitaph music editor Telerama magazine; deputy presenting "Club" for Greek radio.

- POP
- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
 - 2. PEOPLE—Barbra Streisand—Columbia
 - 3. TOMMY—the Who—Track
 - 4. WEST SIDE STORY—Original soundtrack—Columbia
 - 5. HEARTBREAK HOTEL—Elvis Presley—RCA

- JAZZ
- 1. CHANGES I & CHANGES II—Chas. Mingus—Atlantic
 - 2. PHENIX—Cannonball Adderley—Fantasy
 - 3. TATUM DUETS—Art Tatum, Buddy De Franco—Pablo
 - 4. CARNIVAL—Randy Weston—Arista
 - 5. QUIET NIGHTS—Paul Bley—Improv. Artists Inc.
- ETHNIC
- 1. ANTHOLOGY OF MUSIC OF BLACK AFRICA—various artists—Everest
 - 2. MISSA LUBA—Troubadours Du Roi Baudouin—Phillips
 - 3. ANTHOLOGY OF AFRICAN MUSIC—Ba Benzele Pigmies—Baren Reiter
 - 4. THE SOUL OF THE MBIRA—Shona People of Rhodesia—Nonesuch
 - 5. ESCALAY THE WATER WHEEL—Hamza Al Din—Nonesuch

- SOUL/R&B
- 1. FULFILLINGNESS FIRST FINAL—Stevie Wonder—Motown
 - 2. YOU SEND ME—Sam Cooke—Keen
 - 3. SWEET LITTLE SIXTEEN—Cherry—Chess
 - 4. SITTING ON THE DOCK OF THE BAY—Otis Redding—Voll
 - 5. LONELY TEARDROPS—Jackie Wilson—Brunswick

Sue Regan: Classical editor of Music Week in London; regular contributor to Gramophone; formerly with EMI.

- CLASSICAL
- 1. PIANO ROLLS: GOLDEN AGE OF THE PIANO VIRTUOSI—Josef Lhevinne—Argo
 - 2. DON CARLO—Verdi—Giolini—EMI
 - 3. EXCERPTS FROM THE TROJANS—Brioz—Janet Baker—EMI
 - 4. PIANO MUSIC—Debussy—Michael Angelo—DGG
 - 5. VIOLIN CONCERTO—Elgar—Heifetz—RCA



Lillies Ohlsson: Editor of Scandinavia's Country Music Magazine, founded 1968.

- COUNTRY
- 1. THE RAMBLIN' MAN—Waylon Jennings—RCA
 - 2. BITTER TEARS—Johnny Cash—Columbia
 - 3. GUNFIGHTER BALLADS—Marty Robbins—Columbia
 - 4. THE HILLBILLY SINGER—Skeeter Davis—RCA
 - 5. SOUTHERN CANNONBALL—Hank Snow—RCA

Dario Salvatore: Jazz and rock critic for various Italian music magazines; critic for Messaggero, Rome's largest daily.

- POP
- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol
 - 2. BLONDE ON BLONDE—Bob Dylan—Columbia
 - 3. SOFT MACHINE 3—Soft Machine—EMI
 - 4. A LEGENDARY PERFORMANCE—Elvis Presley—RCA
 - 5. ARE YOU EXPERIENCED?—Jimi Hendrix Experience—Polydor

- BLUEGRASS
- 1. LIVE AT THE CELLAR DOOR—Seldom Scene—Rebel
 - 2. FOLK CONCERT—Stanley Brothers—King
 - 3. ON THE ROAD—Country Gentlemen—Folkways
 - 4. PROGRESSIVE BLUEGRASS, VOL. 1—Roger Sprung—Folkways
 - 5. DOBRO—Mike Auldridge—Takoma



Ilpo Saunio: Musicologist, writer, producer; critic for Kansas Uutinen (newspaper); radio and television programs on jazz and ethnomusicology.

- POP
- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
 - 2. THEIR SATANIC MAJESTIES REQUEST—Rolling Stones—Decca
 - 3. WINGS OVER AMERICA—Wings—Capitol
 - 4. DA CAPO—Love—Electra
 - 5. BRIDGE OVER TROUBLED WATER—Simon & Garfunkel—CBS



Knud Orsted: Specialist in pop music in Denmark for 18 years; staff of Ekstra Bladet (daily newspaper in Copenhagen); own newspaper, Ny Musik.

- JAZZ
- 1. WEST END BLUES—Louis Armstrong and Hot Five
 - 2. KO KO—Duke Ellington—RCA Victor
 - 3. NIGHT IN TUNISIA—Charlie Parker—Dial
 - 4. ROUND MIDNIGHT—Miles Davis—Prestige
 - 5. MY FAVORITE THINGS—John Coltrane—Atlantic

- POP
- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
 - 2. UNCLE MEAT—Frank Zappa—Reprise
 - 3. PICTURES AT AN EXHIBITION MUSORGSKY—Emerson, Lake & Palmer—Island
 - 4. THE TIMES THEY ARE A-CHANGIN'—Bob Dylan—CBS
 - 5. SWITCHED-ON BACH—Walter Carlos—CBS



Nikos Papoutopoulos: Greek music editor and record reviewer for Ehos-Hi-Fi; contributor to Acropolis and Stereophonia.

- POP
- 1. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Parlophone
 - 2. UNCLE MEAT—Frank Zappa—Reprise
 - 3. PICTURES AT AN EXHIBITION MUSORGSKY—Emerson, Lake & Palmer—Island
 - 4. THE TIMES THEY ARE A-CHANGIN'—Bob Dylan—CBS
 - 5. SWITCHED-ON BACH—Walter Carlos—CBS



Masashi Shibata: Japan's Kobe Shinbun.

- CLASSICAL
- 1. BRAHMS: HAYDN VARIATIONS—Furtwangler, Berliner Philharmoniker—DGG
 - 2. SYMPHONY NOS. 1, 4, 6—Beethoven—Toscanini, BBC Symphony—Dacapo

- CLASSICAL
- 1. REQUIEM—Mozart—Boston Symphony Orchestra, E. Leinsdorf—Victor SLP 2008
 - 2. A CHRISTMAS CANTATA—Honegger—L'orchestre De la Suisse, Ronsard-Bermet—London SLC-1261

(Continued on page RS-115)

processing and networking becomes extended to include most other types of information available to catalog-entry treatment. Operations are well understood here and abroad in many sub-areas handled by libraries.

The next step is to apply the technology to the program material itself by way of cable networks employing optical fiber. This points the way toward substantial elimination of the "piracy" made possible by combination of today's systems broadcasting in combination with the self-contained portable cassette record-playback machine, wherein every man can be in his own recording studio, cable in the saddle and fed to his institution and home, and distribution via "memory cell" recharged, so-to-speak, to one's phone bill, the problem of police audio duplication becomes greatly simplified.

See the ultimate function of the present institutional sound archives as that of assembling a data-program bank to serve this system of the future.

Meanwhile, those with vested rights in recorded performance and its program content are not just going to sit back and wait for the verdict by the year 2001 for this combined data-processed information and cable distribution technology. There is now a clear point of conflict between those in the recording industry who control the rights to recorded performance and program material and those who want quick and convenient access to same for dissemination, be it for profitable entertainment purposes or altruistic educational purposes. The new copyright law has made a beginning in drawing the line between fair use and infringement as applied to visual/print material, but pending a report from a commission charged to deal with the matter, audio material in recorded-performance aspect remains in a kind of limbo. The logical consequence of this for institutional sound archives appears to preclude any form of free exchange of single-copy tape duplications between such bona fide establishments of unique and/or outstanding recorded materials—thus leaving the scholar-professional dependent on the West Coast to come in order to audition a recording whose content is essential to completion of research in hand.

More importantly, this situation placed upon the archive holding such unique material the sole burden of its preservation, instead of allowing tape duplicates of the same material to be shared among four or five major archives. Whether the material in question be a unique Jean de Reszke operatic recording or an equally unique Oliver unpublished test pressing—the same principle applies—and can be extended presumably to include non-commercially produced materials as well, such as radio broadcasts, field recordings and the like.

ARSC has deliberated for many years among its own members regarding a fair resolution of this dilemma. Does the solution lay with some form of blanket licensing as suggested by Herman Finkelstein some years ago, or must one seek separate permission for each single-copy duplication that goes beyond the premises of one's own institutional archive? Mind you—I am not speaking of single-copy duplication for individual users, which the New York Public Library's Archives we do only after specific written authorization from

those who control the rights to the recorded material. There must be a simpler way out, and I would hope that the recording industry—from producers to unions—can work this out either by recommended legislation or by licensing arrangement, a means that will allow free exchange between bona fide institutional archives of single-copy tape duplications of unique and/or long out-of-print holdings.

"Sound Preservers" is perhaps the right handle to apply to the serious private collectors (not hoarders and speculators) and institutional sound recordings archive people who make up the membership of ARSC and who man—with minimal numbers and funding—the collections whose names have been set forth here. Some of us have been

career curators and librarians for most of our lives; some of us have pursued an all-absorbing hobby in a most serious way, financing it through making a living in advertising, business, or even running a record shop; and some of us have come into record archive work after "serving time" 20 years or more in the record business. All of us are convinced to a man that there is more to a recorded performance than its spot on the charts over the immediate months, or maybe years following first release. And in fact the flourishing market in reissues both from major labels and from the merest two bit specialist label appears to prove the point. Quite possibly the nostalgia "chic" of a few years ago is moving on a broad consumer-listener scale to some-

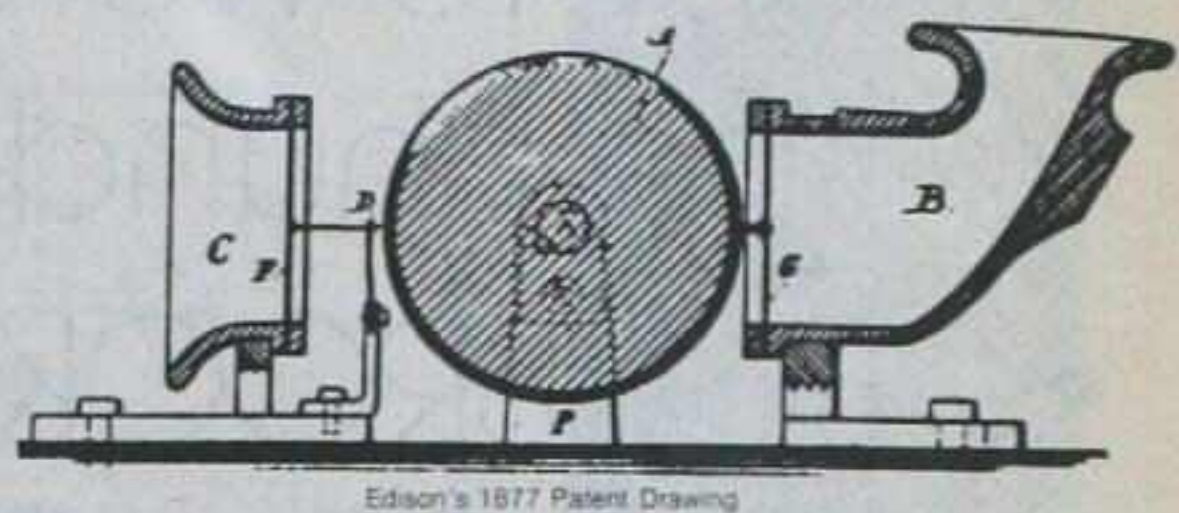
thing more substantial—comparable in its own way to the groundswell arising from the phenomenon of Alex Haley's "Roots." It could be that the sound archives movement is at last swimming with the tide rather than against it. For both the individual archives of which I have spoken and for the ARSC, I would ask that the recording industry give most serious thought to backing up their archivist efforts with every possible form of cooperation—by grants where feasible, tax-free gifts-in-kind where possible, and in any and all events by devising ways and means to allow unhampered and free interchange of single-copy audio duplications between established institutional sound recordings archives.

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- 1877** On December 24th, Thomas A. Edison applies for a patent on the phonograph.
- 1927** Georg Neumann founds his renowned company and builds the world's first commercially produced condenser microphone.
- 1947** NEUMANN introduces the U 47 Condenser Microphone and changes the world's taste in sound.
- 1949** NEUMANN introduces the first condenser microphone with remote directional pattern control.
- 1957** GOTHAM AUDIO CORPORATION founded and unveils the world's first Stereo Disk Transfer System with pitch/depth automation, all by NEUMANN.
- 1960** GOTHAM introduces NEUMANN U 67 Studio Microphone. The successor, U 87, is still the microphone standard of the world.
- 1966** Gotham installs NEUMANN VMS 66, the world's first all solid-state servo-controlled disk cutting lathe.
- 1974** The world's first Videodisk is marketed by Telefunken-Decca (TeD), cut on a specially developed NEUMANN Videodisk Cutting System. The audio disk takes another giant step with the introduction of the revolutionary NEUMANN SAL 74/SX 74 Disk Cutting System.



Edison's 1877 Patent Drawing



1927: NEUMANN's first "bottle" 1947: The one and only U 47 1977: "Ask anyone"



1931: NEUMANN's first wax cutter 1970: The computer controlled VMS Stereo Lathe 1974: Cutting System for the TeD Videodisk

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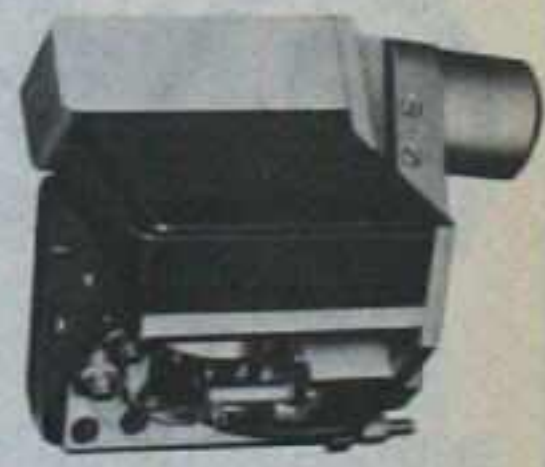
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Critical Acclaim!

Continued from page RS-114



Frans Steensma: Freelance rock journalist for various Dutch music magazines; formerly editor-in-chief of "The Roaring Sixties," a Dutch fan magazine.



Peter P. ... Critic for ... Magyar Herald; regular program record critic; Hungarian editor of ... the Star ... fishing ... music in Hungary.

POP

1. MOTT—Mott the Hoople—CBS
2. IN THE COURT OF THE CRIMSON KING—King Crimson—Island
3. CALIFORNIA BLOODLINES—John Stewart—Capitol
4. THE ROARING SILENCE—Manfred Mann's Earth Band—Bronze
5. JESSE WINCHESTER—Jesse Winchester—Bearsville



Derrick Stewart-Baxter: British music critic; author of "Ma Rainey & The Classic Blues Singers"; broadcasts frequently.



Seiji Wada: staffer of ... The Demp paper.

JAZZ

1. BABY WON'T YOU PLEASE COME HOME—McKinney's Cotton Pickers—RCA
2. THE QUEEN'S SUITE—Duke Ellington Orchestra—Pablo
3. BODY & SOUL—Coleman Hawkins—Bluebird
4. WEST END BLUES—Louis Armstrong—Okeh
5. PARKER'S MOOD—Charlie Parker's All Stars—Savoy

BLUES

1. YOU'VE BEEN A GOOD OLE WAGON—Bessie Smith—Columbia
2. CROSSROAD BLUES—Robert Johnson—Vocalion
3. RED CROSS STORE BLUES—Huddie Leadbetter—Bluebird
4. THE LITTLE RED CABOOSE—Henry "Ragtime Texas" Thomas—Herwin
5. FUNNY FEATHERS—Victoria Spivey—Victor

Yasuji Saita: Staff of Japan's The Sankei.

POP

1. LOTUS—Santana—CBS/Sony SOPZ7-89
2. CHICAGO AT CARNEGIE HALL—Chicago—CBS/Sony SOPb55051-4
3. DEEP PURPLE LIVE IN JAPAN—Deep Purple—Warner Bros. P50667W
4. ELVIS IN HAWAII—Elvis Presley—RCA SRA9392-93
5. SGT. PEPPER'S LONELY HEARTS CLUB BAND—Beatles—Capitol EAS 80558



Michiko Suzuki: contributor to The Asahi, The Mainichi, The Record Geijutsu, Weekly FM.

POP

1. WEST SIDE STORY—Broadway original cast—CBS
2. LOVE IS THE THING—Nat "King" Cole—Capitol
3. BLACK COFFEE—Peggy Lee—Decca (MCA)
4. PARSLEY, SAGE, ROSEMARY & THYME—Simon & Garfunkel—CBS
5. IMAGINE—John Lennon—Apple

SOUL/R&B

1. SONGS IN THE KEY OF LIFE—Stevie Wonder—Motown
2. WHAT'S GOIN' ON—Marvin Gaye—Motown
3. AMAZING GRACE—Aretha Franklin—Atlantic
4. IMAGINATION—Gladys Knight & the Pips—Buddah
5. SPIRIT—Earth, Wind & Fire—CBS



Stan Titzl: Editor in chief, Melodie (Czech); publicist, critic, producer and organizer of jazz and jazz/pop events.

JAZZ

1. SINGIN' THE BLUES—Frank Trumbauer Orchestra—CBS
2. MOVE—Miles Davis—Capitol
3. BLUE LOU—Erroll Garner—Modern Hollywood
4. APPLE HONEY—Woody Herman Orchestra—Columbia
5. NOBODY KNOWS YOU—Bessie Smith—Columbia

CLASSICAL

1. OTELLO—Verdi—Fusati, Grandi, Bone, Sabajno—H.M.V.
2. FIDELIO—Beethoven—Swanhone, etc.
3. DON GIOVANNI—Bruno Walter—H.M.V.
4. COSI' FAN TUTTE—Fritz Busch—Ace of Diamonds
5. RING—Wagner—Von Karajan—

COUNTRY

1. AN AMERICAN LEGEND—Tex Ritter—Capitol SKC 11241
2. BEAN BLOSSOM—Bill Monroe—MCA2-8002
3. THIS IS MY STORY—Hank Snow—LSP-3478
4. LIVE AT FOLSOM PRISON—John Cash—Columbia CS9639
5. THE LAND OF MANY CHURCHES—Merle Haggard—Capitol SWBO 80



Waldemar ... enius; (Finland) Founder and editor of Blues News 1968-69; founder and editor of ... magazine, 1974; founder of current editor Soundi magazine.

POP

1. WE'RE ONLY IN IT FOR THE MONEY—The Mothers Of Invention—Verve
2. SHINE ON BRIGHTLY—Procol Harum—Regal Zonophone
3. STRANGE AFFAIR—Help!—United Artists
4. HIGHWAY 61 REVISITED—Bob Dylan—CBS
5. MAXIMUM DARKNESS—Man—Artists

SOUL

1. EXTENSION OF A MAN—Donny Hathaway—Atlantic
2. TROUBLE MAN—Marvin Gaye—(Motown)
3. NOTHING TAKES THE PLACE OF YOU—Toussaint McCall—Ronn
4. CALIFORNIA ALBUM—Bobby Blue ABC
5. IF LOVING YOU IS WRONG—Luther Ingram—KoKo



Fabrizio ... Jazz, rock and pop music critic for Messaggero (Roman) show business correspondent for Messaggero and Italian Television network.

JAZZ

1. THE BESSIE SMITH STORY, VOL. I, II, III, IV—Bessie Smith—Columbia
2. THE GREAT CONCERT OF CHARLES MINGUS—Mingus, Dolphy, Jordan—America
3. SATCHMO: A MUSICAL AUTOBIOGRAPHY—Louis Armstrong—Brunswick
4. BIRTH OF THE COOL—Miles Davis Group—Capitol
5. BLACK, BROWN AND BEIGE—Duke Ellington—Victor



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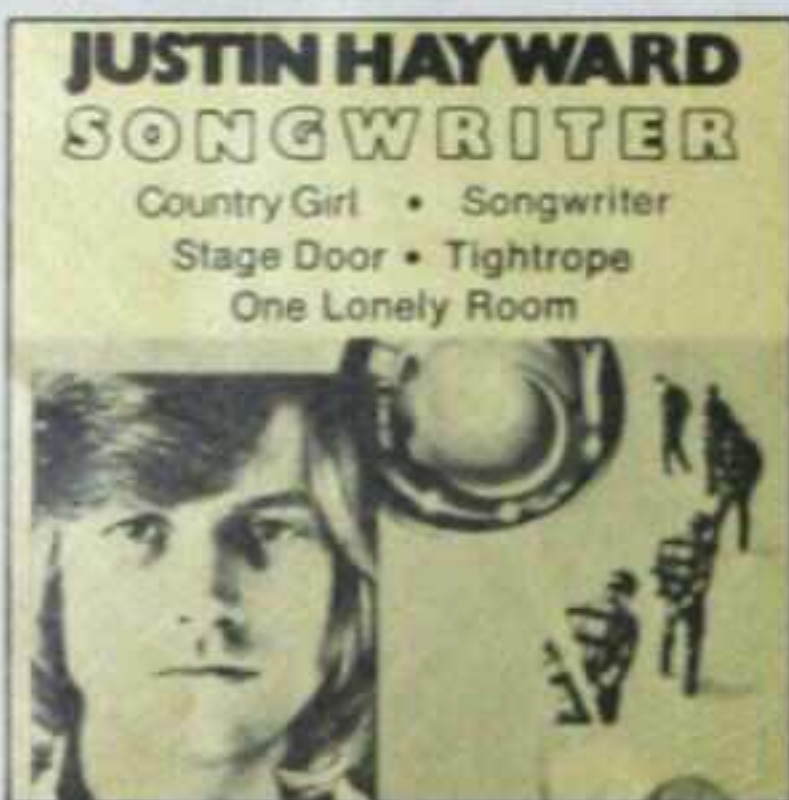


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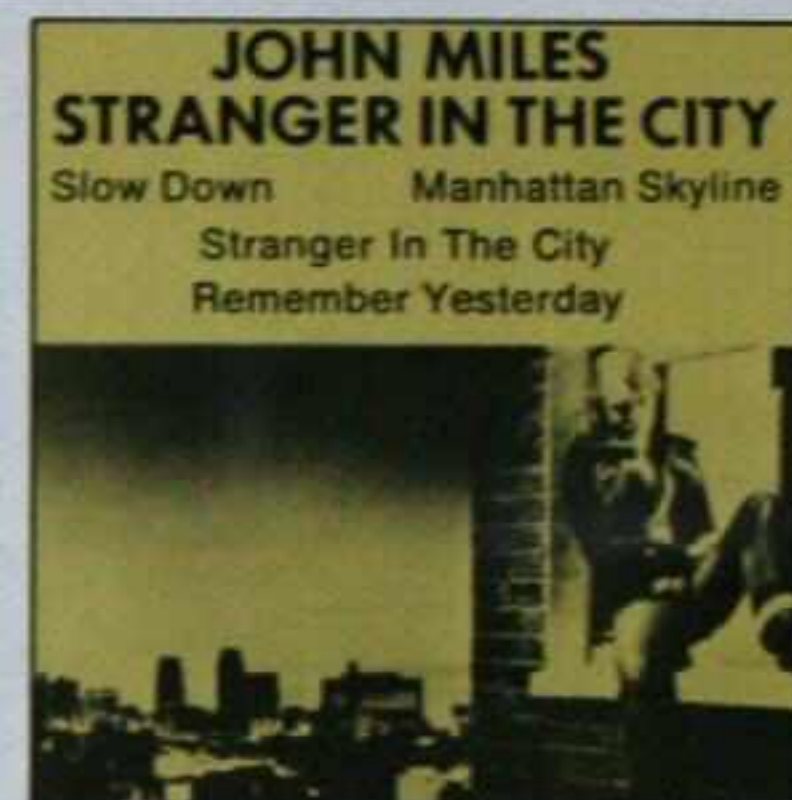
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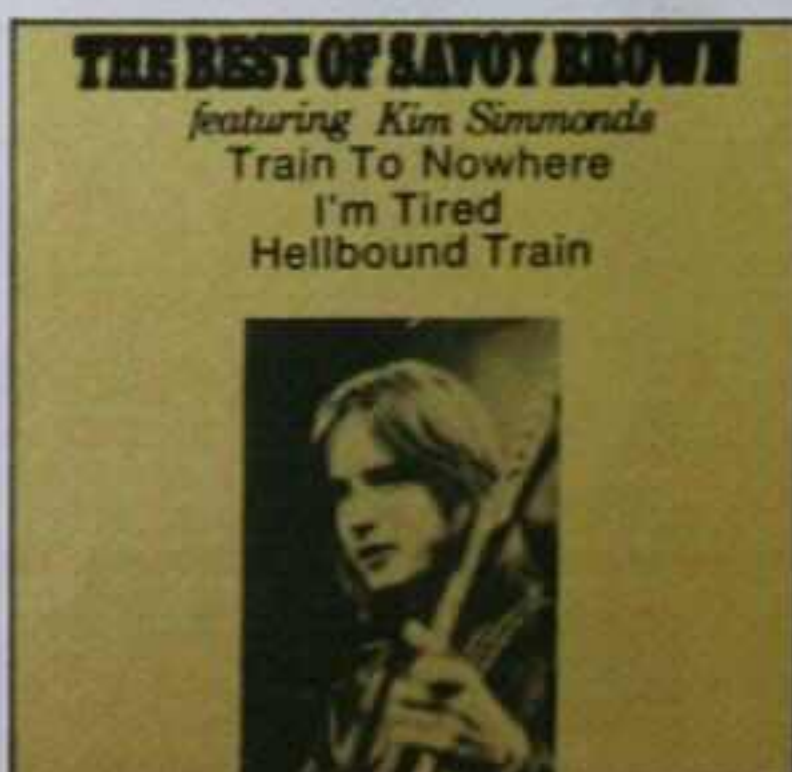
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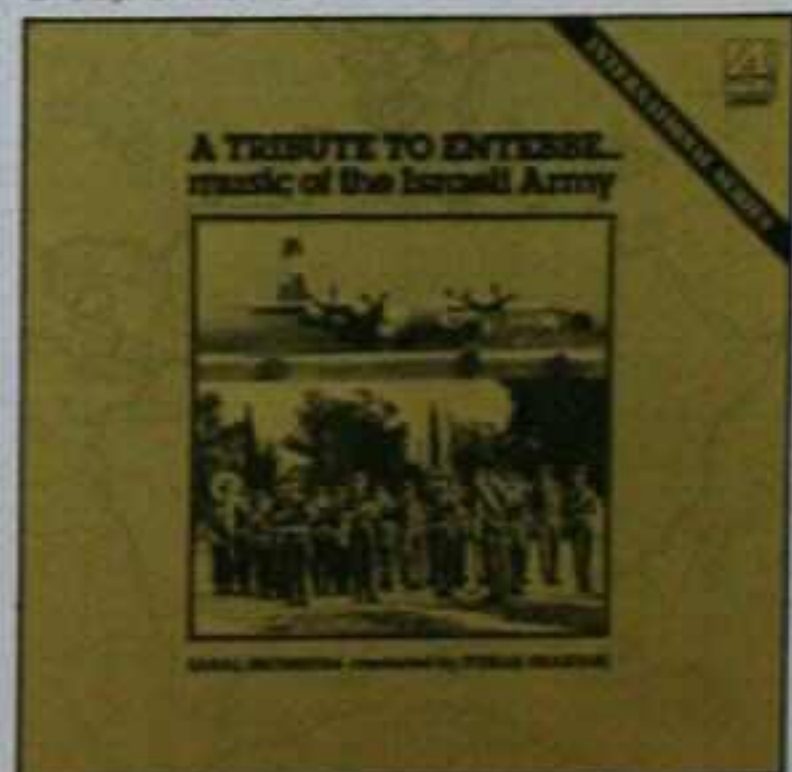
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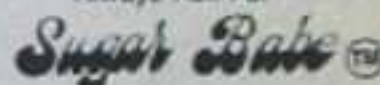
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General News
Indie Switch
For Tomato

NEW YORK—In a small reversal
 of the trend, a custom label has gone
 independent. Kevin Eggers, form-
 erly associated with Giorgio
 Gomelsky in the RCA-distributed
 Utopia label, has formed The To-
 mato Music Co. Ltd.

Eggers is president of the new la-
 bel, with former Utopia associates
 Ken Greengrass named executive
 vice president and graphic artist
 Milton Glaser. Phil Lawrence is sec-
 retary-treasurer.

Gomelsky is now doing independ-
 ent production. Both he and Eggers
 report that the worldwide manufactur-
 ing-distribution agreement with
 RCA for Utopia and their
 Gomelsky/Eggers Music & Infor-
 mation Co. was terminated by mutual
 consent.

Herb Goldfarb Associates will set
 up independent distribution and
 coordinate all sales and marketing,
 with ERE handling album produc-
 tion, says Eggers. He looks forward
 to controlling the product directly in
 all areas.

Former Utopia artists Albert King
 and Magma, the French contempo-
 rary band, are on the Tomato roster.

Initial release of five albums this
 month includes a two-LP set by
 country blues artist Townes Van
 Zandt, a Magma LP, blues artist
 Clifton Chenier recorded live at the
 Montreux Jazz Festival, avant-garde
 pianist John Cage, and "A Tribute
 To Leadbelly," recorded live at New
 York's Hunter College in 1975 with
 Arlo Guthrie and Pete Seeger, among others.

Temporary offices are at 595
 Madison Ave., Suite 903, New York
 10022, phone (212) 759-3794.

RCA Teeing Its
Pablo Live Push

NEW YORK—RCA Records will
 launch a two-month merchandising
 campaign on behalf of its new cus-
 tom label, Pablo Live. The sales
 push will focus on the label's first
 three releases which include historic
 performances by John Coltrane,
 Milt Jackson and the Jazz at the
 Philharmonic All Stars. Also tied in
 will be seven upcoming albums on
 the Pablo line.

The May-June drive features a
 display kit for dealers and RCA
 sales branches. Included are dealer
 order forms, posters, easel-back LP
 covers of 20 Pablo artists, an up-
 dated Pablo catalog and new LP
 jackets for the year-long Pablo dis-
 play piece introduced by RCA last
 year.

Additional support will come
 from nationwide radio time buys
 and print advertising in the jazz
 press and local consumer press.

Scheduled for May release on
 Pablo is an album reuniting Lalo
 Schiffrin and Dizzy Gillespie. Slated
 for June are LPs by Count Basie, Joe
 Turner, Jo Jones, Ray Bryant, Ray
 Pizzi and Oscar Peterson-Joe Pass-
 Ray Brown.

2 Firms In Merger

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 agement and International Business
 Management have merged.

Awards To Arista

NEW YORK—Arista has won
 three American Institute of Graphic
 Arts awards for use of portrait art on
 "The Red Norvo Trio" and Milt
 Jackson's "Second Nature" album
 covers, and for a graphic illustration
 on the cover of Ted Curson's "Tears
 For Dolphy" on Freedom Records.
 Norvo and Jackson are on the Savoy
 label.

Rock Singles Best Sellers

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As Of 5/9/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|---|--|
| 1 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376 | 21 CALLING DR. LOVE—Kiss—Casablanca 880 |
| 2 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332 | 22 HELLO STRANGER—Yvonne Elliman—RSO 871 |
| 3 HOTEL CALIFORNIA—Eagles—Asylum 45386 | 23 LONELY BOY—Andrew Gold—Asylum 45384 |
| 4 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223 | 24 ARIEL—Dean Friedman—Lifesong 45022 |
| 5 RICH GIRL—Daryl Hall & John Oates—RCA 10860 | 25 CAN'T STOP DANCING—Captain & Tennille—A&M 1912 |
| 6 DON'T GIVE UP ON US—David Soul—Private Stock 45129 | 26 ANGEL IN YOUR ARMS—Hot—Big Tree 16085 |
| 7 SIR DUKE—Stevie Wonder—Tamla 54281 | 27 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270 |
| 8 LIDO SHUFFLE—Boyz Scaggs—Columbia 3-10491 | 28 DANCING QUEEN—Abba—Atlantic 3372 |
| 9 LUCILLE—Kenny Rogers—United Artists 929 | 29 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 |
| 10 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 | 30 YOUR LOVE—Marilyn McCoo & Billy Davis Jr.—ABC 12262 |
| 11 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 | 31 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 |
| 12 I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol 4360 | 32 MARGARITAVILLE—Jimmy Buffett—ABC 12254 |
| 13 I WANNA GET NEXT TO YOU—Rose Royce—MCA 40662 | 33 CARRY ON WAYWARD SON—Kansas—Kirshner 4267 |
| 14 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 | 34 DANCING MAN—Q—Epic/Sweet City 8-50335 |
| 15 DREAMS—Fleetwood Mac—Warner Bros. 8371 | 35 LONG TIME—Boston—Epic 8-50329 |
| 16 SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373 | 36 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280 |
| 17 FEELS LIKE THE FIRST TIME—Foreigner—Atlantic 3384 | 37 MAINSTREET—Bob Seger—Capitol 4422 |
| 18 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278 | 38 CRACKERBOX PALACE—George Harrison—Dark Horse 3313 |
| 19 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 39 CHERRY BABY—Starz—Capitol 4399 |
| 20 COULDN'T GET IT RIGHT—Climax Blues Band—Sire 736 | 40 THE FIRST CUT IS THE DEEPEST—Rod Stewart—Warner Bros. 8321 |

Rock LP Best Sellers

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As Of 5/10/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- | | |
|--|--|
| 1 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 21 ANIMALS—Pink Floyd—Columbia JC 34474 |
| 2 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 22 SONGS FROM THE WOOD—Jethro Tull—Chrysalis CHR 1132 |
| 3 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 23 FLEETWOOD MAC—Reprise MS2225 |
| 4 BOSTON—Epic PE 34188 | 24 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 5 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 25 ENDLESS FLIGHT—Leo Sayer—Warner Bros. BS 2962 |
| 6 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 | 26 LOVE AT THE GREEK—Neil Diamond, Columbia KC2 34404 |
| 7 LEFTOVERTURE—Kansas—Kirshner PZ 34334 | 27 COME IN FROM THE RAIN—Captain & Tennille—A&M SP 4700 |
| 8 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 28 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34432 |
| 9 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G | 29 UNPREDICTABLE—Natalie Cole, Capitol SO 11600 |
| 10 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 | 30 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2 |
| 11 DESTROYER—Kiss—Casablanca NBLP 7025 | 31 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 |
| 12 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 | 32 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 |
| 13 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 33 DAVID SOUL—David Soul—Private Stock PS 2109 |
| 14 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 34 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679-G |
| 15 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 35 K.C. & THE SUNSHINE BAND, Part 3—TK 605 |
| 16 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 1157 | 36 WINGS OVER AMERICA—Capitol SWGO 11593 |
| 17 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 | 37 COMMODORES—Motown M7-884R1 |
| 18 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 38 ANYWAY YOU LIKE IT—Thelma Houston—Tamla T6-345S1 |
| 19 ALIVE!—Kiss—Casablanca NBLP 7020 | 39 JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL1-2195 |
| 20 A ROCK AND ROLL ALTERNATIVE—Atlanta Rhythm Section—Polydor PD-1-6080 | 40 SONG OF JOY—Captain & Tennille—A&M SP 4570 |

Ad Jingle Writers Ask ASCAP Pay Hike

NEW YORK—The Society of Advertising Music Producers, Arrangers and Composers, a trade association consisting of 106 members in the commercial music field, has formally requested ASCAP to increase by tenfold the remuneration given to commercial composers for radio and television jingles.
 The request grew out of the association's first anniversary gathering,

held in New York May 3. Meeting at the Summit Hotel, the SAMPAC members agreed to follow up previously informal negotiations by petitioning the licensing organization for the 1000% increase.
 A spokesman for ASCAP confirms that the request has been received and reports that it will be considered at a meeting of the organization scheduled for June.

NEWCOM OUTLOOK *Parts Distributors Have To Restructure For Any Future In Consumer Electronics*

By JIM McCULLAUGH

LAS VEGAS—The electronic parts distributor is emerging as an outlet for the \$11 billion consumer electronics products market, but he has to recognize it's a different type of business.

And distributors will have to restructure their businesses if they want to include it now and in the future.

That was the message of William Boss and Justin Albers, both executives with RCA's consumer products division, at "Consumer Products Distribution: The Fight Of Percentages," a NEWCOM '77 seminar here.

Projecting ahead, Boss detailed: "The video market is on a potential threshold to match the volume of television. Eight to nine million color television sets will be sold in 1977. By 1985, the consumer electronics product business will be up to \$14 billion, 25% over what it is today. Five million black and white tv sets will be sold this year. Eight to 10 million CBs will be sold. Eight to 10 million video games will be sold and eight to 10 million audio products will be sold.

"The independent parts distributor," continued Boss, "is experiencing a transition period and new business opportunities are needed. But once you've added consumer electronics products to your repertoire, a new framework of operation is needed.

"Consumer electronics is a separate business and has to be recognized as such. You're selling a program as well as a product. It takes competent management and sound financial sense. Your salesmen must become experts."

Boss' recommendations for the distributor who has been mainly in electronic parts to become more involved with consumer electronics:

"Form a consumer electronics division because those dealers in that field operate differently from your normal customers. You're going to have to get oriented to audio chain and department store buyers.

"Hire a good consumer electronics sales manager who has experience with various business facets such as product, salespeople,

training, in-house servicing, coop funds and advertising."

At another seminar entitled "CB/Communications Distribution," Carl Korn, president of Cobra Communications/Dynascan, told attendees that whatever problems that industry is facing right now were caused by the industry itself and no one else.

"We pushed the FCC into expanding channels. They wouldn't have moved without our prodding. We never really considered the channel overcrowding situation," he said.

"Others are saying the Japanese firms flooded the American market with 23-channel units. Not true. All those companies did was respond to the demands of American marketing firms.

"When the crunch came last summer a lot of American manufacturers forgot their responsibility to distributors and didn't afford them price protection.

"Distributors got hurt because manufacturers miscalculated the marketplace. What

it's going to take for the future is better forecasting, marketing and sales programs."

On a product level at the three-day expo itself May 3-5, which was attended by some 10,000, was a sprinkling of audio, blank tape, car stereo, CB and accessories firms eyeing possible new distribution outlets for their products.

In the main, most of the near 300 exhibits were electronics parts makers covering a gamut from antennas to testing equipment.

• The Recoton Corp. was there with a lineup of record care products including a relatively new Clean Sound system.

• Robins Industries Corp. introduced new 8-track "Soundtrack Scrubber" to its line of accessories. The device slips into a cartridge opening and an 8-track tape is then inserted into the cleaning device where it removes grime and loose particles.

• Horian Enterprises showcased its con-

(Continued on page 61)

Pioneer Vs. Pioneer In New Audio Thrust

By STEPHEN TRAIMAN

NEW YORK—In Japan it's just Pioneer Electronic Corp., which is how the American Depository Rights were listed on the New York Stock Exchange last December.

But in America, it's been U.S. Pioneer Electronics in Moonachie, N.J., marketing the basic hi fi components. And Pioneer Electronics of America in Long Beach, Calif., has been a major car stereo supplier, which introduced the Centrex line of tape recorders one year ago.

However, Pioneer in California has "flung down the gauntlet" to its East Coast sister (and others) with the debut of its "component stereo without components," a new higher

end group of Centrex compact systems to be shown at the Summer CES.

"We're definitely heading for competition with the low-end of the component business," notes Jack Doyle, president of West Coast Pioneer. He sees the stereo market as "one big group," estimated about \$2.1 billion in total sales—\$987 million for compacts, about \$1.125 billion for components.

In a sense, the move is a reply to East Coast Pioneer's introduction of "component systems ensembles" as president Bernie Mitchell described them earlier this year.

(Continued on page 61)

TDK Plans Major 'AD' Campaign

NEW YORK—Focusing on its tape's ability to handle any kind of music, TDK Electronics is projecting a 50% increase in sales for the second half of 1977. Primary emphasis is on the new AD (Audua) cassette and 8-track, introduced earlier this year in Japan (exclusively reported in Billboard, March 5, 1977).

The new tape actually is an improved version of the Audua formulation introduced last year to the U.S., with superior performance specs and a precision screw shell, notes marketing manager Ken Kohda. It will replace Audua cassettes after its formal June 1 bow.

"Just as our SA (Super Avilyn) is used as the reference tape for many cassette deck manufacturers for the high/chrome equivalent bias EQ setting, we've initiated a similar program seeking to make AD the reference tape for the "normal" bias setting," he says.

Bud Barger, division sales manager, points to the new C-45 and C-120 lengths added to the existing C-60 and C-90 for SA, with pricing well below the competition. Suggested list is AD-C45, \$2.49; AD-C60, \$2.69; AD-C90, \$3.99, and AD-C120, \$5.49.

Part of the competitive pricing ability is due to TDK's own manufacturing plant in Irvine, Calif., now limited to the lower priced D and Maverick cassette lines. It is the only Japanese supplier with domestic audio tape facilities, which will be extended to the SA and AD lines later this year, according to Barger.

In addition to the new AD formulation that will complement the SA product, TDK also is extending its D (Dynamic) line into new markets. A specially packaged two-pack will be offered at a 25% discount to dealers in both C-60 and C-90 lengths, with details available at the upcoming Summer CES in Chicago.

Not ignoring the growing home recording or semi-pro market, TDK will initiate an open reel tape ad and promotional program this fall, notes

(Continued on page 49)

POTENT D.C. CHAIN

Dixie, Custom Hi-Fi Join As 'Circuit City'

By BORIS WEINTRAUB

WASHINGTON—Two of the nation's capital's leading audio chains, Dixie Hi-Fi and Custom Hi-Fi, both owned in recent years by Wards Co., Inc., of Richmond, Va., have been merged under the name of Circuit City.

The merger has meant the closing of some of the stores from the two former chains, the opening of some new outlets, and a strong emphasis on consumer service on the part of Circuit City.

Dick Kesslen, the president of Circuit City, says that the chain's new name means that it will go beyond audio equipment to encompass anything within the consumer electronics field.

"Some of our people analyzed the business and looked down the road a bit at where the industry was going and where the new products were coming from," Kesslen says in explaining why the merger was effected.

"We saw that we had two chains, each with its own strengths and its own weaknesses, and we thought, why not unite them under the same advertising umbrella and have both profit?"

Kesslen notes that Dixie Hi-Fi, which had four stores in what were close to being warehouses rather than audio showrooms, was known as "a price house—a low profit, low-overhead operation.

"It had no service operation of its

own: everything had to be sent to a factory," he says. "This meant there was an uncomfortable time lag between the consumer and for us."

"Custom, on the other hand, was known for its service. It bent backwards to provide good service. But its price structure was not as sharp as it could have been."

The new chain has six locations all of them in the Washington suburbs, none in the city itself. The locations are in Baileys Crossroads, Springfield, Va., and Beltsville, Bethesda, Kensington and Manassas Heights, Md.

Circuit City spent heavily on advertising its grand opening early in May, both in local newspapers and on television. The ads featured a "courtship" theme and announced drawing for a free "his and hers" studio rack of audio equipment valued at \$6,975.

Kesslen reports the response to the ad campaign was good, and in some cases, strong. "At times, we had more people than we could handle at one shot," he admits. "Sales so far are meeting our expectations, although we'll have to wean some of our practices to meet our needs as they develop."

Circuit City is carrying what Kesslen calls "a large selection of lines." They include Pioneer, Panasonic, Marantz, Sansui, Jensen, B.L. Garrard, BSR, KLH, Sanyo, RCA, Zenith, GE, Sharp and Hitachi.

Kesslen observes that Circuit City has built in "a concerned approach to consumerism."

"We stress that customers have to be satisfied, even if it means we have to exchange a six-month-old piece to keep them satisfied," he says. "Consumerism reigns at this time, and you have to be oriented to the consumer first to be successful. We trained our managers to do that, even if it means that we occasionally get ripped off."

Kesslen is a veteran of service at Wards Co., Inc., though he had been working elsewhere when he was approached to return and head the Circuit City operation. With him is

(Continued on page 61)

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Speed-up For AM Stereo Timetable

Continued from page 28

... also says the FCC is expected to issue the formal notice of intent on AM stereo in June.

TDK Plugs 'AD'

Continued from page 48

Major support will go to the L and LB series.

The AD 8-track blanks, available in 45 and 90-minute lengths, are backward-compatible and are being produced to reflect the growth of 8-track recording in the home, for the specs claim a signal-to-noise ratio of 63.5 dB with frequency response at the high end from +3.5 dB at 10,000 Hz to +4.6 dB at 12,500 Hz.

A suggested list for the 8-tracks is \$1.99 for the AD8-45 (45 minutes stereo, 22.5 minutes quad), and \$2.49 for the AD8-90 (90 stereo, 45 quad).

The entire TDK campaign will include larger coop programs, backed by increased support at the local dealer level with product showcase and clinic demonstration tours, including participation in the "Great American Music Machine" campus tour. **STEPHEN TRAIMAN**

Evidence of industry backup for speeding the AM stereo authorization keeps mounting. NAB notes that it is contributing both financially and with staff support, and is a "major sponsor of the NAMSRC effort to make AM stereo a reality."

The EIA board of directors for its consumer electronics group (CES) has voted to increase financial support for the AM stereo field testing by the industry committee.

EIA president Victor Adduci, who will be leaving the association for other fields in June, says: "AM stereo is expected to be available to the public by early 1978."

Major music stations like WABC in New York already are into planning for conversion to AM stereo (Billboard, May 7, 1977), with investments of up to \$500,000. And key audio equipment manufacturers, such as Motorola auto products division, have had AM stereo receivers in prototype state for some time.

U.K. Audio Fest Is 60% Booked

LONDON—With four months until its Sept. 12-18 run, the International Audio Festival and Fair has more than 60% of its 124,000 square feet of available exhibit space booked by 49 companies.

Iliffe Promotions, manager for the event at London's Olympia, anticipates a big bonus from the major trade campaign aimed at "Home Entertainment Week" the seven days prior to the fair.

The various associations, suppliers and retailers will highlight home electronic products to be seen at the fair through local events, ads and public relations.

In addition to hi fi and audio equipment, prerecorded records and tapes, radios and cassette recorders, the festival will offer pianos, electronic organs, sheet music and books, plus television sets and tv games in the audio/visual area.

More BASF Co-op

BEDFORD, Mass.—In an expansion of its cooperative advertising programs, BASF Systems' allowance accruals will be based on purchases of all retail products, according to Robert Blanck, vice president, audio marketing and sales. Reel-to-reel tape and accessories had been excluded, but now qualify for co-op program which allows 5% of net dealer purchases for ads, and pays up to 100% of the ad cost.

LOS ANGELES—Harry Maslin has been producing and engineering the Bay City Rollers at Cherokee. Kenny Kerner and Ritchie Wise were also in producing Angel and Emperor.

Lots of action for Wally Heider's studios and remote crews. Terry Melcher produced Tony DeFranco, Biff Dawes at the board; Brian Holland produced Donny Osmond, Peter Granet engineering; Tom Dowd produced Bruce Roberts, new Elektra/Asylum artist, Dawes engineering; and Bones Howe produced Tom Waits. The remote team recorded new material at Dave Mason's house and joining Mason on a session were Stephen Stills and actor Tony Curtis on flute. Ray Thompson was the engineer.

Loren-Paul Kaplan and Roger Atkins produced Judy Norton-Taylor of the Waltons television series at Fidelity Studios for her album debut.

Arranger: Dick Hieronymous worked with producer Jimmy Bowen on strings and horns for Delaney Bramlett's upcoming LP at Gold Star. Bowen and Ray Ruff are producing the Prodigal Records album.

Recent albums completed at Allen Zentz's Mastering Studio in Hollywood include Joan Baez, Boston,

Studio Track

By JIM McCULLAUGH

Seals & Croft, Alice Cooper, Paul Jabara, Heart & Soul Orchestra, Sons Of Champlin, and Parliament.

In San Francisco: Ron Nagle, who did the effects for "The Exorcist," was doing more weird sounds for Universal's upcoming horror movie "The Sorcerer" at Wally Heider, Steve Malcolm at the board. Jazz producer Skip Drinkwater was also in recording Eddie Henderson's next LP with Jim Gaines at the board helped by Allen Sudduth.

Pat Gleason produced Bennie Maupin at Different Fur, engineered by Skip Shimmin, and also produced Sarah Baker's debut London LP.

David Rubinson is completing producing Patti Labelle's first solo LP at his own Automatt studio.

Lots of action at Larrabee Sound. Bill Halverson produced Waves' first Polydor LP; producer Milt Okun completed Roger Miller's new Windsong LP, Mickey Crofford at the board; Jack Nitzche produced and arranged Michelle Phillips' LP, Kim King engineering; and Steve Dorf produced Dusty Springfield's new UA single, Lenny Roberts at the board.

In out of town notes:

J.C. "Tex" Walker recorded an LP of cowboy songs called "Cowboy Country" at Austin Country Studio, Austin, Tex., with Wink Tyler handling all around production.

Ronald Wright Dickerson and Serenity, the first black unit to sign an exclusive pact with QCA Records, visited the QCA Studios, Cincinnati, to cut 12 sides. ... Don Grashey produced Carroll Baker at Woodland Sound. ... Joe Butler cut at Blue Seas, Baltimore, Steve Boone producing. ... MCA's Jerry Clower mixed at Bradley's Barn, Nashville.

Bobby Thomson recorded an LP at Nashville's Sound Shop, Bob Hobben producing. ... House of Music's (West Orange, N.J.) Stephan Galfas recently completed production of Pezband for Passport Records and is currently producing Martha Velez's new LP. Jimmy Lovine was also in working on the Paley Brothers project. ... Turner and Kirwan finished their debut LP on Cosmos Records distributed by Peters International at Minot Sound Studios, White Plains, N.Y.

Charles Wright recently finished mixing Darryl "Cappy" Lewis at Heavenly Recording, Sacramento,

Calif. ... Hammersmith was working on an LP with Dan Lowe at the board at Sound West, Calgary, Alberta, Canada.

The Addrisi Brothers recorded at Columbia Studios, Nashville. Also, producer Jimmy Bowen with artist Tommy Flynn and Chris Bellatto; Charlie Rich; Johnny Duncan; Sonny James; George Jones; Joe Stampley; John Paycheck, and Charlie Daniels.

Producer Cory Wade worked at Studio Center Sound Recording, North Miami, with Dash's Foxy.

Ron Townson, former member of the Fifth Dimension, working on tracks for his upcoming LP at Sound Suite, Detroit, David Van De Pitte of the newly formed production company Green Eagle, producing and arranging. ... Nigel Olsen cut several sides at the Bang Record's Studio in Atlanta.

The BeeGees finishing up work on a new LP at Criteria, Miami, being co-produced by Karl Richardson and Alby Galuten. In other action there, Jazz guitarist Pat Martino cutting with producer Paul Rothchild; Fat Albert Productions (Ron and Howard Albert) working with Wishbone Ash; and Robin Trower in for a long stay for his new Chrysalis LP with Don Gehman and Alex Sadkin at the board.

At Nashville's Quadraphonic, Al Kooper produced P.J. Morse for MCA, Gene Eichelberger engineering; Stan Silver produced Donna Fargo; Norbert Putnam finished up the new Addrisi Brothers' LP; Troy Seals produced Tracy Nelson; and Jim and David Malloy co-produced Sammi Smith.

This Studio Bobs About In a Harbor

LOS ANGELES—Bobbing up and down in the water of Baltimore harbor is one of the East Coast's newer, off-beat studios—a 130 ft. reconverted houseboat dubbed Blue Seas.

One of the co-principles is Steve Boone, ex-member of the Lovin' Spoonful, who indicates it faces Fort McHenry, where Francis Scott Key was inspired to pen the "Star-Spangled Banner."

Boone says he got into the recording studio business when he moved to the Baltimore area some two years ago, acquired the equipment from an older facility and had it refitted into the houseboat. The board is a custom-built ITA Parametric console.

A few of the artists who have already been at Blue Seas either recording or contributing to other albums are Little Feat, Robert Palmer, Bonnie Raitt, Emmylou Harris, and both Maurice and Verdine White of Earth, Wind & Fire who produced a group called Pockets there.

Joe Butler, another ex-Lovin' Spoonful member, is also cutting an LP and Boone doesn't discount the possibility of a reunion Spoonful album one of these days.

"You never know," says Boone, "it could happen if the vibes are right."

"One of the ideas," adds Boone, "is to lease the boat/studio out for long stretches."

The main room has a plate glass window and when the curtains are open the view is the harbor area. Other goodies are a sundeck, a kitchen, two showers and a copper Danish fireplace in the main room.

"The Baltimore harbor area," says Boone, "has been refurbished by the city and it looks beautiful. There's a good deal of local talent here, also, that needs to be developed."

Tom Anderson and Gary Philips are the other two co-principles.

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Discos

New Studio 54 Bypasses Cliches

• Continued from page 5

Christ Superstar" and "No No Nette." He has also done the concert lighting for the Barbra Streisand/Kris Kristofferson move "A Star Is Born," and designed and supervised the lights for concert tours by the Rolling Stones and David Bowie.

In their pursuit for DJs, the own-

ers of Studio 54 engaged Nicky Siano and Richie Kazur to spin the disks on the sophisticated customized sound system that includes turntables by Thorens, tape decks by U.S. Pioneer Electronics, and speaker systems and mixing consoles custom built by Disco Sound Associates.

Siano runs his own club, The Gallery in lower Manhattan and Kazur was associated with the very successful Hollywood discotheque, which

was in the vanguard of the current disco boom.

The lighting system, which takes three technicians to operate, runs the gamut of police lights, searchlights,



Billboard photo by Robin Platzer
Getting Down With Style: Actress/model Margeaux Hemingway gets down with the music at the opening of the new multimillion-dollar Studio 54 disco, Manhattan's snazziest in-spot.

rotating prisms and pipe-battens of illuminated planets. There are also 12 vertical chase poles each 16 feet long with flashing lights running their length.

Also utilized are a number of theatrical effects to create the illusions of volcanos, sunrises and sunsets, and a 30 foot by 40 foot cyclorama for projecting theatrical versions of different galaxies.

The theatre which houses Studio 54 came into existence 50 years ago as the Fortune Gallo Opera House. It was later turned into a legitimate Broadway theatre, and much later was used by CBS as a radio and television soundstage.

Last year two entrepreneurs, German-born Uva Harden, and Israeli Yoram Polany, took it over with the idea of a discotheque in mind (Billboard, Nov. 27, 1976).

However, the duo ran into snags with the State Liquor Authority, and, although partially underwritten by Marlborough Art Studios, ran into financial difficulties in the drawn-out struggle to receive a liquor license.

The new owners, Ian Schragar, a 30-year-old attorney; Stephen Rubell, a Wall Street whiz kid turned successful restaurateur, and Jack Dushey also own the successful Enchanted Garden disco in Douglaston, N.Y.

Studio 54 with 11,000 square feet of space on the ground floor alone operates Tuesdays through Saturdays. Although it encourages cardholders at \$75 a year, it also functions as a general membership club.

Cardholders have the advantage of paying \$4 admission mid-week, as opposed to \$7 for non-cardholders; and \$5 on weekends compared with \$8 for cardless crowds. Drinks are kept low-priced at \$1.75 each.

Private Stock Into 12-In. Disco Disks

NEW YORK—Private Stock Records is entering the 12-inch disco LP market, with a pair of releases by Walter Murphy and Frankie Valli due May 30. Suggested list price is \$2.99 with first disks at 33 1/3 r.p.m.

The label plans to concentrate marketing activity on areas beyond the New York City disco market. The records will have one out on one side, with two selections on the reverse.

(Continued on page 61)

DEEJAYS NOT ENOUGH

Detroit Clubs Go For 'Human' Sound

NEW YORK—Discotheques in the Detroit area are said to be switching en masse to either live music or a combination of disks and live music in a move aimed at placing the "human" element back in clubs.

According to Byron Taylor, business agent for Musicians' Local 5 in Detroit, clubs that offer only a spinner with an armful of platters are losing popularity because audiences are demanding "human performers to whom they can relate."

Taylor, whose views are based on a survey of clubs in the area, insists that his is not a propaganda campaign to create jobs for musicians in his district. He says that his views are supported by a similar survey conducted by Dave Zurgwik a staff writer for the Detroit Free Press.

Says Taylor, "The average club patron wants more than just records when he is asked to pay upwards of \$2 to enter a disco. For this reason, disco in its pure, original form is on its way out in Detroit."

Taylor notes that although the disco craze did in fact sweep the

entertainment scene in Detroit a few years ago, the list of clubs switching either to a combination of live and canned music, or entirely to live music, is growing at a steady rate.

Taylor claims that in conversations with Detroit disco owners he was told that the trend to live music resulted from customers sending a message to club owners that they (the customers) want more than a cellar full of records when they went out for an evening's entertainment.

Taylor contends that the trend back to live music is a humanizing thing and that audiences want human performers whom they can relate to.

"Indeed," he adds, "the human element seems to be the one attribute that is wooing audiences back to clubs where business had begun to fall off."

Taylor says that in interviews with "long-standing disco patrons" he was told that if all they wanted was an opportunity to listen to records they could do so at home on their own stereo systems without having to pay a cover charge.

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National Disco Action Top 40

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ATLANTA

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 3 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 6 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 7 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 8 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 9 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
 - 10 I'M A SUPERSTAR/EVERYBODY'S FOOL—Brenda & the Tabulations—Chocolate City (LP)
 - 11 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MOTHER OUT—Idris Muhammad—CTI (12-inch)
 - 12 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 13 SLOW DOWN—John Miles—London (12-inch)
 - 14 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - 15 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 2 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 4 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 6 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 8 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 9 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 10 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 11 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (10-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)

NEW ORLEANS

- This Week**
- 1 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (LP)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 6 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 9 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 10 SLOW DOWN—John Miles—London (12-inch)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 LOVING YOU IS KILLING ME—Moment Of Truth—Salsoul (LP)
 - 13 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—SAM (12-inch)
 - 14 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 15 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)

PITTSBURGH

- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 2 FLIP—Jesse Green—Red Bus Tempo (12-inch)
 - 3 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 7 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MOTHER OUT—Idris Muhammad—CTI (LP)
 - 8 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 9 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 10 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 14 SLOW DOWN—John Miles—London (12-inch)
 - 15 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)

BALT./WASH., D.C.

- This Week**
- 1 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES/TURN THIS MOTHER OUT—Idris Muhammad—CTI (12-inch/LP)
 - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 5 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 6 TAILGATE—21st Creation—Gordy
 - 7 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 8 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE—Moment Of Truth—Salsoul (LP)
 - 9 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 10 I'M A SUPERSTAR—Brenda & the Tabulations—Chocolate City (LP)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 13 SUPERMAN/ONE LOVE/CLOSER CLOSER—Celi Bee & the Buzzy Bunch—TK (12-inch/LP)
 - 14 THEY SAID IT COULDN'T BE DONE/TEASER/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 15 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)

DETROIT

- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP/12-inch)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 5 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 6 LOVIN' YOU IS KILLING ME/CHAINED BY YOUR LOVE/COME ON IN—Moment Of Truth—Salsoul (LP)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
 - 9 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 10 THE FINAL THING—Steve Bender—London (12-inch)
 - 11 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 12 SUPERMAN/ONE LOVE/CLOSER CLOSER—Celi Bee & the Buzzy Bunch—TK (LP)
 - 13 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 14 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 15 I WANNA BE NEAR YOU—Rudy Andrews—ABC (LP)

NEW YORK

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP/12-inch)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 6 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
 - 7 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 8 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 9 DR. LOVE—First Choice—Salsoul (12-inch)
 - 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 11 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 12 SLOW DOWN—John Miles—London (12-inch)
 - 13 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
 - 14 THE FINAL THING—Steve Bender—London (12-inch)
 - 15 UPTOWN FESTIVAL/FOREVER CAME TODAY/INKY DINKY WANG DANG—Shalamar—Soul Train (12-inch)

SAN FRANCISCO

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 COULD HEAVEN EVER BE LIKE THIS/TURN THIS MOTHER OUT—Idris Muhammad—CTI (LP/12-inch)
 - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 5 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 6 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 7 DR. LOVE—First Choice—Salsoul (12-inch)
 - 8 THE FINAL THING—Steve Bender—London (12-inch)
 - 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 10 DON'T STOP THE MUSIC—Breckler Bros.—Arista (12-inch)
 - 11 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 12 THEY SAID IT COULDN'T BE DONE/OUR LOVE—Dells—Mercury (LP)
 - 13 SLOW DOWN—John Miles—London (12-inch)
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 COME TO AMERICA—Gibson Brothers—Disco Mico (12-inch import)

BOSTON

- This Week**
- 1 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 2 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 3 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (LP)
 - 4 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 5 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 6 DR. LOVE—First Choice—Salsoul (12-inch)
 - 7 SINCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
 - 8 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 9 OUR LOVE/WHY MUST A GIRL LIKE ME/TEASER—Dells—Mercury (LP)
 - 10 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 I'M A SUPERSTAR—Brenda & the Tabulations—Chocolate City (LP)
 - 13 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 14 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 15 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP/12-inch)
 - 3 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 9 UPTOWN FESTIVAL/INKY DINKY WANG DANG/FOREVER CAME TODAY/BEAUTIFUL NIGHT—Shalamar—Soul Train (12-inch/LP)
 - 10 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 11 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 12 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 13 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 14 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 15 I'M A SUPERSTAR/EVERYBODY'S FOOL—Brenda & the Tabulations—Chocolate City (LP)

PHILADELPHIA

- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 6 THE MORE I GET, THE MORE I WANT/YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 9 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 10 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 11 THEY SAID IT COULDN'T BE DONE/RICH MAN, POOR MAN—Dells—Mercury (LP)
 - 12 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 13 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (12-inch)
 - 14 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 15 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)

SEATTLE

- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 5 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 6 SLOW DOWN—John Miles—London (12-inch)
 - 7 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 8 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 9 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 10 TATTOO MAN—Dense McCane—Polydor (12-inch)
 - 11 SUPERMAN—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 13 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 BABY COME ON—Sex O'Clock U.S.A.—Prelude (12-inch)

CHICAGO

- This Week**
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 4 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 5 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 6 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 7 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 8 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 9 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 10 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
 - 11 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 12 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 13 DR. LOVE—First Choice—Salsoul (12-inch)
 - 14 HUNGLE PEOPLE—Soulful Dynamics—CBS (import)
 - 15 SLOW DOWN—John Miles—London (12-inch)

MIAMI AREA

- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 2 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 5 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (import)
 - 6 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 7 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 8 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 9 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 10 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 SLOW DOWN—John Miles—London (12-inch)
 - 13 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 14 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 15 LOVING YOU IS KILLING ME—Moment Of Truth—Salsoul (LP)

PHOENIX

- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 5 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch)
 - 6 THE FINAL THING—Steve Bender—London (12-inch)
 - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 9 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 10 GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—Axi (12-inch)
 - 11 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 12 JUST WANNA DO MY THING—Edwin Star—20th Century (12-inch)
 - 13 KATRINA/JUST WANT TO BE WITH YOU—Lifestyle—MCA (LP)
 - 14 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
 - 15 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End (12-inch)

MONTREAL

- This Week**
- 1 AJIN'T GONNA BUMP NO MORE—Jae Tex—CBS
 - 2 UPTOWN FESTIVAL—Shalamar—RCA (12-inch)
 - 3 SOUL SISTER—Ronnie Jones—London (12-inch)
 - 4 DRACULA DISCO—Gerry Briscoe—Polydor
 - 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 6 N.Y. YOU GOT ME DANCING—Andrea True Connection—Quality (12-inch)
 - 7 DISCO REGGAE—Kalyan—MCA
 - 8 BABY COME ON—Sex O'Clock U.S.A.—London (12-inch)
 - 9 PUSYFOOTER—Jackie Robinson—RCA (12-inch)
 - 10 EVERYBODY DANCE—Bumble Bee Unlimited—RCA (12-inch)
 - 11 YOU'RE GONNA GET NEXT TO ME—Bo & Ruth—Polydor
 - 12 SUPERMAN—Celi Bee & the Buzzy Bunch—RCA
 - 13 FALLING IN LOVE WITH YOU—Jimmy Ruffin—CBS
 - 14 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 15 LOVE IN C MINOR—Cortana—WEA

- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 4 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 5 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 6 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 7 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
- 8 SUPERMAN/ONE LOVE—Celi Bee & the Buzzy Bunch—TK (12-inch/LP)
- 9 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 10 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 11 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 12 UPTOWN FESTIVAL/INKY DINKY WANG DANG/BEAUTIFUL NIGHT/FOREVER CAME TODAY—Shalamar—Soul Train (12-inch/LP)
- 13 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 15 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 16 THEY SAID IT COULDN'T BE DONE/OUR LOVE/RICH MAN, POOR MAN—Dells—Mercury (LP)
- 17 SLOW DOWN—John Miles—London (LP)
- 18 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
- 19 DR. LOVE—First Choice—Salsoul (12-inch)
- 20 LOVING YOU IS KILLING ME/CHAINED TO YOUR LOVE/COME ON IN—Moment Of Truth—Salsoul (LP)
- 21 THE FINAL THING—Steve Bender—London (12-inch)
- 22 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 23 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
- 24 I'M A SUPERSTAR—Brenda & the Tabulations—Chocolate City (LP)
- 25 DISCO LIGHTS—Dexter Wansell—Philadelphia International (12-inch)
- 26 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
- 27 FLIP—Jesse Green—Red Bus Tempo (12-inch import)
- 28 GET HAPPY—Jimmy Bo Horne—TK (12-inch)
- 29 UP JUMPED THE DEVIL—John Davis & the Monster Orchestra—S.A.M. (12-inch)
- 30 FUNK MACHINE—Funk Machine—T.K. (12-inch)
- 31 ONCE I'VE BEEN THERE—Norman Connors—Buddah (12-inch)
- 32 TAILGATE—21st Creation—Gordy (12-inch)
- 33 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 34 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
- 35 DON'T STOP THE MUSIC—Breckler Brothers—Arista
- 36 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
- 37 KATRINA/JUST WANNA BE WITH YOU/THIS FEELING—Lifestyle—MCA (LP)
- 38 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 39 JUST WANNA DO MY THING—Edwin Star—20th Century (12-inch)
- 40 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Soul Sauce

UA Donates \$10,000 To Music Fund

By JEAN WILLIAMS

LOS ANGELES—United Artists Records is committed to forking over \$10,000 to the music department of North Carolina Central Univ., in Durham, N.C.

According to Dr. Donald Byrd, the label promised him that it would match dollar for dollar the amount collected from a New Central Connection Unlimited (NCCU) concert held at the school's gymnasium a couple of weeks ago.

New Central Connection Unlimited is a group of Byrd's students at the school who are signed to United Artists Records.

The gym, with a normal capacity of 5,000, jammed in 10,000 fans at \$1 each. Byrd, who is producing the group, has also pledged to match the gate.

Philippe Wynn, former lead singer of the Spinners, has tagged his first Cotillion Records LP "Starting All Over." The LP is being produced and written by the singer. His first single since going it alone is "Hats Off To Mama," which is moving up the soul chart.

Jewel Records, of Shreveport, La., has signed and released two singles on veteran gospel groups the Five Blind Boys of Mississippi and the Five Blind Boys of Alabama.

The Mississippi group has recorded "I Can't Even Walk (Without You Holding My Hand)" and the Alabama group has come up with the standard gospel tune "Morning Train." The label will follow up with LPs on both acts.

Other gospel groups at Jewel include the Brooklyn Allstars, Violinaires, Soul Stirrers, Bill Moss, Clarence Fountain, Ernest Franklin, Willie Morganfield, Harmonizing Four, Dorothy Norwood, the Rev. C.L. Franklin, the Rev. W. Leo Daniels, the Rev. Johnny L. Jones and the Rev. Clay Evans and Choir.

Gospel singer Shirley Caesar, recently signed to Roadshow Records, will have a new LP on the streets shortly. The LP is being produced by Fred Franks, president of the label and Michael Stokes, producer for the Roadshow group Enchantment.

Incidentally, Caesar is the first black female gospel singer to win a Grammy Award.

String Reunion, a group of 20 black musicians, has been formed in New York to give black string players a chance to reach the mass market.

The group feels that historically blacks have been known in the contemporary music world as drummers, pianists, bassists and guitarists but not string players.

String Reunion will have its first headlining engagement on Sunday (15) at the 600-seat, jazz-oriented Smuckers Club in Brooklyn, N.Y.

Noel Pointer, a violinist and member of the group, is signed to United Artists Records with a new LP. Gayle Dixon is leader of the ensemble while Akua Dixon is arranger.

KGFJ in Los Angeles auditioned (Continued on page 53)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
1	2	9	WHODUNIT—Tessera (K. St. Lewis, F. Perren), Capitol 4398 (Soul Fun, BMI/Penn-Vibes, ASCAP)	35	34	6	EVERYTHING MUST CHANGE—George Benson (B. Ighner), Warner Bros. 9388 (A&M, ASCAP)	88	NEW ENTRY	88	ONCE I'VE BEEN THERE—Norman Connors (N. Connors), Buddah 570, (RCA), (Old Stuff, BMI)		
★	3	6	SIR DUKE—Stevie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)	36	33	10	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Steptoe, P. Bailey), Columbia 3-10432 (Glagfire, BMI)	80	3	80	HELLO STRANGER—Tawana Ellison (B. Lewis, RSO 871 (Polydor) (Cullison/Broadtree/Lawrence, BMI)		
3	1	7	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	37	39	7	LOVING YOU, LOSING YOU—Phyllis Hyman (T. Bell, L. Creed), Buddah 567 (Mighty Three, BMI)	70	64	12	DON'T TOUCH ME—Shelba Dwyer (K. Cochran), Casino 114 (SRT) (Tree, BMI)		
★	11	4	HOLLYWOOD—Rufus Featuring Chaka Khan (D. Wilenski, A. Fischer), ABC 12259 (Big 8/American Broadcasting, ASCAP)	38	43	6	WHAT IT IS—Garrett Witts & Truckin' Company (J. Lane, R. Muller), Arista 9229 (Big Star/Careers, BMI)	83	2	83	I CAUGHT YOUR ACT—Rues Corporation (W. Holmes), Warner/Curb 8334, (Semi Lane/Ensign, BMI)		
5	4	11	THE PRIDE (Part 1)—Isley Brothers (R. Isley, I. Isley, O. Isley, J. Isley, R. Isley, C. Jasper, E. Isley, M. Isley), T-Neck 2252 (Epic) (Rovena, ASCAP)	39	36	9	YOU TURNED ME ON TO LOVE—Johnny Bristol (J. Bristol), Atlantic 3391 (Bostika, ASCAP)	★	86	3	(I'm A) SUPERSTAR—Brooks & The Tabulations (J. Davis), Chocolate City 009 (Casablanca) (Midwest/John Davis, ASCAP)		
6	7	10	IT FEELS SO GOOD TO BE LOVED SO BAD—Marshallman (T. Robinson, V. Pike, R. Joyce), Columbia 3-10495 (Razdie Dazdie, BMI)	40	25	10	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4772 (Salsar, ASCAP)	73	73	6	SOUL AND SWEET/LEMON IN THE HONEY—Dr. Buzzard's Original Savannah Band (S. Browder Jr., A. Daniels), RCA 10923 (Fish Pelican, BMI)		
★	9	8	SHOW YOU THE WAY TO GO—Jacksons (K. Gamble, L. Huff), Epic 8-50250 (Mighty Three, BMI)	41	31	13	I WANNA GET NEXT TO YOU—Rose Royce (N. Whitfield), MCA 40682 (Duchess, BMI)	74	76	5	WHAT IT IS—Hydra (E. Reed Jr., L. Whitfield 8256 (Warner Bros.) (Way-Twelfs/Warner-Tamertone, BMI)		
8	5	13	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (R.W. Casey, R. Fickel), TK 1022 (Sheryls/Harmon, BMI)	★	52	4	KISS IN 77—James Brown (C. Sherrell), Polydor 14388 (Dynastone/Belinda/Unichappell, BMI)	75	68	7	EVERYBODY HAVE A GOOD TIME—Archie Bell & The Drells (B. Taylor), Philadelphia International 3615 (Epic) (Mighty Three, BMI)		
★	12	5	HIGH SCHOOL DANCE—Sylvers (L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers), Capitol 4405 (Rue, ASCAP)	43	42	24	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Willow Girl, BMI)	76	84	2	ONE WAY STREET—Willie Fisher (Gite-Langner-Saks, J. Zachery), Tigris/RDA 254 (Selena, ASCAP)		
★	13	9	UPTOWN FESTIVAL—Shalamar (Holland, Dozier, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Age, BMI)	44	44	11	OUT OF THE BLUE (Can You Feel It)—Gay Band (C. Wilson), Teton 10884 (RCA) (Big Heart, BMI)	★	89	3	WHATCHA GONNA DO?—Pablo Cruise (Lemon, Jenkins), A&M 1920 (Orwig/Pablo Cruise, BMI)		
11	10	9	YOUR LOVE—Marilyn McCoo & Billy Davis Jr. (H.B. Barnum, W. Johnson), ABC 12252 (S) (Patricio, BMI)	45	41	12	FREE LOVE—Jean Carr (K. Gamble, L. Huff), Philadelphia Int'l 3614 (Epic) (Mighty Three, BMI)	78	79	2	LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Teton 10961 (RCA) (Jensen, BMI)		
★	17	4	BREAK IT TO ME GENTLY—Aretha Franklin (M. Hamblach, C. R. Sager), Atlantic 3293 (Red Bull, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	46	40	15	LOVE IS BETTER IN THE A.M.—Johnnie Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Greenesville, BMI/Compostador, ASCAP)	79	85	4	MAKE ME YOURS—Jackie Moore (B. Swann), Kayvette 5129 (TK) (Cash, BMI)		
13	6	11	THE PINOCCHIO THEORY—Sooty's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8329 (Rubber Band, BMI)	47	53	7	SAD GIRL—Carl Graves (A. Gordon), Arista America 7660 (Capitol) (Cappelman Nevada, BMI)	80	77	5	DYNAMITE—John Freeman (E. Wilkins), Duke 4562 (Brunswick) (Lavel/Explosion, BMI)		
14	14	13	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbert, P. Henley), Motown 1414 (Jobete/Butler, ASCAP)	★	58	5	THE MESSAGE—Brass Construction (R. Muller), United Artists 957 (Desert Moon/Jeffrey, BMI)	81	81	5	DELIGHTFUL—Narciso Michael Walden (N. M. Walden), Atlantic 45-3385 (Cullison/Gottlieb Sky, BMI)		
★	21	14	GOOD THING MAN—Frank Lucas (F. Lucas, Y. Peas), Ice 001	49	54	4	SHOW ME LOVE—Curtis Mayfield (C. Mayfield), Carlton 0215 (Warner Bros.) (Mayfield, BMI)	82	82	3	BLACKBERRY JAM—Lenny Hutson (L. Hutson), Carlton 0124 (Warner Bros.) (Silver Coast/Apple, ASCAP)		
16	16	17	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McGinty, B. Kiley), Epic 8-50313 (Tree, BMI)	★	62	3	AFTER YOU LOVE ME WHY DO YOU LEAVE ME—Harold Melvin & The Blue Notes (H.J. Walker, K. Gamble), ABC 12258 (HAL-WEL/Mighty Three, BMI)	★	NEW ENTRY	84	88	4	IF YOU GONNA DO IT (Put Your Mind To It) (Part 1)—People's Choice (L. Huff), Top 4786 (Epic) (Mighty Three, BMI)
17	15	12	DISCO INFERNO—Trammps (L. Green, R. Kenney), Atlantic 1389 (Six Strings/Golden Fleeca, BMI)	★	61	3	IF IT'S THE LAST THING I DO—Thelma Houston (S. Cain, C. Chaplin), Tamla 54293 (Motown) (Chappell, ASCAP)	★	NEW ENTRY	85	NEW ENTRY	FEEL THE NEED—Detroit Emeralds (A. Tilson), Westbound 5540, (Atlantic) (Bridgeport, BMI)	
18	20	7	I CAN'T GET OVER YOU—Dramatics (J. Brinson, E. McGhee, F. Friedman), ABC 12258 (Compostador, ASCAP)	52	57	7	I GOTTA KEEP DANCIN'—Carrin Lucas (N. Anthony), Soul Train 10991 (RCA) (Carrin, ASCAP)	★	NEW ENTRY	86	NEW ENTRY	I FEEL SO AT HOME HERE—Michelle White (E. Townsend, M. Wiley), 20th Century 2317, (Cherbourg, BMI)	
19	8	10	YOU'RE THROWING A GOOD LOVE AWAY—Spinners (S. Marshall, T. Wortham), Atlantic 3282 (Mighty Three, BMI)	★	63	3	GET HAPPY—Jimmy "Bo" Horne (H.W. Casey, R. Fickel), Arista 3729 (TK) (Sheryls/Harmon, BMI)	87	91	5	HOTLINE—Shelton (W. Talbert, T. Steels, E. Lattimore), ABC 12264 (A&M/Wether Pearl, ASCAP)		
20	19	8	BABY, I LOVE YOUR WAY—Walter Jackson (P. Franklin), Chi Sound 964 (United Artists) (Roupe-Fram-Dee, ASCAP)	★	75	2	I'M GOING DOWN—Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	88	87	5	BODY LANGUAGE—G.F. & Friends (R. Lewis, T. Willis), Monument 211 (Best Bet, ASCAP)		
21	18	18	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	★	69	3	OUR LOVE—Della (A. Felder, T.G. Conway, R. Tyson), Mercury 72505 (Phonogram) (Six Strings, BMI)	★	NEW ENTRY	89	NEW ENTRY	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozer, F. Miller, T. Lockett, D. Wilkerson, C. Bradley), Collier 44218, (Atlantic) (Sports, BMI)	
★	38	4	I DON'T LOVE YOU ANYMORE—Taddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	56	56	7	HIT AND RUN—Luisella Holloway (A. Felder, R. Harris, R. Tyson), Gold Mind 4001 (Salsar) (Lucky Three/Six Strings, BMI)	★	NEW ENTRY	90	NEW ENTRY	I DID IT FOR LOVE—Love Unlimited (L. Laurie, T. Ellinger), Unlimited Gold 7001, (20th Century), (Arch, ASCAP/January, BMI)	
23	22	11	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1590 (Delightful/Gang, BMI)	★	78	2	THIS I SWEAR—Tyronne Davis (L. Graham), Columbia 3-10579 (Buttermilk Sky/Content/A&M, BMI)	91	94	4	THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman (R. Tyson, R. Baker), Salsar 2026 (Lucky Three/Burma East, BMI)		
★	30	9	DO WHAT YOU WANNA DO—T-Connection (T. Cookley), Dash 5032 (TK) (Sheryls/Decibel, BMI)	★	58	10	THAT'S WHAT IT'S ALL ABOUT—Brick (J. Brown), Bang 732 (Web IV) (Silver Cloud/Trobes, ASCAP)	92	90	4	THIS IS IT—Fidel Clax (T. Keith, F. Prosser), All Platinum 2368 (Cambi, BMI)		
★	32	4	BODY VIBES—Ohio Players (W. Beck, J. Williams, W. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 72913 (Phonogram) (Play One/Unichappell, BMI)	★	70	7	DANCE AND SHAKE YOUR TAMBOURINE—Universal Robot Band (F. Adams), Red Greg 207 (Sag Sup/PAP, ASCAP)	93	93	3	LET 'EM IN—Billy Paul (B. Preston, B. Fisher), A&M 1925 (Irving/WCF, BMI/A&M/Rick-Fish, ASCAP)		
26	26	9	KEEP THAT SAME OLD FEELING—Sals Effect (W. Henderson), Fantasy 792 (Four Knights, BMI)	60	65	4	GIRL—Billy Preston (B. Preston, B. Fisher), A&M 1925 (Irving/WCF, BMI/A&M/Rick-Fish, ASCAP)	94	98	2	LONG AND WINDING ROAD—Miba Moore (J. Lennon, P. McCartney), Buddah 568, (Wackes, BMI)		
★	27	10	YOU'RE WHAT'S MISSING IN MY LIFE—G.E. Cameron (H. Beatty, B. Holland, E. Holland), Motown 1412 (Holland Dozier Holland/Jobete, ASCAP/Stone Diamond, BMI)	★	72	3	YOU GOT TO KNOW BETTER—Teach Of Class (P. Jackson, G. Jackson), Midwest International 10764 (RCA) (Diagonal/Kok Me, BMI)	95	97	2	DANCING IN THE STREETS—Donald Byrd (M. Gay, W. Stevenson, J.J. Hunter), Blue Note 955 (United Artists), (Jobete, ASCAP/Stone Age, BMI)		
29	23	15	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)	63	47	22	SOMETIMES—Facts Of Life (B. Anderson), Kayvette 5128 (TK) (Station, BMI)	★	NEW ENTRY	96	NEW ENTRY	BULL CITY PARK—N.C.C.C. (S. Bland/O. Bond-B. Williams), United Artists 996, (Warner-Tamertone, BMI/Night Bird, BMI)	
30	27	10	SO SO SATISFIED—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8337 (Nick O'Val, ASCAP)	64	46	15	BLESSED IS THE WOMAN—Shirley Brown (B. Crutcher), Arista 9231 (Dejano, BMI)	★	NEW ENTRY	97	NEW ENTRY	SMOKEY—Funkadelic (G. Clinton/G. Shiber), Warner Bros. 8367, (Wackes, BMI)	
31	29	13	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8322 (Angelbell, BMI)	65	71	7	HOT TO TROT—Wild Cherry (R. Parson), Epic/Sweet City 8-50362 (Berna/WNP, ASCAP)	★	NEW ENTRY	98	NEW ENTRY	MISTER BOOGIE MAN—Rosalynne "77" BOBLO	
32	28	24	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73829 (Phonogram) (Bell-Kal, BMI)	★	NEW ENTRY	NEW ENTRY	NOW DO-U-WANNA DANCE—Graham Central Station (L. Graham), Warner Bros. 8378 (Newline Eighty-Five, BMI)	99	99	2	TURN ON TO LOVE—Jumbo (C. Omeas, I. Omeas), Prelude 71088 (Heath Levy, ASCAP)		
33	35	9	ANGEL IN YOUR ARMS—Hut (T. Woodford, C. Ivey, T. Bradford), Big Tree 16085 (Atlantic) (Song Tailors, BMI/I've Got The Music, ASCAP)	67	60	18	RIGOR MORTIS—Cameo (L. Blackman, L. Lottasand, A. Lottasand), Chocolate City 065 (Casablanca) (Bettie Davis, BMI)	★	NEW ENTRY	100	NEW ENTRY	SLOW DOWN—John Miles (J. Miles, B. Marshall), London 20092 (British Rocket, ASCAP)	
34	37	8	WHILE I'M ALONE—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4292 (Pete, BMI)										

MAY 21, 1977, BILLBOARD

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	7	COMMODORES Motown M7-884R1	31	22	12	SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7-878S1
2	3	7	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	★ 37	40	3	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA83-G
3	1	6	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 3443Z (Epic)	33	34	4	A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SD 18214
4	4	5	A REAL MOTHER FOR YA Johnny "Guitar" Watson DIM DJLPA7 (Amherst)	34	35	32	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2 6000
5	6	13	UNPREDICTABLE Natalie Cole, Capitol SO 11600				
6	5	16	A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	35	26	20	WHAT YOU NEED Side Effect, Fantasy F 9513
7	7	10	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	★ 38	NEW ENTRY		RIGHT ON TIME Brothers Johnson, A&M SP 4644
8	8	16	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975	★ 37	48	3	BUMP AND BRUISES Joe Tex, Epic PE 34666
9	9	8	ANGEL Ohio Players, Mercury SRM 1-3701 (Phonogram)	38	38	13	DEEP IN MY SOUL Smokey Robinson, Tamla T-350S1 (Motown)
10	10	32	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	39	43	2	SUNPOWER Sun, Capitol ST 11609
11	11	15	IN FLIGHT George Benson, Warner Bros. BSK 2983	★ 40	50	2	CELI BEE AND THE BUZZY BUNCH APA 77001 (TK)
★ 12	17	4	NOW DO U WANTA DANCE Graham Central Station, Warner Bros. BS 3041	41	41	3	LIFESTYLE MCA 2246
13	13	8	SLAVE Cotton SD 9914 (Atlantic)	42	42	3	THEY SAID IT COULDN'T BE DONE BUT WE DID IT Dells, Mercury SRM 1-1145 (Phonogram)
14	14	10	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	43	37	7	JOYOUS Pleasure, Fantasy F 9526
★ 15	19	11	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	★ 44	NEW ENTRY		ARE YOU SERIOUS Richard Pryor, Laff A156
16	15	8	COMING BACK FOR MORE William Bell, Mercury SRM 1-1146 (Phonogram)	45	49	2	MAGIC T-Connection, Dash 30004 (TK)
★ 17	23	3	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	46	45	25	THE JACKSONS Epic PE 34229
18	20	6	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)	★ 37	NEW ENTRY		WHAT THE WORLD IS COMIN' TO Dexter Wansel, Philadelphia International PZ 34487 (Epic)
19	16	6	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	★ 48	NEW ENTRY		REFLECTIONS IN BLUE Bobby Blue, ABC AB 1018
★ 20	31	3	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	49	51	3	PHYLLIS HYMAN Buddah BDS 5681 (RCA)
21	12	20	ANYWAY YOU LIKE IT Thelma Houston, Tamla T6-345S1 (Motown)	50	46	17	DISCO INFERNO Trammps, Atlantic SD 18211
★ 22	28	4	LOVE STORM Tavares, Capitol STAO 11628	51	47	10	STAY IN LOVE Minnie Riperton, Epic PE 34191
23	18	13	IT FEELS SO GOOD Manhattan, Columbia PC 34450	52	52	16	ENCHANTMENT United Artists UA-LA 682-G
24	24	7	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)	53	29	8	FLY LIKE AN EAGLE Steve Miller Band, Capitol ST 11497
25	25	6	I WANT TO COME BACK AS A SONG Walter Jackson, Chi-Sound CH-LA733-G (United Artists)	54	54	9	HE'S ALL I'VE GOT Love Unlimited, Unlimited Gold U-101 (20th Century)
★ 26	32	3	V.S.O.P. Herbie Hancock, Columbia PC 34688	55	33	5	SOMETIMES Facts Of Life Keynote 302 (TK)
27	27	30	PART 3 K.C. & The Sunshine Band, TK 605	56	39	33	THIS IS NIECY Dionne Williams, Columbia PC 34242
28	21	8	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100	57	57	2	SOMETHING SPECIAL Sylvers, Capitol ST 11580
29	30	11	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401	58	53	6	SEAWIND CTI 5002
★ 30	36	4	PLAYERS ASSOCIATION Vanguard, VSD 79384	59	60	2	MORNING, NOON & NIGHT Roadshow RS 6712 (United Artists)

Entire Package' Offered Talent Talk Of Town In Miss. Runs Ads For New Disking Acts

By JEAN WILLIAMS

He adds that another avenue being utilized in getting Talk Of The Town's message to the public is mail. "Over the past six months we have compiled a mailing list of hundreds of names of people either in the music industry or vying to get in."

While most of the acts recorded to date are gospel-oriented, Griffin explains that his firm is equipped to record any type of music.

"All of our gospel product is contemporary and we're using the same instruments, production and arrangements used in cutting an r&b or pop record."

"On most of our gospel sessions we use horns, strings provided by the Jackson Symphony Orchestra, several keyboard instruments, drums, bass, guitars and whatever else we feel will make these records appeal to a broad market."

Talk Of The Town has its own radio musicians consisting primarily of musicians who are also involved in the business end of the company, claims Griffin.

The studio is available to anyone, says Griffin. "If the artist doesn't have a label and we feel it's a good act, we will give them a one LP deal." All of its current LPs are one LP contracts.

To an artist recording a single record using at least five hours of studio time, the firm will cut an LP on the act for between \$500 and \$600. For two days and nights in the studio with the firm's own musicians the cost is approximate \$2,000. The studio is equipped with 8-tracks and is capable of overdubbing up to 16, says Griffin.

His staff includes Al Luv, a former radio programmer who handles promotions and engineering; Nathaniel Baldwin a member of the Jackson Southernaires, promotion; Roy Wooton, studio coordinator, and Fred Howard, operations coordinator.

Griffin, with staff members, writes all material and he produces the sessions.

SAYS HE'S 'CATALYTIC AGENT'

Jackson Softens Position On Lyrics

By ALAN PENCHANSKY

CHICAGO—Speaking before a day-long "Music And Morality" conference here May 6, the Rev. Jesse Jackson acknowledged that neither the "problem" of sexually-suggestive popular song lyrics nor its solution is a legal matter.

Addressing approximately 50 attendees gathered at PUSH national headquarters for what was the latest chapter in Jackson's highly publicized campaign against untoward media influence on youth, the civil rights leader seemed to be moderating his stance, and referred to himself as a "catalytic agent" in the cleanup fight.

The campaign was a "spiritual matter," Jackson said in the mid-day keynote address that contained no threats of censorship, pressure on advertisers or "no-play lists."

The speech consisted largely of a recounting of the background of the campaign, which Jackson said had emerged from a desire to promote achievement in youth through the public schools.

Because the electronic media have supplanted school, family and church as a socializing force, said Jackson, his push for excellence came to realize that it must re-direct its attention to the mass-media.

The conference, which comprised four panel discussions, was jointly sponsored by Jackson's Operation PUSH and the Greater Chicago Radio Broadcasters Assn.

In addition to representatives of member stations of the broadcasters group, panelists included Arthur Ginsburg, assistant chief of the FCC complaints and compliance division; Richard Burch, NAB code authority; John Salstone, MS Distributing; Jerry Butler, recording artist and producer; Dr. Joseph Cronin, Illinois superintendent of education; Stan Kaufman, NBC legal dept.; and LeBaron Taylor, marketing vice president CBS Records.

The meeting was jointly hosted by Frank Watkins, PUSH communications director and Charlie Warner, WMAQ general manager and president of the sponsoring broadcasters group.



Continued from page 52

nearly 350 singers, instrumentalists, vocal groups and comedians for its Soul Search '77.

The search, now in its 11th year, has drawn contestants from as far away as Philadelphia, Baton Rouge, Houston and Las Vegas.

In addition to the semi-finalists who will perform beginning May 28, noted recording acts will also be featured.

Headliners for the concerts being held at the Shrine Auditorium, Los Angeles, are the Ohio Players on May 28, Rufus featuring Chaka Khan on June 5, and KC and the Sunshine Band June 11.

Concert admission fee is \$3, with all proceeds being donated to various inner city youth organizations.

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

New Label Set By Producer

LOS ANGELES—Dave Crawford, who has produced such acts as the Mighty Clouds Of Joy, Candi Staton, Younghearts, Wilson Pickett and others is now recording on his newly formed label, Crawford Records.

The writer/producer is maintaining offices in Atlanta and Los Angeles while building an in-house national promotion staff to work his first releases, an LP titled "Here Am I" with a single, "No Time To Lose," from this LP. He is also seeking independent promotion representatives.

Deryll Inman, a guitarist/vocalist who is also Crawford's writing partner, will have the second LP released on the label.

Crawford Records is an extension of Crawford Productions which was formed three years ago in Atlanta.

LOS ANGELES—Talk Of The Town Recording Studio in Jackson, Miss., with a label and publishing arm of the same name, offers new talent an entire record package.

Included is material for recording and promotion, according to Harran Griffin, president of the organization.

Griffin, who opened the recording studio six months ago, is the former leader for Dorothy Moore, a production artist.

He claims to have the only South-black-owned recording studio in Mississippi and its surrounding area and has to date recorded five acts: the Harmonettes, a gospel group; Freedom, a rock band; Ray Charles Gospel Raelettes; the Allstars gospel group; and Nancy Watts, a jazz act. Only one act is from the Jackson area.

Griffin notes that the acts, all recorded on Talk Of The Town label, approached the firm through an extensive advertising campaign.

"We decided to try to reach as many people as possible in the least amount of time, so we went to television. We are advertising in four states, Alabama, Tennessee, Mississippi and Louisiana on local tv stations," he says.

"These ads will run for two months," he continues. "Then we will move onto four more states until we have covered the country."

Spots are also running on WJMI-AM, WJMI-FM and WJMI-FM, all soul stations in the Jackson area."

Janus Expansion Includes N.Y., London Offices

LOS ANGELES—Janus Records is expanding on all fronts.

For the first time the label is simultaneously signing new acts while increasing its promotion force. It's in the process of opening offices in New York and London and according to its new president Ed DeJoy, "everything is running smoothly."

With DeJoy upped from vice president, general manager to the presidency, the firm has brought in Steve Begor as marketing/merchandising/advertising director.

Although they have not been announced, two additional regional promotion representatives will be hired, bringing the promotion staff to eight, three national and five regional.

"Our regional staff is not made up of promotion people. They do everything including advertising, merchandising and sales in addition to promotion," says DeJoy.

"I am bringing in more field people to cut down on the regions covered by one person. In this way they will have more time in each area," he says.

As for Janus' East Coast office, the firm is bringing in a full staff including a producer, administrator, publicist and coordinator. "There will be a voice and a pair of ears now in New York for people who want to step off tapes. It's also for the artists' convenience," says DeJoy.

For the label's first European venture he says, "I'm not looking for someone with a world of record experience; I just want someone who will be aggressive and have Janus Records' philosophy at heart." He plans to hire someone from London to operate that office.

6th Fan Fair May Attract 14,000

June 6-12 Activities Embrace Live Shows To Softball

By PAT NELSON

NASHVILLE—The 1977 sixth annual Country Music Fan Fair is expected to be the biggest yet, with pre-registrations at 11,000 so far and estimates of close to 14,000 in attendance at the June 6-12 events.

Sponsored jointly by the CMA and the "Grand Ole Opry," ticket prices are set at \$30 this year for the series of events which includes 27 hours of live entertainment, autograph and picture taking sessions with various stars, tickets to the Country Music Hall of Fame and

Opryland USA and a tour of the Ryman Auditorium—the old Opry house. Attendees may purchase a ticket to the "Grand Ole Opry" for an additional \$5.

The Fan Fair softball tournament is set for June 6-7 with teams made up of artists and music executives. A special attraction this year will be a square dance, also on June 7, at 7:30 p.m. at the Municipal Auditorium where the majority of Fan Fair's activities are being held.

The Wednesday, June 8 schedule features a Mercury Records show, 10 a.m.-noon; Bluegrass show, 1-5; and the International Fan Club Organization's banquet and show at 6 p.m.

Thursday's activities include a Hickory Records show, 10 a.m.-noon; lunch, 12-3; CBS Records show, 3-5; RCA Records show, 7-9; and independent labels show, 9:30-11:30 with exhibits areas open from 10 a.m.-9 p.m.

Friday's lineup begins with an ABC/Dot Records show, 10 a.m.-noon; lunch, 12-3; Capitol Records show, 3-5; MCA Records show, 7-9; cajun music show, 9:30-10:30; and the Nashville songwriters show, 10:30-11:30. Exhibits will be open until 9:30 p.m. on Friday.

Saturday's events include an International show, 10 a.m.-noon; lunch, 12-3; and a reunion show, 2-5. Saturday exhibit hours are 10 a.m.-2 p.m.

The week ends with the Grand Masters Fiddlin' Championship at Opryland USA from noon until 6 p.m.

Artists set to appear on the Hickory Records show are Carl Smith, Don Gibson, Mickey Newbury, Jim Chesnut and Don Everly.

The CBS Records show will feature Mickey Gilley (Playboy), Darrell McCall, Moe Bandy, Jim Owen and the Drifting Cowboys (Epic) and Charly McClain.

RCA's show will include Jim Ed Brown & Helen Cornelius, Gary Stewart, Bobby Bare, Tennessee Pullybone and Dickey Lee.

ABC/Dot will showcase Johnny Carver, John Conlee, Randy Cornor, Narvel Felts, Roy Head, Barbara Mandrell, Tommy Overstreet, Allen Frizzell, Tompall Glaser, O.B. McClinton, John Wesley Ryles, George Hamilton IV and Don Williams.

Capitol presents Larry Ballard, R.W. Blackwood, Linda Hargrove, Ronnie Blackwell, James Talley, Diana Williams, Ray Griff, Mal McDaniels, Kenny Dale and Gene Watson.

Headlining MCA's show are Jerry Clower, Conway Twitty, Loretta Lynn, Ronnie Sessions, Bill Anderson, Mary Lou Turner and Geof Morgan.

WEDDING POP & COUNTRY

RCA Pulls Various Music Styles Into 1

By SALLY HINKLE

NASHVILLE—It's not necessarily all pop or all country anymore and RCA is pushing to be a forerunner in pulling the broad spectrum between pop and country together. A good example is RCA's Waylon Jennings.

Ken Glancy, RCA president, and Mel Ilberman, division vice president of domestic operations in New York, were in Nashville April 28 to present Jennings with an RIAA platinum record for the "Outlaws" LP, and an RIAA gold record for the "Dreaming My Dreams" LP at a special reception at the Sheraton Hotel.

Flexibility and a strong roster representing all three strains of pop, country-pop and pure country are the ingredients RCA is working with.

"You can get hits from anyplace around the country and we're set up in Nashville to do just that," says Glancy. "And it could be pop, country-pop or pure country. I think our roster represents, very well, all three strains with Jennings, Ronnie Milsap, Dolly Parton, Bobby Bare, Dave & Sugar and Gary Stewart, among others."

Switching artists around to where the artist and producer can generate the right chemistries proves the flexibility of RCA, says RCA officials.

"Chet Atkins made two with Perry Como in Nashville. Elvis Presley has recorded West Coast for us along with Wings and Parton," notes Ilberman. "So we're very flexible."

"It wasn't that many years ago when records were either made in New York, Chicago, Los Angeles and Nashville. Now look where they are: Philadelphia, Seattle, Shouls and Texas."

The RCA studio situation in Los Angeles and Nashville has helped with RCA's flexibility, officials point out.

"Artists and producers have their favorite studios, and there are particularly fine studios on the West Coast and in Nashville," says Ilberman. "So it always created a problem because we did not have the flexibility there."

Concentrating on the Nashville operations, Ilberman believes RCA Nashville operates basically as an independent record company. "Being familiar with the New York RCA system, RCA in Nashville has been able to achieve the communication and creativity of a small company, and yet they are able to call on the strength of RCA where they need it, whether it be international or in New York or Los Angeles."

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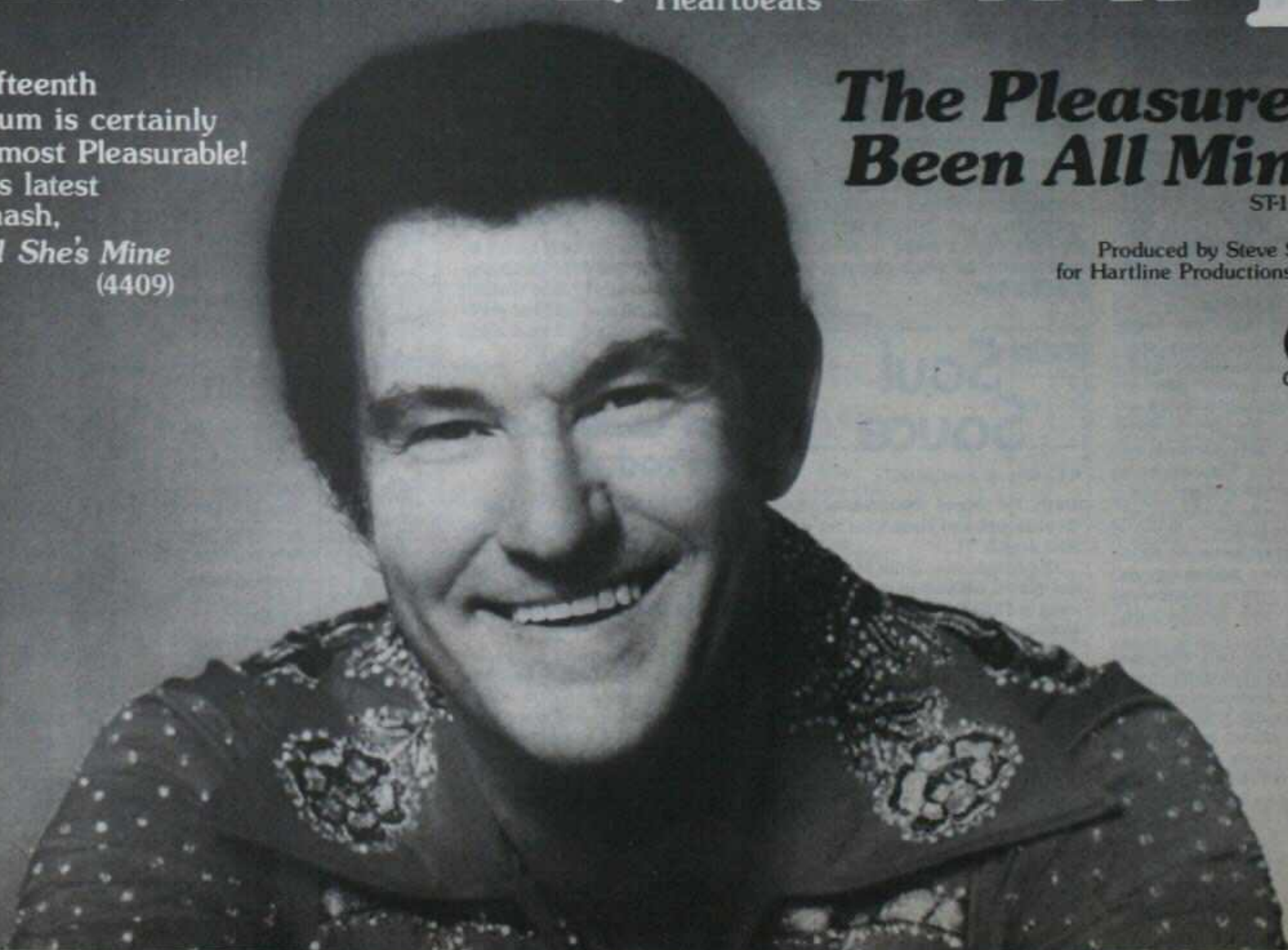
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Billboard Hot Country Singles

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* STAR PERFORMER—Singles registering greatest proportionate upward progress 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))		
											★	★
3	6	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Monan), RCA 10924 (Baby Chick, BMI)	★	54	3	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kassar, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	★	78	3	HEARD IT IN A LOVE SONG—Marshall Tucker Band (T. Caldwell), Capricorn 0270 (Warner Bros.) (No Exit, BMI)		
2	9	I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McDir, W. Holyfield), United Artists 548 (Hall-Clements/Maplehill, BMI)	★	44	4	COME SEE ABOUT ME—Cal Smith (C. Twitty), MCA 40714 (Twitty Bird, BMI)	★	81	2	I CAN'T STOP LOVING YOU—Sammi Smith (D. Gibson), Elektra 45398 (Acutt-Rose, BMI)		
5	8	IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin S. Throckmorton), MCA 40700 (Tree, BMI)	★	53	3	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Bina Peters, BMI)	★	70	NEW ENTRY	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRD-Domwell, ASCAP)		
1	11	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holyfield), ABC/Dot 17683 (Maplehill & Vogue, BMI)	★	38	10	EVERY WORD I WRITE—Dottie West (R. Bowling-G. Richey I. Crutchfield), United Artists 946 (Broughton Hall/Doris Jane, BMI)	★	71	71	SPREAD A LITTLE LOVE AROUND—Jody Miller (R. Leigh), Epic 8-50360 (United Artists, ASCAP)		
3	4	THE RAINS CAME/SUGAR COATED LOVE—Freddy Fender (H. Messia, J. Miller), ABC/Dot 17686 (Crazy Cajon/Escolorec/Crazy Cajon, BMI)	★	58	3	BORN BELIEVER—Jim Ed Brown & Helen Cornelius (C. Harju), RCA 10067 (Filmways, ASCAP)	★	72	74	7	I'LL HOLD YOU IN MY HEART (Till I Can Hold You In My Arms)—Jan Howard (E. Arnold, H. Harton T. Dilbeck), Con-Brio 118 (NSD) (Adams, Vee & Abbott, BMI)	
8	8	I CAN'T HELP MYSELF—Eddie Rabbit (E. Rabbit, E. Stevens), Elektra 45390 (Brainpatch/Dob Dave, BMI)	★	48	7	SILVER BIRD—Tina Turner (R. Vaples), Epic 8-50304 (Intercom, ASCAP)	★	71	NEW ENTRY	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10575, (Forrest Hills/Rose Bridge, BMI)		
6	10	LET'S GET TOGETHER (One Last Time)—Tammy Wynette (B. Sherrill-G. Richey), Epic 8-50349 (Algon, BMI)	★	51	5	THIS GIRL (Has Turned Into A Woman)—Mary Macgregor (F. Yarrow-M. Macgregor), Acola America 7662 (Capitol) (Silver Dawn, ASCAP)	★	72	NEW ENTRY	YOU ARE MY SUNSHINE—Duane Eddy (J. Davis, C. Mitchell), Elektra 45359 (Peer International, BMI)		
7	12	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Bird, BMI)	★	42	29	15	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI)	★	74	79	3	I HATE GOODBYES—Laini Johnson (J. Foster, B. Rice), Polydor 14392, (Jack & Bill, ASCAP)
12	8	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle-F. Miller), ABC/Dot 17688 (Debra/Brighthouse, BMI)	★	43	34	17	LUCILLE—Kenny Rogers (R. Bowling, H. Bynum), United Artists 929 (Broughton-Hall/Andite Invasion, BMI)	★	96	2	THE LADY AND THE BABY—David Rogers (R. Klang-D. Phimmer), Republic/IRDA 382 (Singletree, BMI)	
15	7	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T. Hall), Mercury 73899 (Phonogram) (Hallmark, BMI)	★	44	36	11	LILY DALE—Darrell McCall & Willie Nelson (B. J. Wells, T. Moore), Columbia 3-10480 (Four Star, BMI)	★	76	76	4	TEXAS TEA—Leroy Van Dyke (B. Peters), ABC/Dot 17691 (Shelby Singleton, BMI)
11	12	BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W. W. Wimberly), Capitol 4389 (Publicare, ASCAP)	★	45	45	7	IT'LL BE HER—Tommy Roe (B. Reynolds), ABC 12761 (Decca/Kimra, ASCAP)	★	77	84	5	I'LL ALWAYS REMEMBER THAT SONG—Con Hunley (C. Daniels, Prairie Dust 7514 (NSD) (Rada Dars/Kama Sutra, BMI)
14	7	I'M GETTING GOOD AT MISSING YOU (Solitaire)—Res Allen Jr. (W. Holyfield), Warner Bros. 8354 (Maplehill/Vogue, BMI)	★	46	38	9	HELP ME—Ray Price (L. Gatlin), Columbia 3-10503 (First Generation, BMI)	★	78	75	6	OLD KING KONG—George Jones (S. Lyons), Epic 8-50385 (Julep, BMI)
18	6	IT'S A COWBOY LOVIN' NIGHT—Tanya Tucker (R. Rogers), MCA 40708 (Newkeys, BMI)	★	65	2	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	★	79	NEW ENTRY	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)		
21	5	BURNING MEMORIES—Mel Tillie (M. Tillie, P. Walker), MCA 40710 (Cedarwood, BMI)	★	68	2	CHEAP PERFUME AND CANDLELIGHT—Bobby Darin (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	★	80	NEW ENTRY	THE BEST PART OF MY DAY (Is My Nights With You)—David Will (R. Zimmerman), United Artists 988, (Hacienda, ASCAP)		
19	6	THANK GOD SHE'S MINE—Freddie Hart (C. Putnam, M. Kassar, S. Throckmorton), Capitol 4409 (Tree, BMI)	★	49	39	13	(You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry), Warner Bros. 8325 (Arc, BMI)	★	81	NEW ENTRY	WE'RE ALL ALONE—La Costa (B. Scagg), Capitol 4414 (Bor Scagg, ASCAP)	
9	14	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 8100 Epic (Jack & Bill, ASCAP)	★	50	4	SO MANY WAYS—David Houston (B. Stevenson), Starday/Gusto 156 (Times Square/Eden, BMI)	★	82	93	3	DO YOU WANNA MAKE LOVE—Bobby Smith (P. McCann), Autumn/RFA 7623 (American Broadcasting, ASCAP)	
13	13	SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	★	51	52	7	I JUST CAME IN HERE (To Let A Little Hurt Out)—Peggy Sue (M. Phillips, D. Zapp), Door Knob 7029 (WIG) (Door Knob, BMI)	★	83	86	3	IF YOU LOVE ME (Let Me Know)—Brian Collins (J. Roslitz), ABC/Dot 17694 (Al Gallico, BMI)
20	7	LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (D. Parton), RCA 10925 (Vikent Apple, BMI)	★	52	4	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	★	84	92	3	WHAT A DIFFERENCE A DAY MAKES—Bobby Lewis (S. Adams, M. Grever), Record Productions of America 7622 (Stanley Adams, ASCAP/E.B. Marks, BMI)	
23	7	ME AND MILLIE (Stompin' Grapes And Gettin' Silly)—Bonnie Raitt (B. Goldstein), MCA 40705 (House Of Gold, BMI)	★	53	37	12	(I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, F. Bryant), RCA 10899 (House Of Bryant, BMI)	★	85	88	3	PICKING UP THE PIECES OF MY LIFE—Mac Davis (M. Davis), Columbia 3-10535, (Song Painter, BMI)
30	4	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	★	54	46	14	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 0223 (American Broadcasting, ASCAP)	★	87	87	3	ONLY THE SHADOWS KNOW—Vernon Oxford (C. Putnam), RCA 10952 (Tree, BMI)
11	12	YESTERDAY'S GONE—Vern Gosdin (W. Bradford), Elektra 45353 (Pax House, ASCAP)	★	55	60	4	SO MANY WAYS—David Houston (B. Stevenson), Starday/Gusto 156 (Times Square/Eden, BMI)	★	88	89	3	BURNING—Marie Owens (J. Foster, B. Rice), MBI 1013 (NSD) (Jack & Bill, ASCAP)
12	16	I'M SORRY FOR YOU, MY FRIEND—Mae Barry (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	★	56	35	17	PAPER ROSIE—Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)	★	89	NEW ENTRY	CAN'T HELP IT—Cates Sisters (J. Hunter, R. LeBlanc), Caprice 2032, (Sound, ASCAP)	
33	4	I WAS THERE—Stiller Brothers (D. Reid), Mercury 72966 (Phonogram) (American Cowboy, BMI)	★	57	57	6	YOU'RE THE HANGNAIL IN MY LIFE—Roy Acron (W. Bowles, M. Montgomery), MCA 40711 (Light Hearted, BMI)	★	90	90	2	I.O.U.—Jimmy Dean (L. Marks, J. Dean), Casimo 052 (GRT), (Plainview, BMI/Dwight, ASCAP)
24	8	THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pat Rakes (N.D. Wilson-P. Rakes-R. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI)	★	58	42	9	LONELY EYES—Rayburn Anthony (B. McDir), Polydor 14380 (Hall-Clement, BMI)	★	91	94	2	IT'S TOO LATE TO LOVE ME NOW—Charly McClain (J. Wilson, R. Burke, G. Dobbins), Epic 8-50378, (Chappell, ASCAP)
25	11	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leskin, S. Dorff), Columbia 3-10485 (Alma, ASCAP/Penn, BMI)	★	59	49	12	SEMOLITA—Jerry Reed (L. Shatt), RCA 10893 (September, ASCAP)	★	92	NEW ENTRY	SHE'S STILL ALL OVER YOU—Jeanne Pruett (W. Holyfield, B. McDir), MCA 40723, (Hall-Clement/Maplehill/Vogue, BMI)	
26	8	SHE'S LONG LEGGED—Joe Stampley (D.D. Stant-N.D. Wilson), Epic 8-50361 (Al Gallico, BMI)	★	60	4	SO MANY WAYS—David Houston (B. Stevenson), Starday/Gusto 156 (Times Square/Eden, BMI)	★	93	NEW ENTRY	JUST AN OLD FLAME—Hank Thompson (H. Thompson, B. Robinson), ABC/Dot 17695, (Razon Valley, BMI)		
27	7	MOBILE BOOGIE—Hank Williams Jr. (H. King, T. Rosley), Warner/Curb 8361 (Fort Knox, BMI)	★	61	17	SOUTHERN NIGHTS—Don Campbell (R. Tarrant), Capitol 4376 (Warner-Tamerlane/Warner, BMI)	★	94	97	3	SEA CRUISE—Everett Peak (H. Smith), Commercial 00016 (Ace, BMI)	
28	11	LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Bobby Bare (B. McDir), RCA 10902 (Hall-Clement, BMI)	★	62	4	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	★	95	NEW ENTRY	LETTING GO—Tony Booth (G. Martin, D. Kirby), United Artists 962, (Tree, BMI)		
24	10	IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dicky Lee (R. Clark), RCA 10914 (Gold Songs, BMI)	★	63	66	4	SATURDAY NIGHT TO SUNDAY QUIET—Susan Raye (J. Shewers), United Artists 976 (Chess, ASCAP)	★	96	NEW ENTRY	I'M THE MAN—Doug Collins (B. Sparlock), SCR 143, (Fort Knox, BMI)	
43	3	HEAD TO TOE—Bill Anderson (B. Bradlock), MCA 40713 (Tree, BMI)	★	64	64	6	BROOKLYN—Cody Jameson (L. Dedrick), Atza 3073 (Colgems/Tony Tiger, ASCAP)	★	97	99	3	BROTHER JUKE-BOX—Don Everly (P. Craft), ABC/Hickory 54012 (Black Sheep, BMI)
28	9	KENTUCKY WOMAN—Randy Barlow (N. Diamond), Gazelle/IRDA 381 (Tallyrand, BMI)	★	65	61	17	SOUTHERN NIGHTS—Don Campbell (R. Tarrant), Capitol 4376 (Warner-Tamerlane/Warner, BMI)	★	98	NEW ENTRY	LEONA DON'T LIVE HERE ANYMORE—Wayne Kemp (S. Throckmorton, C. Putnam), United Artists 980, (Tree, BMI)	
40	5	IT'S NOTHING TO ME—Jim Reeves (P. Patterson), RCA 10958 (Gengmark/Libson, BMI)	★	66	63	9	YOU DON'T HAVE TO BE A BABY TO CRY—Ann J. Morise (Merrill Stand), Prairie Dust 7513 (NSD) (RFD, ASCAP)	★	99	NEW ENTRY	I'M WALKING—Doug Keshow (A. Domino, D. Bartholomew), Warner Bros. 8374, (Unart, ASCAP)	
41	5	A PASSING THING—Roy Galt (R. Galt), Capitol 4415 (Star Echo, ASCAP)	★	67	67	6	RHYTHM OF THE RAIN—Floyd Cramer & The Keyboard Kick Band (J. Gomez), RCA 10908 (Warner-Tamerlane, BMI)	★	100	NEW ENTRY	LIE TO ME/IT'S SATURDAY NIGHT—Larry Winn (M. Singleton, B. Benton-F. Niggler, R. Bart), 50 States 51 (NSD) (Bar Day, BMI/Sandburn/Animal Crackers, ASCAP)	



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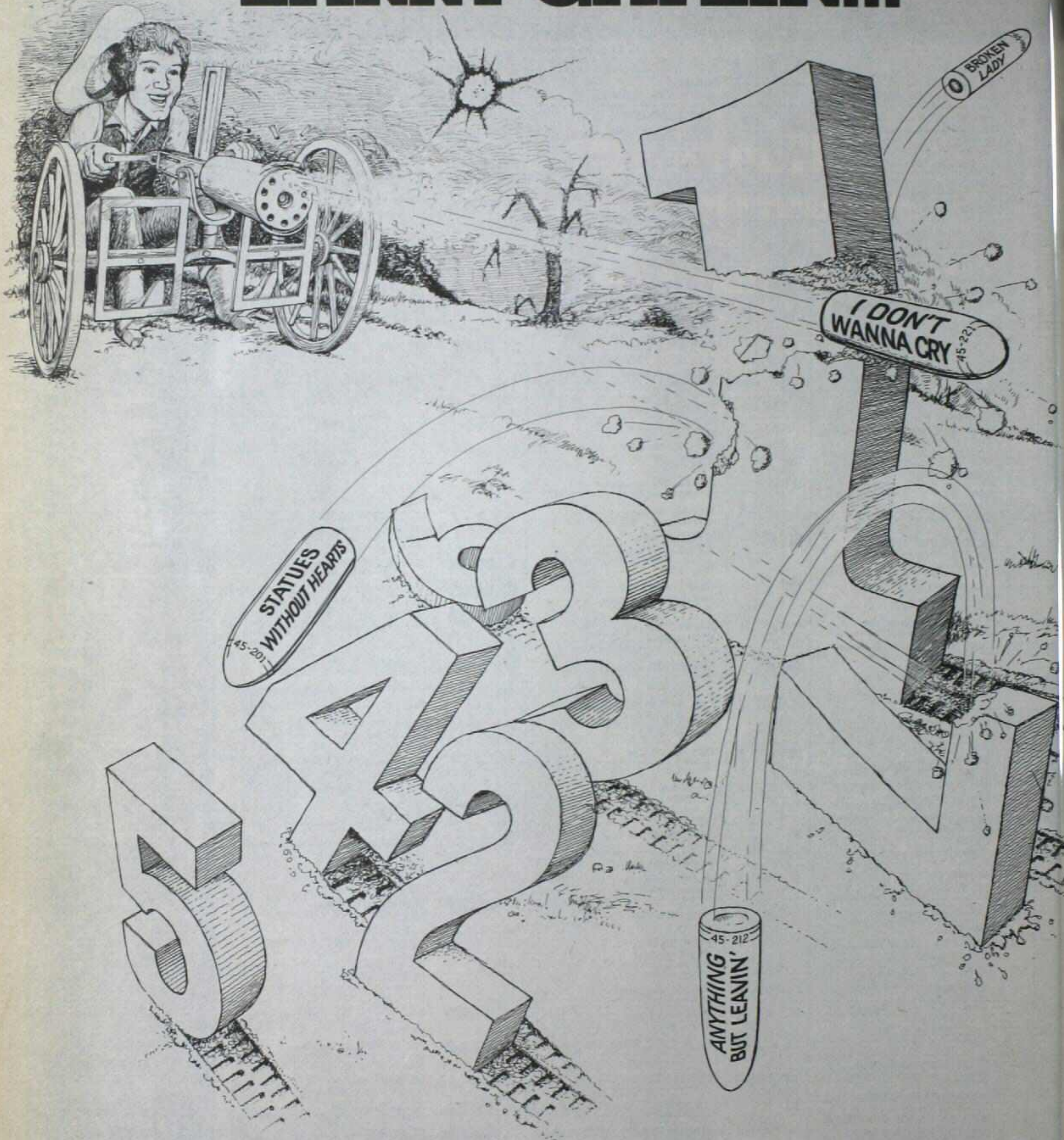
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Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 5/21/77

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* Star Performer—LPs registering proportionate upward progress this week.

WEEK	LAST WEEK	WEEKS ON CHART	TITLE—Artist, Label & Number (Distributing Label)
1	2	5	KENNY ROGERS, United Artists UA-LA529-G
2	4	4	I REMEMBER PATSY—Loretta Lynn, MCA 2265
3	5	7	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
4	1	11	NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL1-2188
5	3	10	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
6	6	5	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
7	9	5	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
8	8	15	VISIONS—Don Williams, ABC/001 D050 2064
9	7	17	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
10	10	12	HEART HEALER—Mel Tillis, MCA 2252
11	12	23	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
12	14	20	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
13	11	10	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1-2195
14	16	13	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
15	15	12	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
16	18	9	THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
17	17	5	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
18	22	37	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
19	21	25	GREATEST HITS VOL. II—Conway Twitty, MCA 2235
20	13	10	CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
21	23	14	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
22	NEW ENTRY		OL' WAYLON—Waylon Jennings, RCA APL 1-2317
23	24	26	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 (Epic)
24	NEW ENTRY		BEST OF FREDDY FENDER, ABC/Dot D02079
25	27	12	THE BEST OF DONNA FARGO, ABC/Dot D0A 2075
26	19	12	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
27	35	2	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
28	34	3	ABOUT LOVE—Tom T. Hall, Mercury SRM1 1139 (Phonogram)
29	20	12	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34443
30	37	11	PAPER ROSIE—Gene Watson, Capitol ST 11597
31	26	6	TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005
32	40	2	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB 11531
33	NEW ENTRY		SONGS OF KRISTOFFERSON—Kris Kristofferson, Mesopotam PZ 34687 (Columbia)
34	32	3	LORETTA LYNN'S GREATEST HITS—Vol. II, MCA 420
35	28	10	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
36	33	4	ONE NIGHT STANDS—Hank Williams Jr., Warner/Curb BS 2988
37	29	7	24 GREATEST HITS—Hank Williams, MGM SE 4755 (Polydor)
38	38	4	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith, MCA 2256
39	41	28	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
40	49	3	COAL MINER'S DAUGHTER—Loretta Lynn, MCA-10
41	30	5	THE TOUCH OF FELTS—Narvel Felts, ABC/Dot D0A 2070
42	43	3	LORETTA LYNN'S GREATEST HITS, MCA-1
43	45	2	I NEED YOU ALL THE TIME—Eddy Arnold, RCA APL1-2277
44	25	12	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
45	NEW ENTRY		HIGH RIDING—Alvin Crow & The Pleasant Valley Boys, Polydor PD 16102
46	36	4	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
47	42	5	THE ORDINARY MAN ALBUM—Dale McBride, Omnibus 051 (NSD)
48	39	24	RONNIE MILSAP LIVE, RCA APL1-2043
49	31	7	THE WHEEL—Asleep At The Wheel, Capitol ST 11620
50	NEW ENTRY		FLOYD CRAMER & THE KEYBOARD KICK BAND, RCA APL1-2278

Fan Fair Attracts Dutch Music Pair

AMSTERDAM—The well-known Dutch country duo, Saskia and Serge, will visit Nashville in June to perform during Fan Fair week and record a new album. Allen Reynolds, who is expected to write six songs for the LP, will be involved in the recording. Production will be done by Will Hoebee, staff producer of Born Free Productions.

"We'll Give You Everything," the most recent album of Saskia and Serge, featuring three Reynolds tunes, will be released in the U.S. by Booth Records.



Jones Addresses: Frank Jones, chairman of the Country Music Foundation's board of directors, addresses the opening night crowd during ceremonies at the Country Music Hall of Fame.

Notables Unveil Country Hall Of Fame

NASHVILLE—Gov. Ray Blanton headed a list of some 500 artists, record label executives, journalists, museum administrators and library dignitaries who attended the unveiling ceremonies of the newly expanded Country Music Hall of Fame here May 5.

Gov. Blanton delivered a short address at the black-tie buffet affair, preceded by remarks from William Ivey, executive director of the Country Music Foundation, and Frank Jones, chairman of the Foundation's board of directors and vice president and general manager of Capitol Records.

Summing up the opening of the \$1.2 million new wing, Jones commented that, "Not only is the Hall of Fame expanding, the entire Country Music Foundation, the library and media center, the education department, the foundation press and all its other facets are going to move ahead rapidly as a result of the two years of work which went into this expansion."

BURGESS-GUIDED AUTRY LABEL

Republic: a Long Way In a Year

By GERRY WOOD

NASHVILLE—Saluting the one-year anniversary of the reactivation of Republic Records, Dave Burgess, vice president and general manager of the firm, announced a major expansion of the Gene Autry label.

"We'll be moving into the pop market," comments Burgess, noting Republic's first pop push will be on the upcoming Munch release produced by Jim Ed Norman.

In the country field, Republic released 15 single records in its first year—12 of them charted nationally, including the last seven releases.

Republic is now establishing its own distribution system. In most cases, the label will be working directly with the distributors with whom the product has been previously marketed.

Bolstering the Republic staff, Burgess has appointed record veteran Arnie Theiss as sales manager. Theiss' background includes West Coast division manager for Atlantic Records, national rack sales manager for Monument, vice president in charge of marketing for Mega Records, national accounts manager for Phonodisc and director of country sales for MGM Records. Most recently he has worked as an independent market consultant, with Republic as one of his clients.

"Gene wanted a major record company, and that's what we're developing into," says Burgess. "We're being conservative, going slow and building on a firm foundation. We're now ready to expand into the pop field and should be announcing the signing of a very big name shortly."

The country roster should remain stable, notes Burgess. "We've got all the country acts we can handle."

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Many For Benefit

NASHVILLE—Jack Greene and Jeannie Seely, along with Tompall Glaser and his Outlaw Band, the Jones Boys, Terrie Stubbs, Charlie McCoy and the Champaign Addition headline a benefit show at Vanderbilt's Memorial Gym at 8 p.m., Tuesday (17) to aid the Music City Gymnastic Club.

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LYNN PROMO UPS SALES

NASHVILLE — MCA's major push on Loretta Lynn product is gaining some dramatic results on the Billboard country LPs chart.

Her newest LP "I Remember Patsy" jumps to a starred two in its fourth week on the chart, while three more Lynn albums have climbed back on the chart. "Loretta Lynn's Greatest Hits," both the first and second volumes, and "Coal Miner's Daughter" have jumped back onto the chart after having enjoyed chart success and falling off.

The Lynn surge bumped another one of her albums—"Somebody Somewhere"—off the chart after 27 weeks of activity.

Country On WMAQ

CHICAGO—Live country music returned to the airwaves here April 28, as WMAQ aired the second in its series of broadcasts originating from Chicago's Ivanhoe Theatre. Dolly Parton headlined with Vern Gosdin and Tristan opening the two-hour program.

In January, WMAQ inaugurated the live broadcast venture with an Ivanhoe concert featuring Billy Craddock and Don Williams.

Lonzo-Oscar Pact

NASHVILLE — International Record Distributing Associates has completed a distribution pact with "Grand Ole Opry" comedy team, Lonzo and Oscar. The pair's new release—"Mama's Sugar"—now being distributed is its first single for the World International label and their first release in two years.

Country



Happy Trails: Dale Evans, Roy Rogers and Aaron Brown of Word's Country Music.

The Gospel Told By Roy and Dale

By PAT NELSON

NASHVILLE—Roy Rogers and Dale Evans, the seemingly timeless and endearing stars of 88 western films and 101 television shows, have recorded their first collective effort in Nashville for Word Records, the LP "A Good Life."

The label is presently coordinating an extensive country, as well as gospel promotion for the LP set for release in mid-July. "Happy Trails," the album which ended all 101 tv episodes, has been re-cut for inclusion on the album. "The Wild And The Lonely," a song written by Bob Nolan, one of the original Sons of the Pioneers along with Rogers, has also been recorded. Although the single has not definitely been decided on yet, it will be released with emphasis on the country market.

Reminiscing about everything from Trigger to their first movie made in 1938, the duo explained at a press conference here that the album would carry the theme of "a good life" which the couple has experienced through 29 years of marriage on and off the screen.

Aside from personal appearances and rodeos, Rogers and Evans stay busy operating a ranch, a chain of approximately 200 family restaurants and a museum in California. Evans has also completed her 16th book and has an album, "Country Dale," out on the Word label.

The upcoming gospel album was produced at the Sound Lab by Bill Huey.

ON STATEN ISLAND

Strong Promo Aids N.Y. Bluegrass

By DICK NUSSER

NEW YORK—A strong, coordinated promotion push involving promoters and bluegrass labels is credited with drawing 3,433 bluegrass fans to a remote theatre on Staten Island for two concerts.

Promoter Geoff Berne sees the success of the April 30 show at the refurbished St. George Theatre as a sign that major markets are ready for more down-home sounds than was heretofore expected.

Another significant step was the appearance of traditionalist Lester Flatt as guest DJ on New York's WHN, a progressive country outlet known to be cool to hard country music. Flatt's visit to the station took place the night before the St. George Concert.

Berne also persuaded several labels specializing in bluegrass music to pool their money and mount a unified advertising campaign in local newspapers to plug the concert.

Berne himself hit several radio and television stations plugging the show, as well as making appearances with his own band at shopping malls and the Aqueduct racetrack.

In the week prior to the show Berne also hosted a one-hour bluegrass special at this English-town, N.J., music hall which was

taped by the Public Broadcasting System for airing next fall.

He is negotiating now for a live soundtrack to accompany the release of the taped show, and is discussing plans to tour nationally with the artists who appeared.

Berne copromoted the St. George show with the Mandolin Brothers, a local outfit specializing in buying, selling and repairing acoustic instruments. The St. George was chosen for its size and location, which is between Long Island and New Jersey, areas where bluegrass fans are found in greater abundance than in Gotham's canyons.

Flatt headlined the St. George show, bringing fiddler Benny Martin along. Also appearing were the Seldom Scene, the Red Clay Ramblers, Buck White, Tex Logan, Hot Mud, Ted Lundy, Bob Paisley, Tasty Licks and the Greengrass Cloggers, a mixture of old and new practitioners of the idiom.

Berne's club, the Englishtown Music Hall, will also be the scene of two shows June 1 by Bill Monroe and the Bluegrass Boys. He is also planning to host more shows at the St. George Theatre.

Among the bluegrass labels participating were Rebel Records, Rounder Records, Flying Fish and Country Records.

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ISSUE DATE: JUNE 25, 1977

CM-2

NAIRD Members Decide

Continued from page 3

Indianapolis, and its Karma Records chain, who delivered the convention's keynote speech, May 7. Lockett's brief address stressed creation of demand at the retail end and supplied a list of marketing ideas that NAIRD members, he said, should be using. These included articles, discographies and itineraries sent to retailers, creation of new LPs, regular catalog updating, supplying of advertising mats and album jackets for dis-

tribution of information was dished out May 7 in the workshop entitled "How To Start A Record Label" that included panelists Chuck Kates of Nessa Records, Bruce Kates of Flying Fish Records, Diane Kates of Music Works Publications and Bob Porter of Phoenix and Sky Records.

Chaired by Delmark Records' Bob Koester, the two-hour session set up for detailed examination of every aspect of the manufacturer process, and the insights and experiences of the panelists were thirstily absorbed by a number of aspiring label owners in attendance.

The sole May 8 workshop, "Advertising And Promotion," enlisted panelists John Platt of WXRT, Chi-

cago; Stephan Powers of Mountain Railroad Records, Jon Monday of Tacoma Records, Bruce Iglauer of Alligator Records and Stan Schoen and Les Reid in a return engagement.

Other workshops included "How To Start A New Distributorship," chaired by Ray Flerlage of Kinnara Distributing and Dean Wallace of Dean Wallace Distributors, and a panel on finance and SBA loans, conducted by two members of the Service Corps Of Retired Executives (Score).

In an open business meeting May 7, which characterized NAIRD activities in its high level of informality, the association moved to radically simplify its objectives and dues structure.

"We've tried valiantly to do a lot of things, but let's quit deluding ourselves about all that we are going to do," stated Billy Thomas, a NAIRD trustee who co-chaired the meeting with trustee Gene Rosenthal of Adelphi Records.

The meeting decided that NAIRD would focus all its energies on the annual trade show and convention, abandoning projects that it has not been entirely successful in implementing, including an office it has maintained sporadically and various catalog and mailing services it has attempted.



FANG-DANGO—Asleep At The Wheel's Ray Benson chats with Other End owner Paul Colby, right, between sets during a recent SRO appearance of the group at the New York club.

FM Promo Firmed For Canada's Rush

CHICAGO — Phonogram / Mercury is compiling a special sampler LP for FM radio from the catalog of Canadian group Rush.

The record, expected to reach programmers by mid-May, spearheads a sales/airplay campaign geared to the heavy rockers' current tour of the East and Midwest.

Mike Shavelson, national director of album promotion, says the compilation disk calls to programmers' attention those 12 Rush cuts most suited to an older, album-oriented demographic group, thus allowing FM stations to pick up younger listeners without threatening their primary audience. According to Shavelson, progressive stations are getting heavy requests for Rush.

Mercury has entitled the sampler, "Everything Your Listeners Ever Wanted To Hear By Rush ... But You Were Afraid To Play."

Oregon Univ.

Continued from page 42

tion between schools in securing acts, he says that an act will not play both schools although there was an instance when an act played Eugene in November and Corvallis in April.

"The smaller acts will play at Corvallis. Students, however, journey to each school for shows. There was one night when Waylon and Benson played on the same night with students attending both shows," says Tappendorf.

With the only concert facilities in Eugene located on campus, there has been an influx of non-students. Says Tappendorf: "We need community support but our shows are aimed at students."

In addition to the paying shows there is an abundance of free shows that expose local talent. The Fishbowl Follies, presented two nights a week in the student union, features local bands, usually before 300-500 students.

Each Wednesday night local jazz bands play at the Fishbowl and twice a week at noon solo acts perform outdoors.

The University works closely with area retailers who are used as outlets for ticket sales and displays. The school also keeps in touch with local radio stations.

Private Stock

Continued from page 50

The Walter Murphy album features "Rhapsody In Blue" in a disco version backed with "Fifth Of Beethoven" and "Midnight Express." The Frankie Valli LP includes "Swearin' To God" b/w "Can't Get You Off My Mind" and "Boomerang."

Nashville Scene

By PAT NELSON

Simon & Schuster and Epic Records have jointly announced the signing of Tammy Wynette to write her autobiography scheduled for publication in 1979. Wynette has accomplished many feats through the years, including becoming the first female country artist to win a gold record, obtaining three Grammy awards and appearing on numerous national television shows.

Billy Joe Shaver has been working on his next Capricorn LP at Enactron Studios in Los Angeles with Bryan Aherm, Emmylou's producer, handling production. The studio band that's been working with Shaver on the "Gypsy Boy" album includes David Briggs, Randy Scruggs, Norbert Putnam, Karl Hemill, Ben Keith, Ricky Skaggs, Mickey Rahael and Jerry McGee.

Robert Maxwell Case, recently signed with Abe and Jerry Hamza of Packaged Country Music Inc. for personal management, will have his single "Livin' The Life" out June 1 on Robert Maxwell Case Records. Case's last two singles, "Movin' In The Same Circles" and "Cookie & Lila," gained notoriety in his home region around Rochester, N.Y., and reached Top 10 on Rochester's country station WNYR.

The talent lineup for upcoming appearances at North Hollywood's Palomino Club includes Jody Miller, Monday (23), Bill Anderson & Mary Lou Turner, Wednesday (25); R.W. Blackwood & the Blackwood Rhythm Band, June 3-4; Hank Thompson & His Brazos Valley Boys, June 10; Dave & Sugar, June 16-17; La Costa, June 18; Tommy Overstreet, June 28-29; and Rex Allen & the Men of the West, July 30.

Linda Hargrove made a promotional trip to Chicago for her latest Capitol single "Down To My Pride." Hargrove visited with WJJD and Bob Pitman, program director of WMAQ, where her single is charted. Hargrove also did an interview with Jack Hurst of the Chicago Tribune. This artist's songwriting career is also off to a productive start this year with Hargrove tunes recorded by Dionne Warwick, Moe Bandy, Pam Rose, Marty Robbins, Larry Ballard, Johnny Rodriguez, Ernest Tubbs, B.J. Thomas and Eddy Arnold.

Don Williams turned an appreciative classical music audience into a country sing-a-long at his symphony debut with the 52-piece Oklahoma City Orchestra conducted by Joel Levine. Williams opened the second half of the program to fans who called out requests for favorite songs and applauded as he launched into well-known hits before the soldout crowd in the Civic Center. Williams was also awarded honorary Oklahoma citizenship from Gov. David Boren.

Conway Twitty is in the midst of an extensive tour of Canada with fellow MCA artists Cal Smith and Joni Lee. The tour ends the first part of June with a concert in Nova Scotia. Bill Anderson & Mary Lou Turner, along with Anderson's new singing group and band the Po' Folks, will be leaving soon for a series of concerts in England, Ireland, Scotland and the Netherlands. After favorable receptions at the Palomino Club and Austin's Armadillo World Headquarters, Lawrence Hammond & Whiplash will record the group's second album for Takoma Records in June.

Capricorn Records will be releasing the "South's Greatest Hits" LP including 10 cuts by such Southern greats as the Allman Brothers Band, Charlie Daniels Band, Marshall Tucker Band, Outlaws and Elvin Bishop. CBS-TV has announced that it won't be including "Nashville 99" in its fall television lineup. Larry Nolen has been recording for Vivo Records at Fireside Studios in Nashville with Porter Wagoner and Russ Allison working out arrangements and producing.

Larry Ballard has just completed his second LP for Capitol. Produced by Pete Drake, most of the songs were written by Ballard and Tracy Nelson adds vocal accompaniment on various cuts. Opryland's Nashville Rush Hour performed May 2 for the opening reception of the four-day National Discover America Travel Organization Conference and Travel Mart at the Adams Hotel in Phoenix. This is the second year that Opryland has been invited to entertain for the conference of tour agents, brokers and members of the travel industry. Last year, Opryland's bicentennial musical "Liberty's Song" was the featured entertainment for the awards banquet at the Pittsburgh conference.

The Marshall Tucker Band is doing its second benefit for the Shriner's Crippled Children's Hospital in Spartanburg, S.C., June 4. Epic artist Marshall Chapman will join the bill with the Southern rockers.

Video New Pioneer

Continued from page 48

With a wood cabinet provided, the packages at suggested "under \$500 ... \$750 ... \$850" combine a U.S. Pioneer turntable, tuner, amplifier, headphones and speakers, plus cassette decks in the two higher price ranges.

In contrast, the new Centrex systems start with the TH-323 8-track with AM/FM stereo and two-way acoustic suspension speakers at \$159.95 suggested list. At the high-end is the KH-7766 with front-load cassette deck, three-speed automatic changer, AM/FM stereo receiver and 10-inch three-way speakers at suggested \$429.95, with the RH-7744 substituting an 8-track recorder at the same price.

In between are six other systems: KH-767, a step-down from the KH-7766, without the changer, at \$359.95; KH-5511, another step-down with cassette playback/recorder, BSR changer, AM/FM stereo receiver and two-way speakers at \$319.95.

Next in line are the AH-711 with automatic changer, AM/FM stereo receiver and three-way speakers, and KH-505 with front-load cassette deck, AM/FM stereo receiver and two-way speakers, each at suggested \$279.95. RH-626 is the equivalent to the KH-505, substituting an 8-track recorder at \$259.95.

Initial unit in the line was the TH-3311 AM/FM stereo receiver with BSR automatic/manual changer, 8-track playback deck and two-way speakers at suggested \$219.95.

Doyle sees the new Centrex systems as competing not only with the lower-end U.S. Pioneer products, but also on price, specs and styling with components from Marantz, Kenwood, Panasonic, Sansui and TEAC, and speakers from AR and Bose, among others.

(This two-part look at Pioneer concludes next week with a review of key market research based on campus and consumer surveys, and merchandising plans.)

NEWCOM Highlights

Continued from page 48

plete array of "Clean-Sweep" record care products including stylus and disk care kits as well as its tape and record storage systems.

Pfanstiel exhibited a new phono needle display case.

Irish Magnetic Tape showcased its C-60 and C-90 cassettes as well as its 187 series of 1/4-inch video-cassettes.

Tape-Athon exhibited its assortment of professional audio background music systems.

Car stereo manufacturers Metro Sound, Acoustic Fiber Sound Systems, RCA Autosound, Kraco and Car Tapes, Inc. all displayed their lines.

Shure demonstrated its cartridges, microphones and sound reinforcement systems.

BSR displayed its computerized ADC Accutrac turntable as well as its record changer and frequency equalizer product lineup.

Potent D.C. Chain

Continued from page 48

sion manager Ed Birnbaum, who, Kesslen says, will visit the six stores on a regular basis and make sure "that the housekeeping is done and that everything meets our policies."



WINNER'S CIRCLE—Amherst artist David LaFlamme, center, draws the winning ticket in a Sam Goody promotion in New York tied into LaFlamme's recent appearances at The Bottom Line and My Father's Place. Prize winner received "White Bird In A Golden Cage" and an album a week for a year. Looking on are Bernie Bernstein, left, manager of Goody's Rockefeller Center store, and Paul Owings, Amherst's New York area marketing representative.

College Promo Reps

Continued from page 42

Stassel and Doctorow's time. Campus radio is a critical area.

Every two weeks the college reps are expected to file a four-page report listing the activities they've been promoting.

A recent look at several reports shows many of the reps already on their way to becoming full time employees.

Debi Lipetz of the Univ. of Colorado at Boulder prepared a stunt where the campus was suddenly full of paper airplanes. She also dressed a student in a tinfoil space suit and punched him around. The purpose: drawing attention to the group Journey.

Tom Genetta worked with a local record retailer near the campus of the Univ. of Wisconsin at Madison to plug the group Cheap Trick. His stunt, which drew crowds, was to put performing jugglers and magicians in the record store window. Along with a sign asking "Is this a

Cheap Trick?" By the time the stunt was over the town knew Cheap Trick was a group with a record on the Columbia label.

Campus reps also arrange interviews with local radio stations and make trade-off deals with other companies in order to fashion giveaways or contests with fairly big prizes. They also work closely with local concert bookers.

One rep drummed up free airline tickets and free limousine service in return for mentioning the participating companies during the course of the promotion stunt.

"That's the kind of enterprising spirit we look for in our people," Stassel says.

He cites Atlantic Records and A & M Records as also having strong college promotion staffs.

"Campus is a special market for us and our people are involved in many of the major decisions at CBS regarding marketing," he adds.

600 MIL VIEWERS

French Song Surprise Winner At Eurovision

By PETER JONES

LONDON—France won the 1977 Eurovision Song Contest, staged here at the Wembley Conference Center and watched by upwards of 600 million television viewers, with "The Bird And The Child," sung by Marie Myriam.

The French entry polled 136 votes from juries set up in each of the 18 competing countries. Second, with 122 votes, was the U.K. entry, "Rock Bottom," written and performed by Lynsey de Paul and Mike Moran. Third, with 119 votes, was Ireland's Swarbriggs Plus Two and "It's Nice To Be In Love Again," and in fourth place, with 96 votes, was the Monaco entry, "Une Petite Francaise," by Michele Torr.

It was an unexpected triumph for Marie Myriam, who celebrated her 20th birthday the day after the contest. She was picked from 360 French girls to take part, yet she had never before made a record or appeared in a professional concert.

She was discovered in her father's Portuguese restaurant in Paris by composer Jean-Paul Caro, who wrote the winning song with Joe Gracy.

In the pre-show betting stakes, the French song was regarded as very much the outsider. Now Myriam is being inundated with big-money offers for personal appearances.

In fact, the win was so unexpected that it caught Polydor, the releasing record company, with only nominal

stocks of the single, though it had been released the day before the contest.

Alan King, head of operations, arranged on the following Monday morning for two presses to be taken off other work to supply the demand created by the success and was sure the initial flow of orders could be met, with no shortage thereafter.

EMI had to swing similar machinery into action to match dealer orders for the Irish entry. Peter Hunsley, MOR marketing manager, says reaction from jukebox operators was instant and tremendous. The EMI factory at Hayes had an initial 50,000 pressing order and a national radio campaign was launched at the same time.

Hunsley adds: "The French entry

(Continued on page 66)

SST-PROOF STUDIOS?

PARIS—Vogue Disques, announcing the opening of its new studios just outside Paris, emphasizes that even if Concorde zoomed over at low altitude, musicians recording there would not be disturbed. There are two studios, one able to accommodate 100 musicians, and both are built on shock-absorbers to resist the heaviest vibrations including SST sonic booms. The acoustical side has received the greatest attention to meet the demands of string, brass and other instruments.

Installation details include the latest compressors and correctors. Temperature is constant at 21 celsius, with humidity controlled at 75%, both necessary factors for instruments which can be affected by humidity changes. Colored spotlights are included to create atmosphere according to the music played. The studios are bookable on a 24-hour a day basis.

200 SALES STAFFERS

EMI Maps Major Change In U.K. Marketing Arms

LONDON—With sales of 50 million units from its own and licensed labels predicted to the end of June—some 250% more than its nearest competitor—EMI is making radical changes to its structure to ensure continued dominance of the U.K. market.

On July 1 the major will split its sales supplement and singles forces between the group repertoire and the licensed labels divisions, giving greater attention to classical repertoire and bringing in the 44-strong Music For Pleasure sales team to service Music Centre catalog shops.

In all, including the MFP representatives, EMI's combined sales personnel will exceed 200. The breakdown of the two forces, originally contemplated when Gerry Oord was U.K. managing director of EMI, will be 25 supplement salesmen and eight singles salesmen per division, with the group repertoire

division having in addition classical sales developers to serve 220 prime outlets.

Coinciding with the changes in general sales managers, Peter Hill and Clive Swan, have been appointed, reporting respectively to divisional directors Bob M (group repertoire) and Alan K (licensed labels).

Call cycles are being worked out in detail, but in general the system of two visits a month, the first to sell the supplement and the second to promote campaign releases, will continue. A survey of 500 salesmen has shown that EMI representatives on average spend as much on trade calls as salesmen in smaller companies with less sales.

Leslie Hill, managing director, says: "The total justification for the move is that half the dealers questioned believed EMI sales had too much to handle. The industry generally has welcomed our plan."

EMI looks to the move less as a means of increasing market share than as a way of giving proper concentration for existing and future repertoire. The present setup, it is felt, would not do full justice to the releases already planned for the year ahead. Particularly in mind is the licensed label requirements, special MCA and Motown, and the prospect of their demanding exclusive sales representation.

'New' Moody Blues Sides In Twofer Set

LONDON—Five previously issued studio recordings and extracted from a concert at the Royal Albert Hall eight years ago form the tracks of a new double-album featuring Moody Blues on Decca.

It is called "Caught Live + Four" and the package is released with full endorsement of the five former members of the group, now pursuing individual careers.

The five tracks were recorded between May 1967 and November 1968, and two were engineered by Gus Dudgeon, when he worked for Decca.

FOR U.S. MAJORS & INDIES

Intl Wings Play More Vital Role

Continued from page 1

more than 50% of sales to the label, and enjoyed the best quarter in its history for January-March 1977, with worldwide sales budgets surpassed.

• WEA International, perhaps the fastest growing overseas division among the majors, also had its big-

gest first quarter ever, with a 55% profit rise on a 40% sales increase. Nine of its worldwide markets reported strong percentage increases in sales.

• RCA Records International division, which contributed more than 50% of sales to the label for the first time last year, was singled out for its "particularly strong showing" in the first quarter of 1977. The label was one of seven corporate divisions posting record earnings that contributed to the best January-March ever for RCA Corp., with RCA Records almost doubling its profits for the period over 1976.

• In announcing the promotion of Stephen Diener to president of ABC Records from head of ABC International, corporate president Elton Rule noted "he has made us a recognized force internationally." The label's U.K. subsidiary Anchor Records' solid 75% first quarter sales increase was a factor in the improved label picture, although overall operations are still running at a loss.

• Arista's January-March turnaround was due, in part, to significantly improved sales and profits from its U.K. operation. Conversely, severely depressed volume and income in Britain the prior six months had an inordinate effect on the label's bottom line, as well as that of parent Columbia Pictures Industries.

• A&M Records' recent alliance with CBS Records International, which will distribute the label's product throughout continental Europe (except Portugal and Yugoslavia), is seen by both A&M's Jerry Moss and CBS' Dick Asher as an "historic pooling of resources and efforts for mutual conditions by A&M."

Virtually every label has international representation in the key music markets and obviously the European parents EMI and Polygram recognize the importance of their "international" divisions, Capitol-EMI and the Polygram Record Group, respectively.

For other major labels, such as MCA and Motown, their music publishing affiliates have found increasingly excellent results from operations outside the U.S., where more American music is in demand by

emerging music markets in Africa, the Mideast and Eastern Europe.

All the major corporate labels continue to expand and/or consolidate their international ventures, taking different tacks all aimed at the same goal—increasing their share of bottom line revenue.

CBS International's recordings are sold by 27 subsidiaries and 14 licensees in more than 100 markets. It became fully operational in Greece, Finland and the Philippines in 1976, the latter a joint venture with CBS/Sony, and established subsidiaries in Nigeria and Iran.

RCA International, headed by Bob Summer, added its 11th company-owned subsidiary with the acquisition of the Teldec minority shares in RCA Schallplatten in Germany this March. The label has about 40 international licensees, plus RVC Corp., a joint venture in Japan with Japan Victor.

WEA International, founded in

(Continued on page 66)

Sharp Anchor Sales Gains Reflect Projects' Success

LONDON—An increase of 75% in Anchor Records' sales performance for the first quarter of this year over the same period of 1976 justifies recent projects such as a van-selling operation for imports, investment in television advertising and a determined push to take a company known for album product into the singles area.

Ian Ralfini, managing director, named these aspects as vital in the company's great increase in profitability but added a growing interest in country music as another. For Anchor that meant the signing of George Hamilton IV as a big step.

He says the main thrust this summer will be in the singles market, with a "singles task force" set up inside the sales division.

Mike Hudson, director of sales and marketing, notes that Anchor sales went up consistently through

1976, including the traditionally difficult summer period, and featured some big albums, notably from George Hamilton. However a 75% increase was so big as to cause great surprise even inside the company.

(The wholly owned ABC Records subsidiary's showing was a factor in the improved picture for the first quarter, although overall operations for ABC are still running at a loss.)

The base on which Anchor sales rests continues to be catalog—"real back catalog from the Dunhill period, including the Mamas and the Papas. But current catalog, such as Steely Dan, Poco and Cado Bell, is also turning in good sales."

Anchor's tv campaign for Don Williams' "Visions" album paid off, shipping gold, selling consistently and on the charts. Apart from the new imports operation and extra van salesmen, the singles campaign was an essential ingredient in company growth.

Six months' determined effort finally broke the Billy Davis and Marilyn McCoo "You Don't Have To Be A Star" into Top 10 status. Hudson says: "Other single releases have justified our decision to expand from a company with good, inherited album catalog and to issue album tracks as 45s when they are not being put out as singles in the U.S. Issuing singles of judiciously-chosen and well-promoted album tracks is to be the norm with us now."

"The big increase is of particular interest and value to us at this time because people were beginning to think that because ABC had some problems in the U.S., Anchor must be having them in the U.K. People have been concerned about us, but the figures show we are doing fine."

GTO Records Is Bought By CBS

LONDON—In a surprise move, CBS here announced that it has acquired GTO Records, though no details of the price paid were revealed.

Formed almost three years ago by managing director Dick Leahy and chairman Laurence Myers, GTO has developed into one of the U.K.'s most successful independent labels, last year scoring a one-in-two ratio of hits from 22 singles released.

Dick Asher, president Columbia Records International, finalized the deal in London. The acquisition is effective immediately.

In the U.S. and Canada, CBS takes over distribution of GTO releases but will not be handling GTO elsewhere until the expiration of the label's existing distribution (for the U.K.) and licensing (rest of the world) pacts with Polydor at the end of June.

In the U.S. two GTO artists, however will remain under Ariola America auspices. Latter's distribution deal with GTO was terminated last December except for representation of Magna Carta and Dana. These artists will continue to be distributed in the U.S. and Canada by Ariola, a

company spokesman in Los Angeles states.

Though GTO will not have a U.S. label identity as yet, releases being scheduled for Columbia or Epic, it will retain a separate identity in the U.K., maintaining its own staff and offices. Leahy and Myers will continue in their existing roles under service contracts.

The GTO takeover has been a well kept secret. There was a buzz in the industry following MIDEM this year that it might be available and Polydor was inevitably linked as potential purchaser.

Now Leahy says: "Going back seven years to the time I was running Bell in London, Dick Asher and I got to know each other and spoke one day of working together."

"As for the reasons for selling, obviously it is partly because it gives financial security. But also it is because we now have an enormous amount of power and resources throughout the world, which will be an advantage to the artists and enable GTO to develop that much more quickly."

MAY 21, 1977, BILLBOARD



BY IT AGAIN, SAM—Sam Hui, Asian recording, television and screen star, presents Hong Kong's first annual version of a gold disk award, The Centennial Trophy, donated by local radio stations as a tribute to his best-selling LP, "The Private Eyes," the title soundtrack from his second movie which netted \$5 million in the Far East. Barbara Peterson, Miss America of 1976, presents the trophy. Event was aired on Asian tv networks.

Phonogram May Include Beatles In Series Disks

LONDON—Beatles' "All You Need Is Love" is one of the few titles which look certain to be included on the collection of albums issued by Phonogram to support the television series of the same name.

The 17 part tv series in England traces the history of popular music, containing segments on the most popular entertainers, including the Beatles.

But after nearly a year of discussion, no decision has been reached on how many albums will be re-issued, or whether they will be single or doubles.

However, Phonogram is to release the product worldwide, and a possible release date is July. It is definite the albums will be released on a new label. Theatreforjects, the company

responsible for the production of the tv series and holding all world rights.

Theo Van Dongen, Phonogram International product manager, says: "Plans are constantly changing. Could be that some tracks we have earmarked will be dropped in the end for better ones. Talks have been tricky because we're talking about world rights and on many of the songs we're dealing with different groups of people holding rights in separate territories."

The tv series completes its first airing in the U.K. by early summer. And Tony Palmer, creator of the series, says he is pleased the albums have taken a long time to come together because he didn't want to be accused of cashing in on "what is a fairly serious subject."

Union, Labels, Promoters Talk On Support Acts

LONDON — The Musicians Union here is to talk with record companies and tour promoters in an effort to cut back or eliminate the growing practice of charging support acts to tour with major attractions.

Mike Evans, union rock organizer, says: "We've had a fact-finding meeting and now we're getting a clearer picture of how these deals are made. We've found, for instance, that record companies often commit acts to these tours and pay for them, expecting the act concerned to pick up the bill out of future royalties."

"Another way is for the headlining band to put the tour out to the highest bidder, so that the one submitting the best offer gets the support spot. Now we plan to put this information before the national executive committee in a week or so. In the meantime I would not expect the union to call for any kind of industrial action."

Around 30 musicians attended the fact-finding meeting, including representatives of Soft Machine and Meal Ticket, along with union executives. Says Evans: "I expect we will look into prospects of a clause being written into recording contracts stopping the use of an act's money for buying up support spots. There's also a chance that concert ticket prices here will rise—they are currently the lowest in Europe—so these fees will not be necessary."

MYSTERY PERFORMER

LONDON—One of the longest-ever campaigns for a new artist supports the release of the LP "Thrillington" on EMI here. The album, based on the themes of Paul McCartney's "Ram" album is supposedly by a performer named Percy Thrillington.

But the whole project is shrouded in mystery. While EMI is saying nothing about Thrillington's identity, there are strong rumors that McCartney is behind the project.

While EMI is stubbornly tight-lipped about the product, Tony Brainsby, who handles publicity for McCartney and Wings, is both evasive and direct.

"It certainly isn't Paul McCartney as so many people think," he says. "Thrillington does exist as an individual. Hopefully he will make a personal appearance soon, but he does spend a lot of time rushing round the country and he does seem to want to remain anonymous."

There is no label picture of Thrillington, just an artist's impression of a seated violinist, with the head of a ram.

First Mobile Dutch Sales Center Bows

AMSTERDAM—Record company Phonogram-Holland has introduced a mobile sales center, unique in the Dutch record industry. It is a big caravan, fully equipped with records and other phonographic material, and can also be used as a showroom.

The mobile showcase is to operate in the south of Holland in upcoming months. Assuming it is successful, then Phonogram plans to introduce similar "driving sales divisions" in the northern and central areas of the country.

From The Music Capitals Of The World

LONDON
RCA U.K., second leading singles label here according to a recent sales survey, played host to MCA licensees from around the world at an international meeting at Les Ambassadeurs, chaired by company president Mike Maitland.

Miran Rudge, former managing director of Polygram U.K., now with Polydor Records heading up a new international division.

King Records, formed by ex-Beatle Starr, will be re-launched next month after long spell of inactivity.

Island press officer Brian Blevins moved to Hawaii and replaced here by Bob Partridge, who is currently news editor of music weekly Melody Maker.

Radio action here has moved Bronze Records to flip the Lionel Bart single to "Lwin" Doll, the song he wrote as a hit for Cliff Richard 18 years ago.

After 13 years with Island, Steve Winwood will issue his first solo album out next month. At Virgin Studio here, Virgin chief Richard Branson launched Kenny Young "Yellow Dog" album.

Clay-pigeon shoot and go-kart racing. Phonogram issued a further nine cassettes in its new series "Great Orchestras Of The World" with new additions including Roberto Delgado, Kai Warner, Arthur Fiedler and Max Greger.

New senior press officer for Decca here is Jean Papier, with Maureen O'Grady, Yvonne Rees and Dafydd Rees on the team.

The hundred songs spanning the 25 years of Queen's reign are in the Jubilee Songbook, which cuts through normal copyright barriers in working works of different publishers together.

Phonogram is underwriting the exclusive Dick James Music underwriting the exclusive release of 16 Elvis Presley singles as a simultaneous single-batch release expected to top a million sales in the first week.

Polydor in deal with Chyme Tape Productions to distribute a special double cassette package "The Queen's Royal Jubilee." ... The

Jacksons in for a Silver Jubilee concert in Glasgow before the Queen and for a Hammersmith Odeon gig May 24. ... On the last night of Empire Pool season, the Eagles had Elton John on stage to augment the group. ... New York band Starz sponsoring a car in this season's BP Formula Three motor racing championship in the U.K.

Alan Price signed to Jet Records for the U.S. and Canada and, though Don Arden's Los Angeles office, is making a major NBC-TV show "Saturday Night Live." ... UFO, London-based rock team which has worked abroad for five years, signed \$500,000 recording and publishing worldwide deal with Chrysalis.

John Beecher, general manager of Ambassador Music for 13 years, has set up Asterisk Music with producer Tony Atkins. ... Phonogram issuing a 12-inch limited edition single by U.S. group Ramones tying in with a 16-date U.K. tour, with 12,000 copies of "Sheena Is A Punk Rocker" individually numbered, and with later copies in a 7-inch format.

Polydor studio manager Carlos Olms this month celebrating 25 years with the company. ... Tour dates for the Glenn Miller Orchestra here include Royal Festival Hall May 28. ... Neil Diamond for July 2 open-air date at Woburn Abbey, on the lawn there for what is the first show staged on the historic site. ... Lynsey de Paul, singer songwriter, said to have been asked to stand as a Liberal parliamentary candidate by party chief whip John Pardoe.

Onetime chart-topping group Paper Lace sued by former manager Rod Harrod for substantial sums he claims he spent on its behalf. ... National newspaper reports here hint at a split between manager Tam Paton and the four remaining members of the Bay City Rollers. ... Rave reviews for Johnny Mathis at the start of his London Palladium season. PETER JONES

(Continued on page 65)

The single that's headed for the top of the U.S. charts is traveling first class 'round the world with RCA International.

"I'm Your Boogie Man" XB-02167

from K.C. and the SUNSHINE BAND on K Records

They've got the hit. And we have the company.

RCA Records International

Salsa Shows Gains In N.Y. Discotheque Programming

Restructure Falcon Label; Drop Acts

By AGUSTIN GURZA

LOS ANGELES—In a move to streamline its admittedly bulky operation, the Texas-based record manufacturer known as House Of Falcon has divested itself of all but its major labels and dropped some 15 relatively inactive artists off its roster.

Typical of some Texas operations, the McAllen-headquartered firm had spawned several labels with no clear direction or purpose in many cases.

"We were simply overextended," admits Falcon president Arnaldo Ramirez Sr., who founded the firm in 1949 and remains as one of the few Latin industry survivors from that era.

As part of the restructuring process, the firm has sold its Bego label to Freddy Fender's producer Huey P. Meaux, president of Music Enterprises, a record label/music publishing firm based in Houston.

As part of the deal, Meaux picks

up about 120 masters from the Bego catalog, leaving another equal number of masters in Ramirez' hands. And although the rights to the label name go to Meaux, Ramirez says the Bego artists remain under contract to him.

Ramirez says he will produce on a limited basis artists for Meaux "to give him continuity with the line." The contract, Ramirez says, calls for his firm to supply 20 LPs to Meaux who in turn pays production and artist royalties.

But Bego artists who remain under contract to Ramirez, will continue to record for the House of Falcon, being incorporated into the firm's three remaining labels.

Of the eight or nine labels it once had, the firm will keep only Falcon, ARV International and RIC.

Falcon will remain the premiere line while ARV will focus on the firm's increasing international pro-

ductions. RIC will continue as the firm's budget line.

Also part of the streamlining effort will be a push to identify the overall operation under the Falcon name.

Thus, Royalco International, a subsidiary unit within the company, is being "phased out with all assets and liabilities being transferred to Falcon," Ramirez says.

In addition, the firm's new 24-track recording facility has been named the Falcon Recording Studio.

"We had our hands in too damn many things," Ramirez concedes. "But we believe now that the concentration of our operation will reduce the excess that had bogged us down on occasion."

"We believe now that we can heighten our recognition with the public, and that we can operate each label more efficiently. And most importantly, we can do justice to the artists who all deserve first-class attention."

"Frankly," Ramirez continues "under the old structure we were just



Bego Sale: Veteran record man Huey P. Meaux (left) and Tex-Mex music king Arnaldo Ramirez at the closing of a deal that transferred ownership of the Bego label from Ramirez' House Of Falcon to Meaux's Music Enterprises.

weakening ourselves. We had to hire more people, take more risks, and things just got out of control."

Ramirez adds that the firm plans to beef up its efforts in Mexico where he says past promotion performance has been "disheartening."

"People get the wrong impression," says Ramirez "that because we are Texas-based we limit ourselves to local music. But we have always been strong internationally, and are represented in South and Central America."

• Continued from page 1

Among those programming on a regular basis are such well-known discos as the new Copacabana, Leviticus, Friends Again, Cinema, Christopher's and Mer-

Latin artists receiving invaluable exposure in these essentially Latin environments include Rodriguez, Tito Puente, Willson, Johnny Pacheco, Eddmieri, Gato Baberi and Hector Voc.

Ralph Lew, director of promotion for Fania Records, believes the interest in salsa by non-Latin lovers is the result of a number of favorable factors. These include an upsurge in crossover Latin rock, spotlight on Latin music through such films as "Salsa" and "Out of This World," and through sellout concerts at such non-Latin venues as the City Music Hall, Madison Square Garden, the Newport Jazz Festival and the Roseland Ballroom.

Lew, who along with his wife Lucille, is also one of the leading salsa hustle and salsa dance instructors in the country, claims he has been "inundated" with offers to teach Latin dancers at various dance schools across the country.

Lending added impetus to the trend is a breakthrough in airplay on some non-Latin radio stations for salsa music. Further, a growing number of Latin artists are being engaged to perform in concert on college campuses around the country.

To ensure that public interest in salsa is further proliferated, major Latin music labels, including Fania, Fico, TR and Salsoul, have launched major promotional campaigns to support the music.

This includes servicing record pools with salsa promotional work with record shops that had hitherto carried little if any Latin product full page ads in both trade and summer magazines, as well as television advertising.

again begun to work the San Antonio-based label after a four-year lapse in relations. The firm has grown considerably and, "It is essential to have the line in stock at this time."

Joe Ramirez of Caytronics here notes orders from distributors, specifically Gay Music Latina, for a single by Eduardo "El Rey" "La Ramona" on Mericana/Melody. But he is puzzled at the apparent demand because the tune was not on radio playlists. The clue, he deduced finally, was that the artist, ex-member of Los Polvones, appeared Tuesday on Spanish television station Channel 34 with his own variety show.

"It confirmed my suspicions," Ramirez says "that if you put enough money into TV exposure you can get a record going even if it doesn't radio play." The tune, it turns out, appeared on radio KALI's playlist for the first time last week.

Caytronics, meanwhile, has released a new LP package of the best of Roberto Carlos, the popular Brazilian singer/songwriter. Containing 36 tunes, the package is also being offered in a special 90-minute 8-track version.

Discolando Records informs that pirated copies of Felipe Rodriguez' recording titled "Voz" have cut into legitimate sales on the East which was enjoying solid popularity in New York.

A spokesman for the firm states: "There is not a single Latin label in the East that has been spared the curse of piracy. And no one has been able to put a stop to it although everyone is aware who the culprits are."

On a brighter note, the firm reports that the Venezuela-based salsa group Los Satelites under direction of Checho Mendez will have a new LP released this month. Latin International has set its release schedule through September. Includes are new LPs from Ricardo Carratto, the third to come from the artist's rapid succession following the U.S. hit with Estoy Acostumbrando A Ti, his first album released here. Argentina's Mario Echeverria have a followup LP as will Spain's Dyan-

Latin Scene

NEW YORK

On a recent sojourn to San Juan, Puerto Rico, it was learned that vocalist Andy Montanez's farewell party at the Club Aquarius April 28 was an overwhelming success. Aquarius was packed beyond its 1,000-seat capacity with a rip-roaring crowd which came to listen to headliners the Puerto Rican All-Stars as well as *Revolucion '70*, Tommy Olivencia and his band, and Roberto Roena and the Apollo Sound.

The fete was to honor Montanez's recent two-year contract with Venezuela's Dimencion Latina who offered the ex-vocalist from the group "El Gran Combo" a \$75,000 yearly salary in addition to benefits.

Although Montanez kept emphasizing his continued relationship with El Gran Combo during a radio interview, many comments were made concerning their absence at the farewell extravaganza. When questioned, Combo leader Rafael Ithier explained that neither the club that was honoring Montanez, nor Montanez himself, invited the Gran Combo to the celebration.

Montanez replied "after 15 years of loyal service, who needs invitations?" Montanez will continue in partnership in Combo's EGC label distributed by Rico Records.

Celi Bee and the Buzzy Bunch used to be the Celines, but the female vocalist who sang romantic ballads is now on the disco scene with a changed name and format singing of her love for "Superman." The single, a commercial and bouncy tune, has reached the top of the disco charts here as well as in Puerto Rico. Producer of the LP is her husband, Pepe Luis Soto, who also co-produced the Rice & Beans Orchestra.

Ray Barretto has organized a new band of American musicians to perform what the artist calls, "a new type of music." But news has filtered through that many Latinos are having difficulty accepting this from the musician who several times has emphasized his loyalty to Latin roots.

Saoco, the new band which was the talk of town since its appearance at the "Lo Dice Todo" concert has gained itself the very good reputation of being an interesting, tight, hot band. It is steadily becoming more in demand in the Latin circuit.

Ricardo Marrero & the Group have released a single featuring "Southern Boulevard," and "Vengo" on the other side. The advance single is to promote Marrero's upcoming debut LP on Vaya Records distributed by Fania.

The 25th Fiesta de San Juan Bautista, the largest and most popular Latin festival in the U.S. which honors the patron saint of Puerto Rico, will be held June 26 on the Mall in Central Park. However, this year the festival will offer a wider variety of entertainment and cultural ex-

hibitions than ever due to its sponsorship by R.J. Reynolds Tobacco Co. The celebration begins at 10 a.m. and will last until dark.

Ralph Mercado and Ray Aviles of Mercado Management announce that Hector LaVoe and his orchestra and Ismael Rivera will participate in the festival.

Wednesday (25) marks the Corso's 10th anniversary and to help celebrate the Manhattan club's birthday and new decor will be Celia Cruz and Johnny Pacheco.

Also, Hector LaVoe, after a successful trip to Mexico, is again on tour in Venezuela, Panama and Puerto Rico. . . . Vocalist Teddy Trinidad, recently signed exclusively on International Records, is finishing his first effort produced by Fabian Ross. Ross recently returned from Argentina with the completed masters of Santos Colon, Vicentico Valdez and La Lupe. . . . Dominican stars Wilfredo Vargas y Los Beduinos, Los Hijos Del Rey, El Cieguito De Haguas and Fausto Rey will soon be out with new product on Karen Records distributed by Fania. . . . Alex Masucci and Bobby Rodriguez of "Who's Happen" single fame are preparing a new LP. . . . Ismael Rivera on Tico Records will make an extensive concert tour to Venezuela and other parts of South America. "De Todas Maneras Rosas" is the title of his latest LP. . . . Larry Harlow producing LP for vocalist Tito Gomez. . . . Frankie Dante and Los Kimbos will have their new releases out soon on the Cotique Label produced by Ralph Lew.

Danny Rivera's concert at Carnegie Hall Saturday (7) was a success for promoters Mercado and Aviles as well as Harvey Averb, president of Coco Records, which distributes the Graffiti label the artists record for.

The hall was packed to capacity with a cheering crowd overwhelmingly welcoming the Puerto Rican vocalist to New York. His two-hour performance included many of his protest, religious and love songs which elicited a sense of nationalistic pride from the crowd. AURORA FLORES

LOS ANGELES

Roberto Alvarez, Orfeon's promotion chief here, reports that Jose Rota, international director out of his firm's Mexico City headquarters, is in Los Angeles for purposes of scouting U.S. talent to record. Alvarez says the firm has never done stateside productions because, "There simply hasn't been any money allocated for it in the past." He adds, however, that Mexico has apparently allocated a budget for that purpose. "It's the first time that I know of a major record company coming into the U.S. specifically to scout for talent."

Guillermo Delgado of Pan American Record Distributors in Chicago reports his firm has once

Billboard SPECIAL SURVEY For Week Ending 5/21/77

Billboard Hot Latin LPsTM

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CHICAGO (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240	1	JULIO IGLESIAS America, Alhambra 27
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	CAMILO SESTO Memorias, Pronto 1021
3	YNDIO Herida De Amor, Miami 6165	3	ROBERTO CARLOS En Espanol, Caytronics 1487
4	LOS HUMILDES Numero 4, Fama 541	4	RAPAHÉL Canta, Pronto 2017
5	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	5	EYDIE GORME La Gorme, Gala 2001
6	MANOLO MUNOZ Llamada, Gat 4153	6	SANDRO Sandro Para Ti, International 915
7	LOS FELINOS Los Felinos, Musart 1701	7	SUSY LEMAN Prueba El Triunfo, Vicer 722
8	COSTA CHICA Tapame, Fama 549	8	GRUPO ALMA Alma, Alhambra 148
9	LOS TIGRES DEL NORTE Pueblo Querido, Fama 538	9	VITIN AVILES El Cantante Del Amor, Alegre 6004
10	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012	10	CHICO NAVARRO Quiero Algo Contigo, Microfon 76081
11	LOS DIABLOS Amigos, Latin International 2039	11	JULIO IGLESIAS El Amor, Alhambra 23
12	THE BROWN EXPRESS Maquina 501, Fama 542	12	MIAMI SOUND MACHINE Audifon 5425
13	LOS HUMILDES Mas, Mas, Mas, Fama 529	13	LOS ANGELES NEGROS Despacito, International 910
14	LOS HIJOS DEL SOL Los Hijos Del Sol, Fama 548	14	NYDIA CARO El Amor Entre Tu Y Yo, Alhambra 147
15	CAMILO SESTO Amor Libre, Pronto 1013	15	CHIRINO Chirino 3, Borinquen 7311
16	JULIO IGLESIAS A Mexico, Alhambra 21	16	RICARDO CERRATTO Dedicado A Mexico, Latin International 5055
17	LEO DAN Leo Dan, Caytronics 1442	17	LISSETTE Quiereme, Borinquen 1302
18	JULIO IGLESIAS El Amor, Alhambra 23	18	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000
19	LOS FREDDYS Un Sentimiento, Peerless 10035	19	YOLANDITA MONGE Floreciendo, Coco 123
20	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904	20	ISADORA Isadora, Arcano 3350
21	CAMILO SESTO Memorias, Pronto 1021	21	YOLANDITA MONGE Reflexiones, Coco 129
22	LOS FELINOS Flor Morena, Musart 10523	22	TANIA Increible, TH 2014
23	BRISAS DE MEXICO Nuestro Primer Album, Discolando 8309	23	LOS ANGELES NEGROS Bohemia, International 911
24	NELSON NED En Accion, West Side Latino 4075	24	OLGA GUILLOT Se Me Olvido Otra Vez, Caytronics 1479
25	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334	25	ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Pronto 2007

Canadian Exhibition Pavilion Filling Fast

Continued from page 5

a number of other major sta-

We are without a doubt witness-
the most unifying and significant
not ever staged by the recording
industry in this country."

concert Productions Inter-
national has been appointed to
stage the 2,000-seat theatre,
which will showcase Canadian
recording artists and their music.
The custom built theatre provides a
stage measuring 72 feet wide by 24
feet deep with flanking runways
measuring 50 feet by 4 feet. The
theatre area has built-in capability for
front and rear projection on a
computer screen.

The concert schedule and talent
lineup for the pavilion theatre is cur-
rently being drawn up and details
will be announced in the next few
weeks.

Another major feature of the pa-
vilion will be a 16-track fully
equipped recording studio as part of
the exhibit area coordinated
with the Canadian Independent
Record Producers Assn.

"The exhibit area will provide the
general public with a backstage look
into the recording industry," says
CIRPA president Tom Williams.
The studio will be staffed with pro-

fessional producers and engineers
and will be utilized throughout the
20 days of the exhibition.

"Its primary purpose will be to
provide unrecorded Canadian arti-
sts the opportunity of recording
demo tapes at no cost to them. All
the studio facilities will be provided
free of charge including the com-
pleted tape. We have appointed a
screening committee and will likely
be starting our selection process
within the next few weeks."

The CIRPA studio will be located
on the mezzanine level of the CRIA
Pavilion. In the same area, also un-
der the auspices of CIRPA, will be a
film and audio/visual display that
shows the manufacturing process of
a record starting at the point the mu-
sic or material is selected and follow-
ing it through recording, manufactur-
ing and retail sale.

Besides the studio and theatre, the
Pavilion will also feature a historic
exhibit chronicling the 100 years of
recorded sound; an exhibit tracing a
record from production through to
retail sale; a 3,000 square foot retail
store featuring a comprehensive se-
lection of recordings by Canadian
artists, plus records and tapes by in-
ternational artists; and over 45,000
square feet of exhibit space showcas-
ing the people and products allied to
the Canadian recording industry.

Bookings confirmed so far for the
Pavilion exhibits are E.F. Records;
Berandol Records; Masters Work-
shop Corp.; Continental Produc-
tions; A&M Records of Canada
Ltd.; Ahed Music Corp. Ltd.; Am-
pex of Canada Ltd.; Ava Electron-
ics; CBS Records Canada Ltd.;
Capitol Records-EMI of Canada
Ltd.; GRT of Canada Ltd.; Ixtlan
Records; The Keyboard; London
Records of Canada Ltd.; MCA Rec-
ords (Canada); Motown Records
Canada Ltd.; Music Shoppe Inter-
national; Original Sewing Centre;
Phonodisc Ltd.; Polydor Ltd.; Qual-
ity Records Ltd.; RCA Ltd.; RPM
Music Productions Ltd.; radio sta-
tion CHUM; Rebel Recording Co.
Inc.; Roblan Distributors; Rollers
International; Tee Vee Records Inc.;
Tri-Tel Associates Ltd.; U.A. Rec-
ords Ltd.; Vibration Technology
Ltd.; WEA Music of Canada Ltd.;
Aquitaine Records; CIRPA; and 88
Keys.

27 Italian Acts Play In Toronto

TORONTO—On April 23 and 24,
impresario Johnny Lombardi
presented the largest Italian show
ever in Toronto with a total of 27
Italian acts appearing at the two
night show at the Varsity Arena.

Headlining the shows were such
artists from Italy as Claudio Bag-
lioni, Nicola Di Bari, Iva Zanicchi,
Pippo Baudo and Alfredo Papa. The
festival was co-sponsored by the On-
tario Furniture Company.

In the past, Lombardi has
presented such artists as Rita Pa-
vone, Sergio Franchi, Jerry Vale,
Dave Clark Five, Pat Cooper, Milva,
Dick Contino, The Beans, Claudio
Villa, Teddy Reno, Little Tony,
Domenico Modugno, Abati, Mina
and Gianni Morandi.

New CBS Director

TORONTO—Richard Aaronson
appointed director of business af-
fairs for CBS Records Canada Ltd.
He has an extensive legal back-
ground in government and business.

Quality Moves To Metrodisc For Distribution

TORONTO—Quality Records
limited has shifted its branch distri-
bution operations to the newly
formed Metrodisc Distributors, ac-
cording to Jack Vermeer the vice
president of marketing for Quality.
The former Quality branch offices
and warehouses in Toronto, Mon-
treal and Winnipeg will now func-
tion under the Metrodisc name. Ver-
meer indicates that this pragmatic
move has been made to facilitate the
growing demand by a number of
independent labels other than those
represented by Quality seeking both re-
gional and national distribution in
the Canadian marketplace.

The Taylor, Pearson & Carson
(TPC) Vancouver sales office and
Calgary office and warehouse will
continue to form the western arm of
the Metrodisc distribution network and both
TPC and Metrodisc will honor
Quality's existing sales and promo-
tion policies.

Chrysalis Names New Promo Reps

TORONTO—Ron Robles and Val
D'Amico have been appointed pro-
motional representatives for Chrysalis
Records in the central region and the
western region respectively.

Both Robles and D'Amico will
work under the auspices of Bill Ban-
dieri, director of promotion and
press/artist relations for Capitol
Records-EMI of Canada Ltd., dis-
tributors for Chrysalis product in
Canada.

Robles replaces Brad Weir who
has been transferred to Winnipeg as
regional sales representative. He has been
with Capitol for eight years, his most
recent position being promotion
manager for Capitol.

D'Amico replaces Charly Prevost
who is now the international public-
ity director for the A&M group Super-
cassette comp. He was a junior sales repre-
sentative for Capitol.

From The Music Capitals Of The World

Continued from page 63

AMSTERDAM

Cat Stevens looking for a quiet Dutch farm-
house in which to rehearse for his upcoming Eu-
ropean Tour. . . . New single from Mike Rondell
is "I Love My Country, I Love Holland," with bar-
rel organ added to add interest for foreign visi-
tors. . . . Long Tall Ernie and the Shakers con-
centrating on Eastern Europe in coming months,
including two weeks in Poland.

Country duo Saskia and Serge visiting Nash-
ville, Tenn., in June for concerts and to record a
new album. . . . Singer Rob de Nijs launched his
new album "Tussen Zomer En Winter" with a
party at his home. . . . The Houseband, specialist
in funk music, featured in a tv special of VARA's
"Wonderland". . . . New York vocal team Man-
hattan Transfer featured in a tv special from
TROS (May 27).

A Veronica tv special for Pussycat (June 1).
. . . . Werner Theunissen, who wrote Pussycat's
worldwide hit "Mississippi," receiving many
requests to write for other acts, including the
Bellamy Brothers. . . . Highlights of the Pink Pop
Festival (May 30), with the Kinks topping, to be
featured in a four-hour radio show from KRO. . . .
Frits Hirschland, manager of Kayak, ill from
overwork, out of action until mid-June. . . . Ariola
launching Israeli singer Igal Bashan here, the
artist having had 22 chart toppers in his own
country.

Ariola set up exclusive deal with Scottish
seven-piece band Caledonia, with a debut al-
bum "Get The Show On The Road". . . . New
Dutch girl trio April, May and June abbreviated
name to just April. . . . Composer-conductor-ar-
ranger Harry van Hoof and guitar player Piet
Souer received a gold disk for their joint album
"Strings By Candlelight". . . . The award was
made at the opening party of the Candlelight
Club, owned by disk jockey Jan van Veen, whose
weekly radio show is called Candlelight.

Rumanian pan-flautist Gheorghe Zamfir to
play on Harry van Hoof's new album, to be re-
corded this summer. . . . J.R. Productions,
owned by hit singer Jack Jersey, signed new
group Capricornus, and the first single is "My
Mama". . . . Trumpeter Eddie Calvert, who had a
million seller with "O Mein Papa" more than 20
years ago, in Brussels to record a new album for
CNR with August release. . . . CNR also pumping
much promotion into the operetta repertoire of
German Telefunken label.

Dutchman Leo Driehuis has been appointed
chief conductor of the Charlotte Symphony Or-
chestra in the U.S., U.K. act Smokie, having
scored two number ones here, touring Holland
(May 26-June 1). . . . Former Bintangs lead gi-
tarist Arti Kraayeveld signed to new label New
Entry, with a debut single "Ride On" and album
"Ramman". . . . Holland first country to release
new Bob Marley and the Wailers' album
"Exodus". . . . New album of singer Dimitri van
Toren launched at a sherry party. . . . This sum-
mer Barclay Holland starting a big campaign to
promote Cuban music. . . . And the same com-
pany is working hard to promote U.S. singer
Phyllis Hyman, who performed at this year's
IMIC in Amsterdam. WILLEM HOOS

MOSCOW

Bulgaria's chamber ensemble Sofia in a Bul-
garian art concert series in Moscow. . . . U.K.'s
Barry Tuckwell Quintet on a debut tour of Russia
with stage performances in four cities. . . . P.I.
Shabanov named director-general of Melodiya
Records, succeeding Vassily Pakhomov who had
been with the company since it started in 1964.

Classical acts booked by Gosconcert agency
for performances recently included chamber trio
Iliescu from Romania, pianists Paul Badura-
Skoda and Stepan Radic, conductors Karl Os-
terraicher, Francesco de Mazi, Mario di Bona-
ventura, Rodentor Romero, Todasi Mori, Sahab
Salim for concerts with Russian symphony or-
chestras.

Big amusement facility being constructed as
part of the Olympic Village complex in Moscow,
including concert/cinema hall, dance hall and
discotheque, the first specially designed disco
facility in Russia. . . . "Orpheus And Eurydice,"
the first Russian rock-style opera by Zhurbin
and Dimitrin, staged at the Karlyn theatre in
Prague, Czechoslovakia. The opera has been
successfully presented in Russian since July
1975 by the Leningrad-based Singing Guitars

(Continued on page 66)

SATISFIED CUSTOMERS

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frog music

Inland

Helsinki, D4-03-1977

Price Rite Records
N.Y.C.
U.S.A.

ORDER No. 2

Dear Sir:

We are very satisfied about your efficiency
with our first order. You really did send most
of the records ordered and it was very good, indeed,
to send back our lists with marks if they were
cut-outs, etc. to get the right information to
our customers.

frog music

Inland

Helsinki 12.04.1977

Price Rite Records
4245 Austin Boulevard
P.O. Box 309
Island Park, New York 11558

ORDER No. 3

Dear Larry:

We'd like to order the following lps and one
cassette listed on pages two to five. Send
them via air, FOB, like previously.

We're very satisfied with your efficiency and
our customers, too. We feel that the business is
running better and better since we have been
ordering from you, thank you.

Have a nice day,

Olle Pasanen
Olle Pasanen
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Academy's Execs Meet

LOS ANGELES — Possible changes in the voting process for Grammy Awards, including the special Hall Of Fame category, will be discussed at meetings of the NARAS national trustees in Atlanta from Friday to Sunday (20, 21, 22).

The national trustees from the seven NARAS chapters will also elect a new slate of national officers at the meetings.

As part of the voting, members will select a new national president to succeed Jay Cooper, now concluding the second of his two single-year terms.

Aside from discussing next year's Grammy Awards telecast, participants will also hear reports from the Hall Of Fame building committee and the NARAS Institute's board of directors about current activities and future plans, including a proposed acceleration of the public relations program.

Label Moves From Honolulu To L.A.

LOS ANGELES—Abattoir Records, originally headquartered in Hawaii, has moved its central offices to Los Angeles at 1680 N. Vine St.

The firm, founded in 1975, is distributed nationally by independents and has three albums in release. Two are by the pop/rock group Kalapana and another is by the pop/jazz group Summer. New releases for both groups are scheduled for June and the firm plans to record two new groups in July and August.

Key Abattoir personnel includes Ed Guy, president; Nick Smerigan, vice president of promotion; Bob Hanft, Northwest regional promotion and sales; Ted Higashioka and Victor Chavez, regional promotion; Oscar Chavez, vice president of sales; Rita Kuller, Marketing coordinator; and Diane Millett, advertising and publicity.

Atlantic Pushing

NEW YORK—Atlantic Records continues its "We've Got Your Music" marketing campaign with its 12-album May release featuring a reunited Crosby, Stills and Nash, Aretha Franklin's 22nd LP for the label, five LPs from Detroit's Westbound Records, and LPs by Don Cherry, Roy Buchanan and Australian rockers AC/DC.

Counter top display units, posters and an in-store LP sampler for the Westbound product were also shipped to the 20 WEA sales offices in connection with the release.

Payola Probe

Continued from page 5

"It is the broadcaster, not the commission or the Dept. of Justice," he said, "who is in the best position to bring these practices to a halt. We intend to help and if necessary to prompt the broadcaster to take a more active role in ending these illegal activities."

The "prompting" can take the form of a reprimand which goes on the station's record, a short renewal period, a fine of up to \$10,000, or in an extreme case, revocation of a license often worth millions.

Eagles Sing WB

Continued from page 5

This, in effect, was chargeable against the artists' recording royalties and allegedly gave the publisher "an additional 1/2-cent per album for itself at the expense of plaintiffs."

International

DEMAND PROTECTION

Punk Gigs Face Violence

Continued from page 6

A Vibrators' gig at Berkshire College of Education was disrupted when "hefty footballing types" launched a fusillade of beer cans. The band left the stage but was followed to the dressing room by can hurlers demanding it play on.

A lack of security at college dates played by bands other than punk groups also causes concern. Pop group Giggles had a show interrupted when a gang of Hell's Angels burst onstage and started smashing up equipment. A road manager trying to defend the equipment was beaten to the ground and had to have stitches for a head wound.

Generation X manager Stuart Joseph is having a rider clause in contracts saying no drinks can be taken into the hall when the band is play-

ing and that a minimum of 10 security men be hired. "Colleges say it is outsiders who cause the trouble, but usually the real punk fans from outside are at the front of the hall watching the band. The cans from the sides and back where the students are standing," says Joseph.

The Damned's agent Nick Leigh says some colleges went so far as to withhold the group's fee because it cut its set short in the face of a beer can bombardment.

Pete Ashby, vice president of the National Union of Students, says: "We're opposed to groups having gigs disrupted at student unions. Where students find the music presented is not to their taste, there are other methods of voicing disapproval through normal union avenues."

From The Music Capitals Of The World

Continued from page 65

group, and it will also be shown at the Estonia ballet/opera theatre at Tallin, and in Perm.

Bulgaria's top pop act **Jordanka Christova** in with a band for shows in Moscow. . . . Leningrad-based **Kalinka** rock-folk group in for a two-week concert tour of Romania. . . . A group of the Bolshoi Opera leading soloists took part in the recording session of **Dargomyzhsky's** opera "The Stone Guest," **Tamara Milashkina**, **Vladimir Atlantov**, **Alexander Vedernikov** and **Tamara Sinyavskaya** having been invited by the Societe Nationale de Radiodiffusion, France, to sing along with a group of French artists, and the Orchestre Philharmonique, under **Jean-Pierre Marty**.

Three-day festival of jazz held in Novosibirsk, with participants from major cities of Siberia. . . . Moscow jazz festival, originally scheduled for early April, held back until late May. . . . Spanish ballad singer **Michel** again on an extended concert tour of Russia this year, having long enjoyed popularity here through his Melodiya-released albums. **VADIM YURCHENKOV**

PARIS

Singer **Johnny Hallyday** has been given a 10-month prison sentence, suspended, and fined \$4,000 on charges of tax evasion. According to the tax authorities, he withheld earnings of \$800,000, saving some \$600,000 in taxes. He pleaded that he left tax calculations to experts but the judge said that Hallyday, as an idol of French youth, had to set a proper example.

The Pablo 1977 Jazz Festival in the Congress Palace (May 17) includes **Ella Fitzgerald**, **Count Basie**, **Oscar Peterson**, **Niels Pederson**, **Louis Bellson** and the **Tommy Flanagan Trio**. . . . Motown is releasing, under the name "Sounds Superb," the best black artists from Detroit, the records available in supermarkets for just over \$4 and the artist roster including **Diana Ross** and the **Temptations**.

Carrere is now distributing "Double Album Collection" of the **Avantgarde** label, selling at \$7, and including product from **Sidney Bechet**, **Louis Armstrong**, **Duke Ellington**, **Count Basie** and **Lester Young**. . . . **Georges Moustaki** made a

U.S. Majors & Indies

Continued from page 62

1971 with **Nesuhi Ertegün** as president, entered six new markets the past two years, including Brazil in 1976. It now has companies in 12 major foreign countries representing an estimated 88% of the international sales market.

ABC International, in addition to its U.K. subsidiary **Anchor**, under **Ian Ralfini**, has licensee arrangements in 40 markets in a rapidly expanding network. "We did as much business outside the U.S. in 1976 as we did in America," new president **Diener** says, ticking off significant new licensees such as **Disques Carrere**, France; **CBS** in Nigeria and Iran, and **RCA** in Australia for the **Dot** catalog.

live recording during his Olympia appearance, as an album for Polydor, playing to a crowd of 2,000.

Eric Clapton to undertake a European tour in June, taking in at least one date in Paris. . . . French group **Atoll**, which started a year ago and which has appeared at the American Center here, has been voted one of the top French groups. . . . CBS France has signed up **Thierry Le Luron**, an impersonator whose impressions of French President **Valery Giscard d'Estaing** is particularly well known. . . . The 14th Festival of Contemporary Music was held at Royan and included the **Strasbourg Percussion** and the **Baden Baden Radio Orchestra**, with 50 compositions by 40 composers featured. **HENRY KAHN**

MILAN

After abolishing the special duty on the purchase of foreign currency, the Italian government definitively revoked the compulsory deposit which affected all kinds of currency exports. No longer protected by official measures, the lira is nevertheless maintaining its value against the dollar with an exchange rate of around 886 lire to \$1.

Fonit-Cetra held its yearly sales conference in Turin, the meeting centering on a new jazz line based on the Prestige catalog, on the "Opera Live" series for connoisseurs and on new classical releases, including the debut album by young pianist **Roberto Cappello**, who won the "Ferruccio Busoni" international prize.

Reader's Digest (Italy) also held a marketing summit, when **Pasquale Santomartino**, editor and product manager of the music department, said mail order sales are expected to top 2 million album units during the 1977-78 fiscal year. Selezione dal Reader's Digest has been operating in the record field since 1960, dealing with compilation LPs using the repertoire of various national companies.

Il Motore is a new promotion, public relations and record production company, established here by **Nanni Ricordi**, assisted by **Angela Paba** (previously with Sciascia), **Allessandra Sassi**, **Roberto Manfredi** and **Lele Mariononi**. A production deal has been signed with **RCA** and **Ultima Spiaggia**. The company has already started acting on publicity for several acts in Milan, including **Renato Carosone** (RCA), **Maria Monti** and **Alfredo Cohen** (both IT artists), and **Francesco Curra** (Ultima Spiaggia).

Singer-composer **Sergio Endrigo**, a popular artist in the 1960s, has moved from Ricordi to **Vanilla**, and the indie label has meanwhile renewed its distribution contract with **Fonit Cetra** for a three-year term. . . . **Donna Summer**, in the national chart with two albums "Seasons Of Love" and "A Love Trilogy" (both on **Dunium** and the latter still in the Top 40 after a 10-month run) tours Italy for the first time (May 26-June 6). **DANIELE CAROLI**

600 Mil Viewers

Continued from page 62

will obviously sell, but being a ballad and also new to the public ear, we're hoping our record will pick up immediate sales. Business on 'Rock Bottom' seems to have levelled out."

Billboard

Hits Of The World

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

SINGLES

This Week	Last Week	Title	Artist
1	1	FREE	Deniece Williams (CBS)—Kee-Drick (M. White/C. Steghe)
2	4	I DON'T WANT TO TALK ABOUT IT/FIRST CUT IS THE DEEPEST	Rod Stewart (Riva)—Rondor/Cat
3	2	SIR DUKE	Stevie Wonder (Motown)—Jobete (Stevie Wonder)
4	12	AIN'T GONNA BUMP NO MORE	Joe Tex (Epic)—London Tree (Buddy Killen)
5	5	WHODUNIT	Tavares (Capitol)—ATV (Freddie Perren)
6	13	THE SHUFFLE	Van McCoy (H&L)—Warner Bros. (Van McCoy)
7	6	HAVE I THE RIGHT	Dead End Kids (CBS)—Ivy Music (Barry Blue)
8	15	HOTEL CALIFORNIA	Eagles (Asylum)—Copyright Control (Bill Szymczyk)
9	24	GOOD MORNING JUDGE	*10C.C. (Philips)—St. Annes (10C.C.)
10	8	PEARL'S A SINGER	*Elkie Brooks (A&M)—Carlin (Leiber/Stoller Artists)—Campbell Connolly (Larry Butler)
11	19	A STAR IS BORN	(Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
12	7	KNOWING ME KNOWING YOU	*Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus)
13	3	RED LIGHT SPELLS DANGER	*Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)
14	16	SOLSBURY HILL	*Peter Gabriel (Charisma)—Hit & Run (Bob Ezrin)
15	23	MAH NA MAH NA	Piero Umiliani (EMI International)—Lorna Music
16	22	LUCILLE	Kenny Rogers (United Artists)—Campbell Connolly (Larry Butler)
17	10	HOW MUCH LOVE	*Leo Sayer (Chrysalis)—Chrysalis/Screen Gems (Richard Perry)
18	11	LONELY BOY	Andrew Gold (Asylum)—Warner Bros. (Peter Asher)
19	28	I WANNA GET NEXT TO YOU	Rose Royce (MCA)—Leeds (Norman Whitfield)
20	9	I DON'T WANT TO PUT A HOLD ON YOU	*Berni Flint (EMI)—Sparta Florida (Mike Berry/Hal Shater)
21	14	YOU DON'T HAVE TO BE A STAR	Marilyn McCoo & Billie Davis Jr. (ABC)—Screen Gems/EMI (Don Davies)
22	21	SMOKE ON THE WATER	*Deep Purple (Purple)—B. Feldman/Hec (Deep Purple)
23	26	WHERE IS THE LOVE	*Delegation (State)—Screen Gems/EMI (Ken Gold)
24	42	IT'S A GAME	*Bay City Rollers (Arista)
25	32	GOT TO GIVE IT UP	Marvin Gaye (Motown)
26	30	LET 'EM IN	Billy Paul (Philadelphia)—McCartney/ATV (Gamble/Huff)
27	35	GONNA CAPTURE YOUR HEART	*Blue (Rocket)—Rocket (Elton John/Clive Franks)
28	25	GOING IN WITH MY EYES OPEN	David Soul (Private Stock)—Macaulay (Tony Macaulay)
29	39	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS	*Heatwave (GTO)
30	27	SUNNY	Boney M (Atlantic)—Campbell Connolly (Frank Farian)
31	17	GIMME SOME	*Brendon (Magnet)—Sunbury (Jonathan King)
32	38	COULD IT BE I'M FALLING IN LOVE	Detroit Spinners (Atlantic)
33	33	DON'T STOP	*Fleetwood Mac (Warner Bros.)—Copyright Control (Fleetwood Mac/Dashut/Lalliat)
34	45	HELLO STRANGER	Yvonne Elliman (RSO)
35	31	WHEN	*Showaddywaddy (Arista)—Southern (Mike Hurst)
36	47	NAUGHTY NAUGHTY NAUGHTY NAUGHTY	Joy Sarney (Alaska)
37	-	DISCO INFERNNO	Trammps (Atlantic)—Copyright Control (Baker/Harris/Young)
38	18	OH BOY	*Brotherhood of Man (Pye)—ATV (Tony Hiller)
39	37	YOU ARE MY LIFE	*Barry Biggs (Dynamic)—State (Byron Lee)
40	20	LAY BACK IN THE ARMS OF SOMEONE	*Smokie (RAK)—Chinnichap/RAK (Mike Chapman)
41	-	LIDO SHUFFLE	Boz Scaggs (CBS)—Heath Levy (Joe Wissert)
42	46	YOU KEEP ME HANGING ON/STOP IN THE NAME OF LOVE	*Roni Hill (Creole)
43	41	I'M YOUR BOOGIE MAN	K.C. & The Sunshine Band (TK)—Sunbury (K.C./Finch)
44	34	TOGETHER	O.C. Smith (Caribou)—ATV Music (John Guerin/Maz Bennett)
45	50	IN THE CITY	Jam (Polydor)
46	-	RENDEZVOUS	Tina Charles (CBS)—Mautoglad (Biddu)
47	-	UPTOWN FESTIVAL	Shalimar (RCA)—Jobete (Simond Soussan)

This Week	Last Week	Title	Artist
48	-	LET YOUR BODY GO DOWN TOWN	*Martyn Ford One (Mountain)—Chappell (Fee Punter)
49	-	TOKYO JOE	*Bryan Ferry (Polydor)—E.G. Music (B. S. Nye)
50	-	WRITTEN ON THE WIND	Daltrey (Polydor)—Rock Transport/Heath Levy (D. Courtney/T. Meehan)

LPs

This Week	Last Week	Title	Artist
1	1	ARRIVAL	Abba (Epic)
2	3	HOTEL CALIFORNIA	Eagles (Asylum)
3	2	20 GOLDEN GREATS	Shades (EMI)
4	8	A STAR IS BORN	(Soundtrack) (CBS)
5	4	STRANGLERS IV	(United Artists)
6	9	GREATEST HITS	Smokie (RAK)
7	7	ENDLESS FLIGHT	Leo Sayer (Chrysalis)
8	6	GREATEST HITS	Abba (Epic)
9	13	PETER GABRIEL	(Charisma)
10	5	PORTRAIT OF SINATRA	Frank Sinatra (Reprise)
11	10	RUMOURS	Fleetwood Mac (Pye Bros.)
12	15	EVEN IN THE QUIETEST MOMENTS	Supertramp (MCA)
13	11	ANIMALS	Pink Floyd (Harvest)
14	14	THE CLASH	(CBS)
15	31	DECEPTIVE BENDS	10C.C. (Mercury)
16	12	LIVING LEGENDS	Everly Bros. (Warwick)
17	18	SONGS IN THE KEY OF LIFE	Wonder (Motown)
18	16	THE UNFORGETTABLE GLENN MILLER	(RCA)
19	17	LOVE HITS	Hollies (Polydor)
20	26	GREATEST HITS 1971-1975	(Asylum)
21	19	LIVE	Status Quo (Vertigo)
22	24	HIT ACTION	Various Artists (Warner Bros.)
23	32	A PERIOD OF TRANSITION	Morrison (Warner Bros.)
24	22	A NEW WORLD RECORD	Elton John (J&R)
25	20	WORKS	Emerson, Lake & Palmer (Atlantic)
26	33	VISION	Don Williams (ABC)
27	34	ATLANTIC CROSSING	Rod Stewart (Warner Bros.)
28	35	MARQUEE MOON	Television (Elektra)
29	36	GREATEST HITS	Showaddywaddy (Arista)
30	21	EVERY FACE TELLS A STORY	Richard (EMI)
31	27	LOW	David Bowie (RCA)
32	37	DAVID SOUL	(Private Stock)
33	30	THE DARK SIDE OF THE MOON	Pink Floyd (Harvest)
34	38	20 GOLDEN GREATS	Glen Campbell (Capitol)
35	39	PLEASE GET MY NAME RIGHT	Twiggy (Mercury)
36	40	TUBULAR BELLS	Mike Oldfield (Virgin)
37	41	WISH YOU WERE HERE	Pink Floyd (Harvest)
38	42	WINGS OVER AMERICA	(Parlophone)
39	43	COMING OUT	Manhattan Transfer (Atlantic)
40	29	EVITA	Various Artists (MCA)
41	44	BARRY WHITE'S GREATEST HITS	Vol. 2 (20th Century)
42	45	SIN AFTER SIN	Judas Priest (Polygram)
43	46	TAKE THE HEAT OFF ME	Bonnie Tyler (Atlantic)
44	47	THE BEST OF JOHN DENVER	Vol. 2 (RCA)
45	48	SMASH HITS	Detroit Spinners (Atlantic)
46	49	GO FOR YOUR GUNS	Isley Brothers (Epic)
47	50	THE MAGIC OF DEMIS ROUSSOS	(Philips)
48	51	IZITSO	Cat Stevens (Island)
49	52	ROCK ON	Various Artists (Arista)
50	53	SILK DEGREES	Boyz n the City (CBS)
51	54	WIND & WUTHERING	Genesis (Charisma)
52	55	BOSTON	(Epic)
53	23	IN MY HAND	Bryan Ferry (Polygram)
54	56	IN FLIGHT	George Benson (Warner Bros.)
55	57	THE MOTOWN STORY	Various Artists (Motown)
56	58	DAMNED, DAMNED, DAMNED	Love At The Greek—Neil Diamond (CBS)
57	59	THE BOOK OF INVASIONS	Hank DJM
60	-	HEARTBREAKERS	Various Artists (K-Tel)

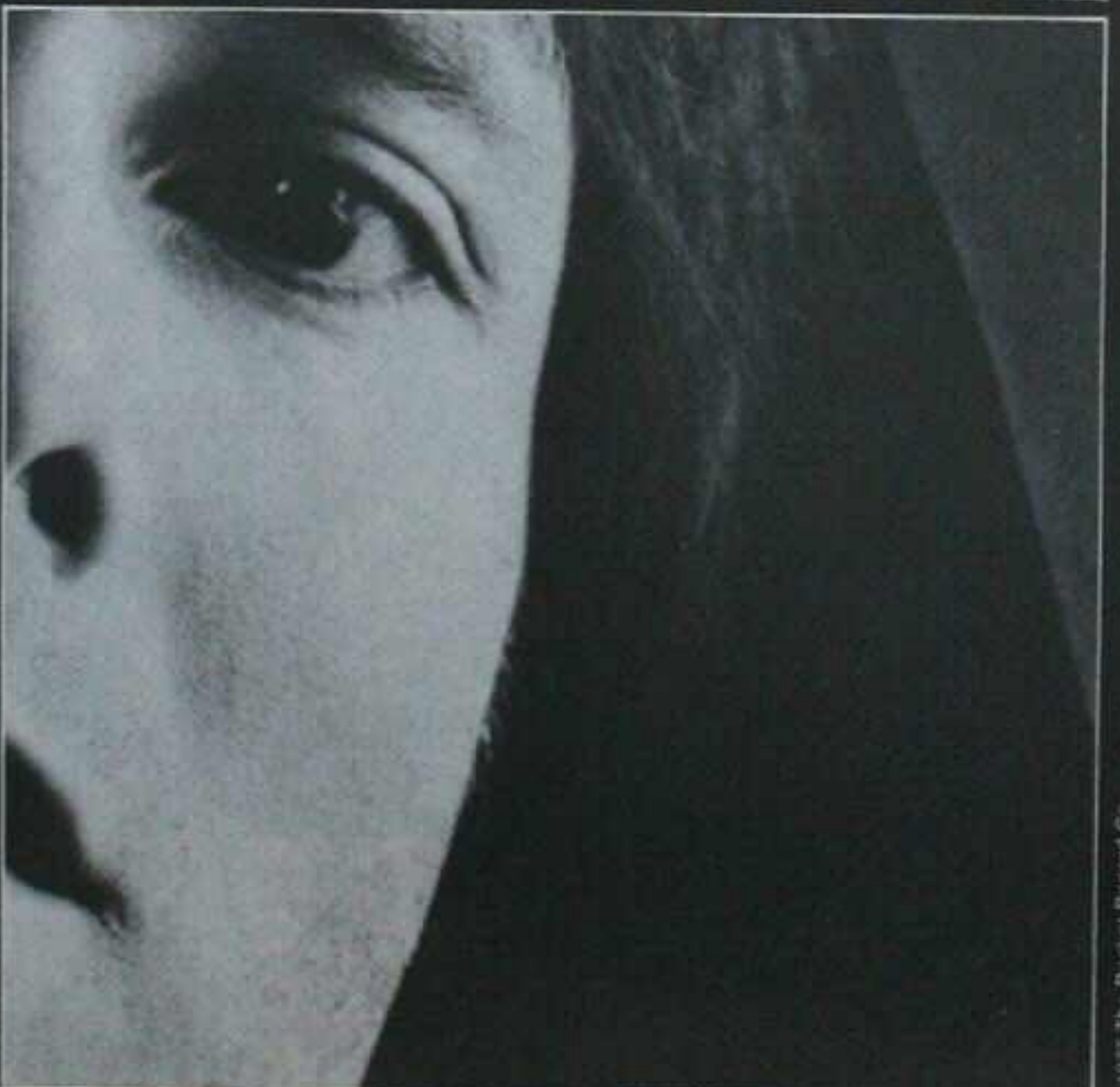
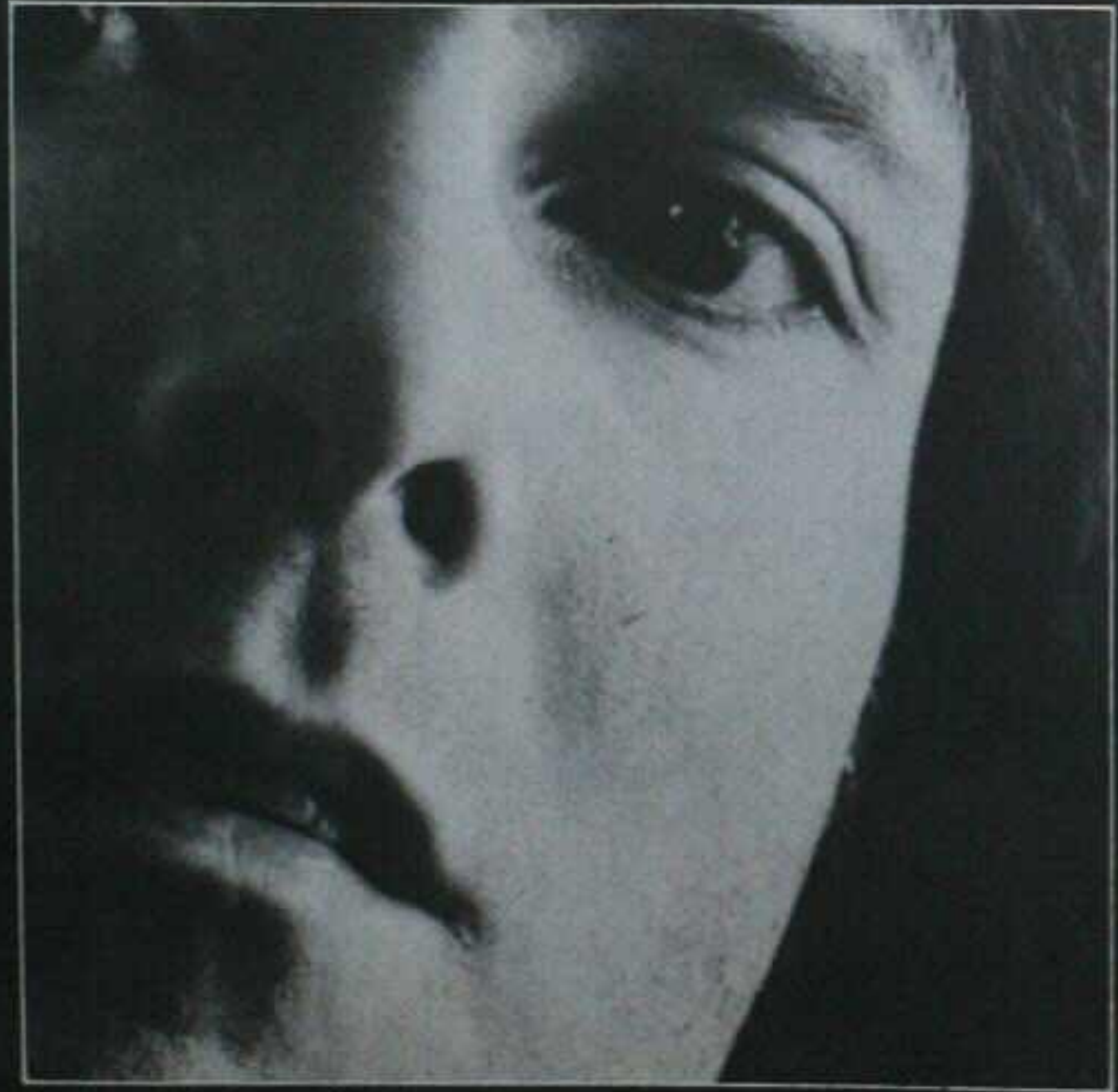
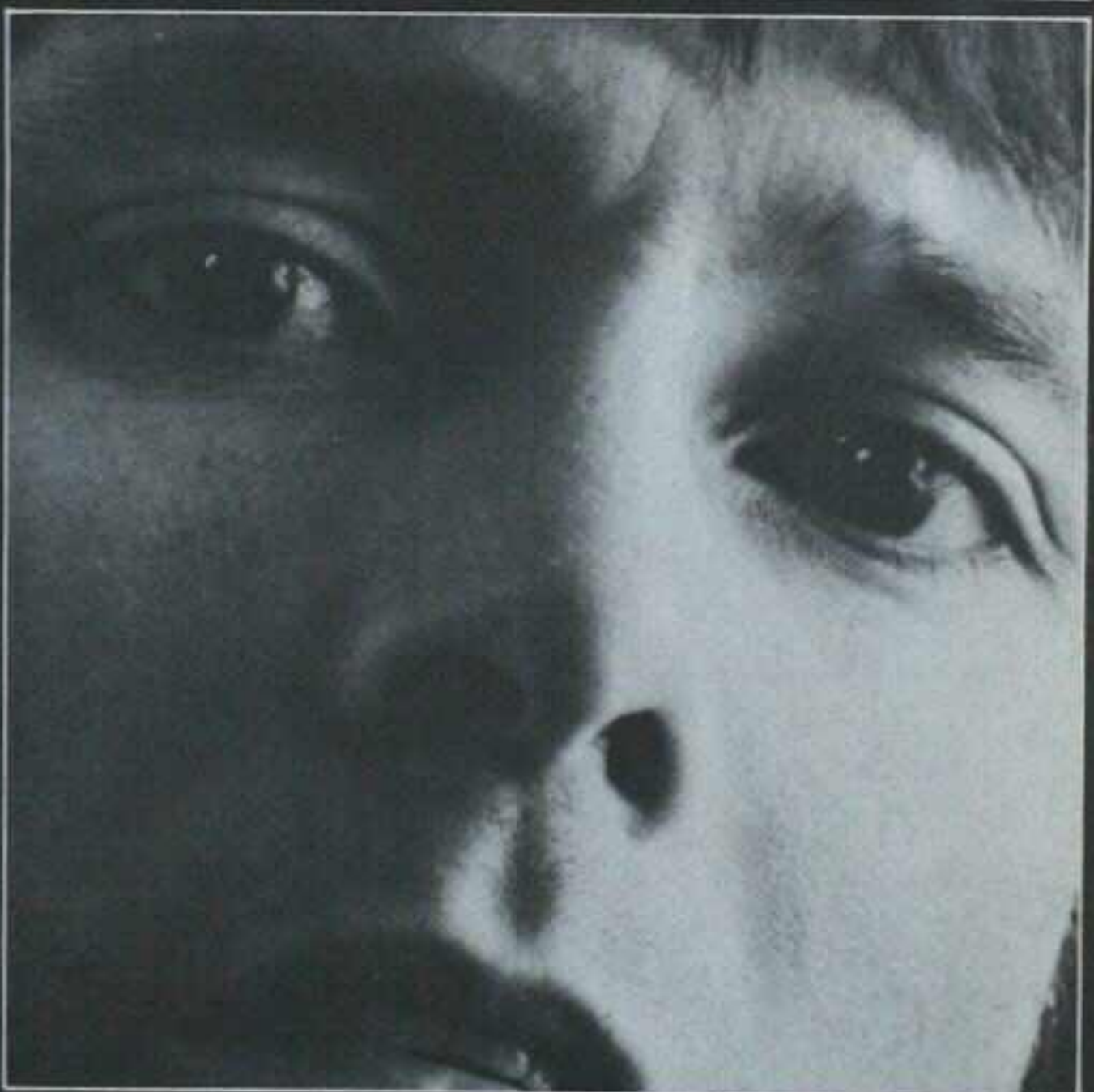
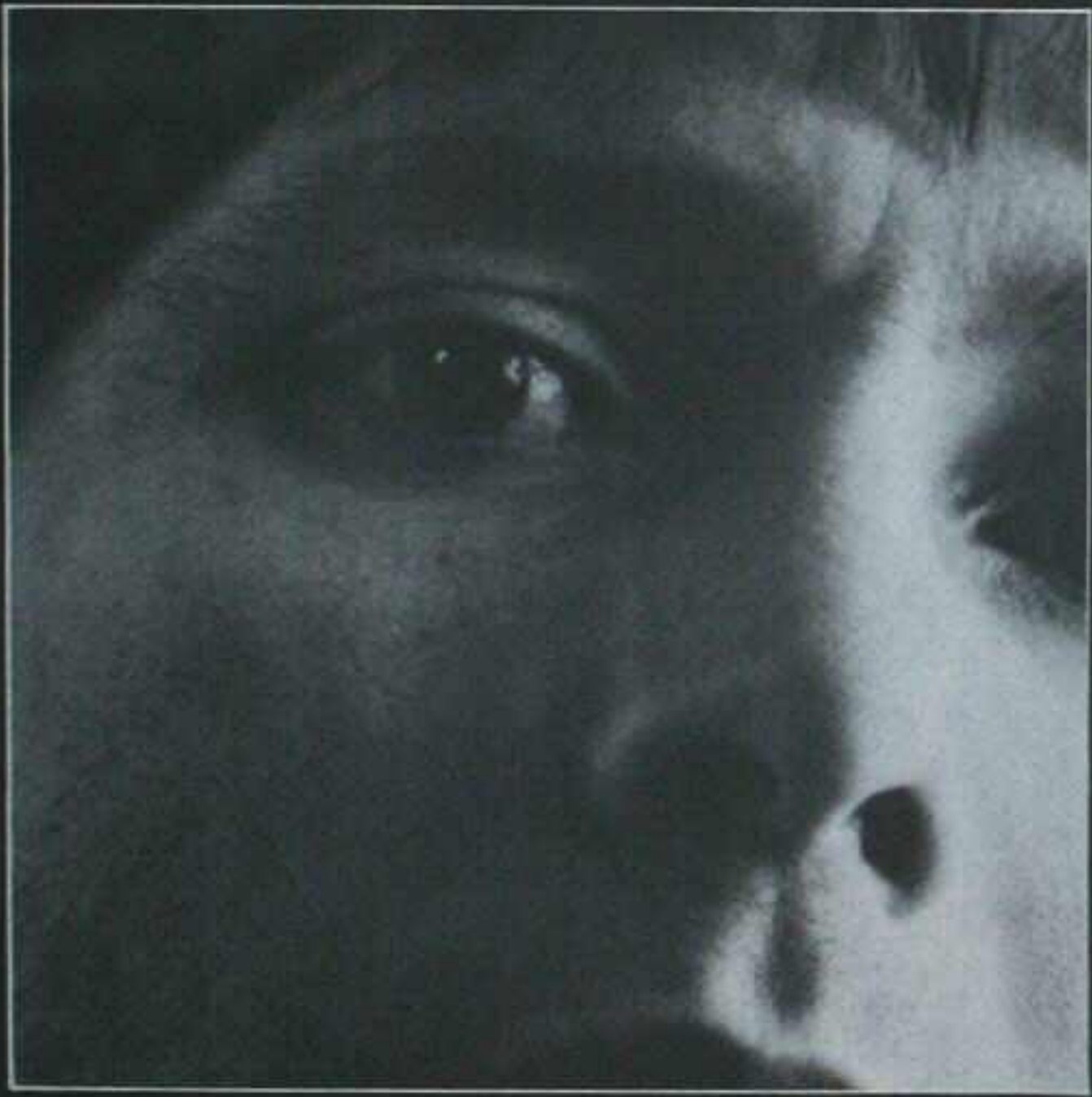
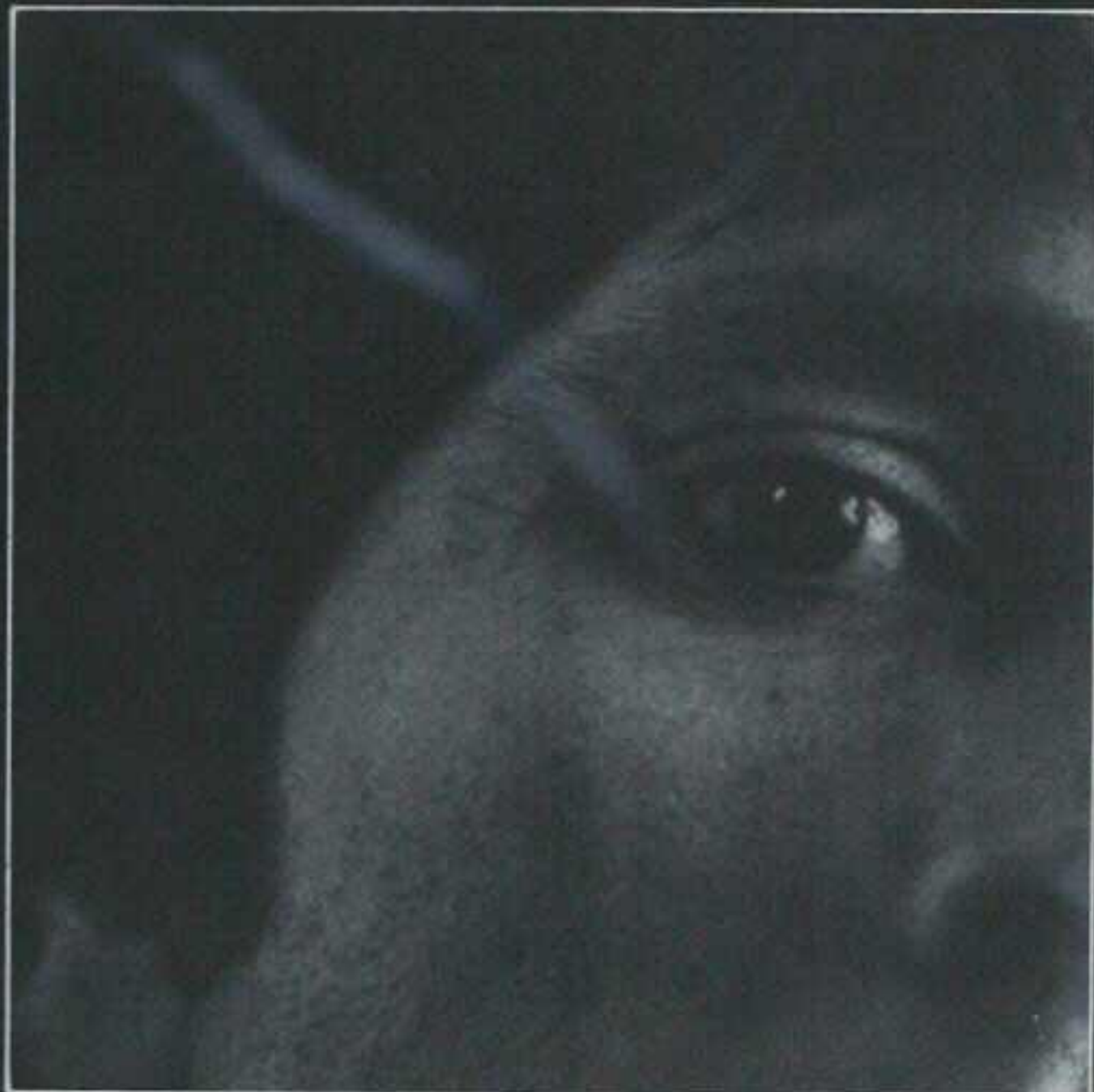
BILLBOARD IS BIG INTERNATIONALLY

MAY 21, 1977, BILLBOARD

CLIFF RICHARD EVERY FACE TELLS A STORY

Includes the single:
"DON'T TURN THE LIGHT OUT" PIG-40724

PIG-2268



Produced By Bruce Welch

THE BUCKET RECORD COMPANY

MCA RECORDS

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/21/77

Number of LPs reviewed this week **49** Last week **69**

Spotlight



Pop

PARLIAMENT—Live, Casablanca NBLP 7053. Recorded last January in Oakland and Los Angeles, this commits to record a performance of the much publicized P-Funk Earth Tour along with three new songs cut in the studio. Though sometimes excessive on a listening level, since most of the sides rely on the same hypnotic vamp style that without the visuals and live setting loses much of its effect, the album nevertheless is a lot of fun, featuring George Clinton and his mob convincingly working the audience up from a one to a 10 on the funk scale, filling the air with anticipation for the landing of the Mothership, the show's focal point, through Clinton's enticing raps and chants. Though the song order as presented on the album tends to scatter and simply chronicle the show's climactic moments rather than recreating them, the package makes the experience of Dr. Funkenstein and his Mothership even more accessible than before.

Best cuts: "Fantasy Is Reality," "P-Funk," "Give Up The Funk."

Dealers: Double LP package also contains poster and iron-on T-shirt transfer.

OUTLAWS—Hurry Sundown, Arista 4135. This Florida quintet continues to prove itself among the most musical of Southern rock picking groups. Its vocals and lyrics are straightforward but not electrifying on record. However there isn't one instrumental cliché in its repertoire and it has the fluidity to easily break into the smooth vocal harmonies and speedy licks of change-of-pace country material like "Man Of The Hour" and "Holiday." Still, the Outlaws' forte is solid, musically interesting rock and it delivers one powerful cut after another in this commercial genre. The group also makes good use of its inner versatility with a variety of writing approaches and lead singers from its ranks within the overall field of crisply satisfying rock.

Best cuts: "Hearin' My Heart Talkin'," "Cold And Lonesome," "Hurry Sundown."

Dealers: The Outlaws tour tirelessly and are an impressive live act that leaves new record-buyers behind at every show.

TUBES—Now, A&M SP4632. Without zaniness of the first album and the glossy studio slickness of the second, the Tubes' third album reflects a toned-down maturity in style and approach. Though still laced with tongue-in-cheek delivery, the group's blatant lampooning has taken a partial twist towards a subtle and sometimes even introverted stance presenting, most convincingly, serious statements as well as the comical. A constant and delicately smooth instrumental mix for the most part replaces some of the powerful, anthem-like grand productions of before, and the group's ability as a whole in getting together to create moods both musically and lyrically has become more finely tuned. The 11 selections, half of which came from outside sources, cover a broad range of topics including frustration, love, identity crisis and wasteland situations.

Best cuts: "Smoke," "Golden Boy," "I'm Just A Mess," "My Head Is My Only House Unless It Rains."

Dealers: Unusual album cover depicting the group in caricature design.



Country

TAMMY WYNETTE—Let's Get Together, Epic KE34694. What else could be said about Wynette that hasn't already been said? Jack Hurst of the Chicago Tribune probably says it best in the album's liner notes, "... she doesn't just pleasantly mouth words in tune to pretty musical accompaniments; rather, she feels—and controls, commands, creates—a song." Billy Sherrill's masterful production, coupled with a strong instrumentation, complements with sensitivity the powerful and dramatic material that Wynette delivers so brilliantly.

Best cuts: Every song is a best cut.

Dealers: Wynette's LP is beautifully packaged to match what's inside—a sure seller.

REX ALLEN, JR.—Rex, Warner Bros. BS3054. Allen's mellow, easy-listening style effectively delivers mid-tempo love ballads self-penned as well as tunes by writers including Tom Jans, Carmel Taylor, Monroe Fields, Allen Reynolds, Larry Butler and Milton Blackford. Wayne Holyfield wrote three of the best cuts on the LP including Allen's current single, "I'm Getting Good At Missing You (Solitaire)," his last top 10 single, "Two Less Lonely People," and "It's Best I Hit The Road." Enhancing string arrangements for five Larry Butler produced tunes are provided by Bill Justis with Bergen White handling arrangements on the seven Norro Wilson produced tunes.

Best cuts: "I'm Getting Good At Missing You (Solitaire)," "Don't Say Goodbye," "It's Best I Hit The Road," "Two Less Lonely People."

Dealers: Allen tours constantly.

MERLE HAGGARD—Ramblin' Fever, MCA MCA2267. Haggard's first MCA album comes right on the heels of his first MCA single, "If We're Not Back In Love By Monday," included in this LP. The album exhibits a strong energy that could well be a result of Haggard's new association with the label, his first exclusive use of Nashville studio musicians, and a change to producer Hank Cochran, who produced all cuts except the current single and "I Think It's Gone Forever." Instrumentation is simple, strong and effective surrounding

BEATLES AT THE HOLLYWOOD BOWL, Capitol SMAS11638. It's frightening to consider how fast time flies—for here in 1977 we have a permanent record of the early, raw, unsophisticated Beatles of 1964-65. The 13 cuts captured on 3-track equipment at two Bowl concerts, have been spruced up electronically by producer George Martin and engineer Geoff Emerick, to give the vocals and instruments more presence. They need it; the overpowering screams of 17,000 young fans produces its own background machinegun, jackhammer vibrato effect. The love admonishments of the audience play a key role in recreating the two evenings as the first mop tops play some of their "new" works: "Twist And Shout," "Ticket To Ride," "Can't Buy Me Love," "Roll Over Beethoven," "A Hard Day's Night," "All My Loving," "Help."

Best cuts: With most cuts previous chart climbers, you select your own favorites.

Dealers: The LP's high initial position on the Billboard LP chart indicates that nostalgia fans are enthused over this single pocket set, so show it off plenty for those who aren't aware that it's become available.

STEVE MILLER BAND—Book of Dreams, Capitol SO11630. Miller is in impeccable and irresistible form as a maker of commercial rock hits in the follow-up album to the platinum "Fly Like An Eagle" with its three smash singles. Again the cheerful singer and flashy guitarist produces his own immaculate package of varied hard-driving and lushly balladic songs by himself and other top writers. The first single, "Jet Airliner," has all the catchy bustle of his No. 1 "Rockin' Me." Miller is a virtuoso of pleasure-giving accessible rock. He also experiments here with fascinating synthesizer effects and interludes. There are sad songs and humorous songs that reflect the best of every genre he has worked in.

Best cuts: "Jet Airliner," "Winter Time," "My Own Space," "The Stake."

Dealers: Order as many as you can get.



BEE GEES—Here At Last... Live, RSO RS23901. An extremely satisfying two-disk live set taped in the L.A. Forum at the climax of the Gibb brothers highly successful arena tour based on the 1976 "comeback" success of the smash singles "You Should Be Dancing," "Jive Talkin'," and "Nights On Broadway." With only a few extra rhythm players and a crunching horn sextet backing the basic Bee Gees sextet, a great energy level is achieved in excitingly structured extended instrumental versions of many of the most familiar Bee Gee tunes. Old hits and the new standards are intelligently programmed among lesser-known but practically-as-strong material from the group's lengthy and impressive career. One whole side is a lush, sweeping medley of much of the earlier generation of Bee Gee hits, making excellent use of string synthesizers to lend fullness. This entire album is a credit to the state of the art of live concert recording.

Best cuts: "You Should Be Dancing," "Boogie Child," "Jive Talkin'."

Dealers: Jacket and sleeves are lavishly illustrated with action photographs.



HEART—Little Queen, Portrait JR34709 (CBS). Following its phenomenal debut album and single success on the small Mushroom label, Heart's switch to the small-roster CBS Portrait label finds the Northwestern sextet irrefutably proving that sisters Ann and Nancy Wilson can sing, write and play rock with all the hard drive and mystically lush overtones Fleetwood Mac is renowned for. Heart's music has complex textures and turbulent energy. The Wilson ladies are complete rockers without putting on any fake pseudo-macho bounciness. The Mike Flicker production brings lavish colors to the string-picking and synthesizer virtuosity of this brilliant group.

Best cuts: "Barracuda," "Little Queen," "Dream Of The Archer."

Dealers: With its legal label status clarified, Heart will be touring all summer.



Haggard's soulful vocal expression that he beautifully plays in his self-penned uptempo cut "Ramblin' Fever," the soft sad ballad "When My Blue Moon Turns To Gold Again," the clever bluesy tune "Love Somebody To Death," "Back In Love By Monday," "My Love For You."

Best cuts: "Ramblin' Fever," "When My Blue Moon Turns To Gold Again," "Love Somebody To Death," "Back In Love By Monday," "My Love For You."

Dealers: An excellent album that will set a high future MCA/Haggard releases.

JOE STAMPLEY—Saturday Nite Dance, Epic KE34692. Stampley's latest is powerfully sung and contains a collection of songs ranging from the lively title cut to the clever lyrics and a catchy uptempo beat, to the sad ballad, "Baby, I Love You So." Stampley's successful ability to feel at ease with any choice of material, from country to country-rock. Johnny Gimble's fiddle, Emmon's steel, along with vocal accompaniment Sound 70 Singers sweeten Stampley's notable work.

Best cuts: "Saturday Nite Dance," "Backside," "Afraid To Be A Woman," "Baby, I Love You So."

Dealers: Stampley's track record has proven he can sell.

GEORGE JONES—All-Time Greatest Hits—Volume 1, KE34692. This particular LP takes a step back in Jones' career to his first 14 years of recordings from 1956 to 1969 and spotlights a collection of 10 classics that were recorded, including "White Lightning," "Tender Years," "Think I Still Care" and "Walk Through This World With Me." All of which were No. 1 singles. Jones' soulful and mesmerizing vocal style is consistent throughout the album, offering hard-driving country material that has spawned dozens of imitations. Production by Billy Sherrill gives the feel assisted by sharp and clear instrumental backing.

Best cuts: "The Race Is On," "She Thinks I Still Care," "Walk Through This World With Me," "Why Baby Why." "Tender Years."

Dealers: Expect a major push behind this volume of hits.

MARGO SMITH—Happiness, Warner Bros. BS3049. Her versatility and talent as a songwriter and vocalist are piled and exposed in a strong production effort by producer and co-writer Norro Wilson. Possessing a vocal quality capable of communicating an emotion with equal force, whether it be tough or soft, is an ability that Smith has with her infamous yodeling technique spotlighted in "Sick Blues." Uptempo and softer material included with string arrangements by Bergen White and piano by Hargus "Frog" Robbins along with clean instrumentation from the lead and rhythm guitar, steel, dobro and mandolin.

Best cuts: "Take My Breath Away," "Love's So Close Again," "My Weakness."

Dealers: With two proven singles hits, Smith has many more fans.



Disco

LOVE CHILD'S AFRO-CUBAN BLUES BAND—Salsa Midsong International BKL12292 (RCA). Though usually said to be salsa-influenced, this LP more accurately captures some of the authentic, rag-edged feel of the genre. While still homogenized for mass consumption, the rhythm patterns seem slightly closer to their African roots, the melodies more strikingly Spanish, the horn work free-spirited and spontaneous. Lyrics, carried by the hard female disco chorus, are often corny. But the musicianship is superior, with guest spots by Fania trumpet player Luis Ortiz and Eddie Palmieri's saxophone. Horns and flutes are favored here above the string orchestrations.

Best cuts: "SpanDisco," "The Speakup Mambo."

Dealers: Should catch on quick in New York City.

First Time Around

MAC McANALLY, Ariola America ST50019. McAnally, a red-bearded acoustic guitar sessionman at Shoals who is all of 18 years old and writes storytelling with the wisdom of an ancient Southern bluesman, has a bizarre sense of humor of a Randy Newman. His husky Daniels baritone sounds a bit too countryish at first, completely captivating by the start of the third cut. The and clever narrative concepts are Mac's best points. Smooth melodies and the crackling-sharp production by Ivey & Woodford provide the haunting words with a mellow setting. McAnally is a hugely promising talent, a local variant of Southern storytellers and balladeers. Subjects include bad girls, dying boys and strong repression.

Best cuts: "Bad Boy," "Alive," "Samuel Arislin," "Up And Left."

Dealers: Can be safely recommended to college audiences.

(Continued on page 69)

Bette Midler, "Live At Last."



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Records and Tapes



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PETER FRAMPTON "I'm In You" THE NEW SINGLE.



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FROM THE SOON-TO-BE-RELEASED NEW ALBUM, "I'M IN YOU"
PRODUCED BY PETER FRAMPTON
DIRECTION: DEE ANTHONY/BANDANA ENTERPRISES, LTD.



AM 1941

On A&M Records and Tapes

TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	110	13	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98	
107	82	30	DENIECE WILLIAMS This Is Niecy Columbia PC 34242	6.98		7.98		7.98	
108	108	8	SPINNERS Yesterday, Today & Tomorrow Atlantic SD 19100	7.98		7.97		7.97	
★	NEW ENTRY		LINDA RONSTADT A Retrospective Capitol SB88 11629	7.98	8.98			8.98	
110	105	40	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 11504	6.98		7.95		7.95	
111	104	36	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD 952	6.98		7.95		7.95	
★	123	3	JOE TEX Bumps And Bruises Epic PE 34666	6.98		7.98		7.98	
113	93	10	NILS LOFGREN I Came To Dance A&M SP 4629	6.98		7.98		7.98	
114	115	6	AMAZING RHYTHM ACES Toucan Do It Too ABC AB 1005	6.98		7.95		7.95	
115	117	5	SIDE EFFECT What You Need Fantasy F 9513	6.98		7.95		7.95	
116	118	5	PLEASURE Joyous Fantasy F 9526	6.98		7.95		7.95	
117	119	18	EMMYLOU HARRIS Luxury Liner Warner Bros. BS 2998	6.98		7.97		7.97	
118	74	18	ABBA Arrival Atlantic SD 18207	6.98		7.97		7.97	
119	109	10	JOHNNIE TAYLOR Rated Extraordinaire Columbia PC 34401	6.98	7.98	7.98	7.98	7.98	
★	NEW ENTRY		WILLIE NELSON Before His Time RCA APL 1 2218	6.98		7.95		7.95	
121	127	5	JOHN LODGE Natural Avenue London PS 583	6.98		7.98		7.98	
★	144	5	LES DUDEK Say No More Columbia PC 34297	6.98		7.98		7.98	
123	121	85	KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98	
124	124	36	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
125	63	8	WILLIAM BELL Coming Back For More Mercury SRM 1 1146 (Phonogram)	6.98		7.95		7.95	
126	130	11	THE KENNY RANKIN ALBUM Little David LD 1013 (Atlantic)	6.98		7.97		7.97	
127	52	13	KINKS Sleepwalker Arista AL 4106	6.98		7.98		7.98	
128	128	18	SANTANA Festival Columbia PC 34423	6.98	7.98	7.98	7.98	7.98	
129	131	27	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	8.95
130	129	8	JESSE COLIN YOUNG Love On The Wing Warner Bros. BS 3033	6.98		7.97		7.97	
131	65	17	DAVID BOWIE Low RCA CPL 1-2030	7.98		7.95		7.95	
★	161	12	KISS The Originals Casablanca NBLP 7032						
133	133	9	THE BAND Islands Capitol SD 11602	7.98		7.98		7.98	
134	114	59	HEART Dreamboat Annie Mushroom MRS 5085	6.98		7.98		7.98	
135	138	12	SEA LEVEL Capricorn CP 0178 (Warner Bros.)	6.98		7.97		7.97	

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
136	136	43	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98	
137	137	13	NEIL DIAMOND Love At The Greek Columbia KC2 34404	11.98		11.98		11.98	
138	100	45	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97	8.95
139	101	18	Z Z TOP Tejas London PS 680	6.98		7.98		7.98	
140	141	2	WALTER EGAN Fundamental Roll Columbia PC 34679	6.98		7.98		7.98	
141	142	4	WALTER JACKSON I Want To Come Back As A Song Chi Sound CH LA733-G (United Artists)	6.98		7.98		7.98	
142	103	131	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	
★	156	18	BOZ SCAGGS Slow Dancer Columbia PC 32760	6.98		7.98		7.98	
144	122	34	BEE GEES Children Of The World RSO RS-1-3021 (Polygram)	6.98		7.95		7.95	
★	155	3	ROUGH DIAMOND Island ILPS 5490	6.98		7.98		7.98	
146	112	8	WILD CHERRY Electrified Funk Epic PE 34462	6.98	7.98	7.98	7.98	7.98	
147	147	30	DRAMATICS Joy Ride ABC ABCD 955	6.98		7.95		7.95	
★	159	3	BRECKER BROTHERS Don't Stop The Music Arista AL 4127	6.98		7.98		7.98	
149	86	155	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
★	NEW ENTRY		STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98		7.98		7.98	
151	111	14	QUINCY JONES Roots A&M SP 4626	6.98		7.98		7.98	
152	160	4	MARIE OSMOND This Is The Way That I Feel Nash PD-1-6099 (Polygram)	6.98		7.98		7.98	
153	140	25	THE JACKSONS Epic PE 34229	6.98		7.98		7.98	
★	164	2	FLAME Queen Of The Neighborhood RCA APL 1 2160	6.98		7.95		7.95	
155	157	18	BILLY PAUL Let 'Em In Philadelphia International PZ 34389 (Epic)	6.98		7.97		7.97	
156	158	3	JACK BRUCE BAND How's Tricks RSO RS-1-3021 (Polygram)	6.98		7.98		7.98	
157	143	9	CHILLWACK Dreams, Dreams, Dreams Mushroom MRS 5006	6.98		7.98		7.98	
158	145	19	MARY MACGREGOR Tom Between Two Lovers Arista America ST 50015 (Capitol)	6.98		7.98		7.98	
159	126	5	BRYAN FERRY In Your Mind Atlantic SD 18216	6.98		7.97		7.97	
160	134	10	MINNIE RIPERTON Stay In Love Epic PE 34191	6.98		7.98		7.98	
★	171	4	PHYLLIS HYMAN Buddah BQ5 5681 (BGR)	6.98		7.95		7.95	
★	182	2	POCO Indian Summer ABC AB 989	6.98		7.95		7.95	
163	152	56	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SB88 11523	7.98	8.98	8.98		8.98	
★	174	2	DETECTIVE Swan Song SS 8417 (Atlantic)	6.98		7.97		7.97	
165	169	26	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98		7.98		7.98	
★	177	3	ANDREW GOLD What's Wrong With This Picture? Aylum TE-1086	6.98		7.97		7.97	
167	132	16	RENAISSANCE Novella See SA 7526 (ABC)	6.98		7.95		7.95	
168	172	18	AVERAGE WHITE BAND Person To Person Atlantic SD 2-1002	5.98	18.97	18.97		18.97	

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
★	180	2	SWEET Oh The Record Capitol STAO 11636	6.98		7.98		7.98	
170	150	19	QUEEN A Day At The Races Elektra EK 101	7.98		7.97		7.97	
171	135	14	SMOKEY ROBINSON Deep In My Soul Tamla T 35051 (Motown)	6.98		7.98		7.98	
★	184	2	KIKI DEE Rocket PG 2257 (MCA)	6.98		7.98		7.98	
173	179	4	THE GREATEST OF THE GUESS WHO RCA APL 1 2253	6.98		7.95		7.95	
★	185	2	FOUR SEASONS Helicon Warner/Curb BS 3016	6.98		7.97		7.97	
175	178	11	A CHORUS LINE/ ORIGINAL CAST Columbia PS 32581	7.98	7.98	7.98	7.98	7.98	
★	186	2	TROPEA Short Trip To Space Merle 2204 (TK)	6.98		7.98		7.98	
★	187	2	T-CONNECTION Magic Dash 30004 (TK)	6.98		7.98		7.98	
178	125	12	TOM JONES Say You'll Stay Until Tomorrow Epic PE 34468	6.98		7.98		7.98	
★	NEW ENTRY		KINGFISH Live 'N' Kickin' Int./United Artists IT LA732-G	6.98		7.98		7.98	
★	NEW ENTRY		HELEN REDDY Bar Candy Capitol SD 11640	7.98		7.98		7.98	
181	146	11	JERRY BUTLER Suite For A Single Girl Merle 87-87851	6.98		7.98		7.98	
★	NEW ENTRY		GEORGE CARLIN On The Road Little David LD 1075 (Atlantic)	7.98		7.98		7.98	
183	153	12	THE BABYS Chrysalis CHR 1129	6.98		7.98		7.98	
184	156	6	WALK ON THE WILD SIDE— THE BEST OF LOU REED RCA APL 1 2001	6.98		7.95		7.95	
185	189	2	BOBBY BLAND Reflections In Blue ABC AB 1018	6.98		7.95		7.95	
186	162	7	FACTS OF LIFE Sometimes Kayvette 802 (TK)	6.98		7.98		7.98	
187	165	12	ANGEL On Earth As It Is In Heaven Casablanca NBLP 7043	7.98		7.98		7.98	
★	NEW ENTRY		THE BEST OF FREDDY FENDER ABC/Dot DO 2079	7.98		7.95		7.95	
189	175	9	GARLAND JEFFREYS Ghost Writer A&M SP 4629	6.98		7.98		7.98	
★	NEW ENTRY		BRAND X Moroccan Roll Passport PP 98022 (ABC)	6.98		7.95		7.95	
191	176	17	UNDISPUTED TRUTH Method To The Madness Whitfield WH 2967 (Warner Bros.)	6.98		7.97		7.97	
192	194	2	GEORGE DUKE From Me To You Epic PE 34468	6.98		7.98		7.98	
193	197	112	BEACH BOYS Endless Summer Capitol SB88 11307	7.98		8.98		8.98	
194	183	5	CARRIE LUCAS Simply Carrie Soul Train BVL 1 2220 (RCA)	6.98		7.95		7.95	
195	148	7	ERIC GALE Ginseng Woman Columbia PC 34421	6.98		7.98		7.98	
196	196	35	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	6.98		7.97		7.97	
197	198	52	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98	7.98	
198	192	102	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552	6.98	6.98	7.98	7.98	7.98	
199	181	4	FRED WESLEY & THE HORN HORNS A Blow For Me, A Toot For You Atlantic SD 18214	6.98		7.97		7.97	
200	200	9	STALLION Casablanca NBLP 7040	6.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

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Top Single Picks

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BARBRA STREISAND—My Heart Belongs To Me (3:20); producer: Gary Klein; writer: Alan Gordon; publishers: Kippelman-Bandier/Music of Emanuel, BMI, Columbia 310555. A brand-new single from an upcoming Barbra album, this is a lush hypnotic orchestral ballad much akin in haunting effectiveness to her previous No. 1 single "Evergreen" from the "Star Is Born" score. Her vast vocal range and varied tonal qualities are brought into play to dramatize the crescendo treatment of this rueful admission of love lost.

PETER FRAMPTON—I'm In You (3:57); producer: Peter Frampton; writer: Peter Frampton; publishers: Almo/Fram-Dee, ASCAP, A&M 1941. A lavish orchestration featuring strings, synthesizers, romantic piano and sleek Frampton guitar break envelopes the artist's soft sensitive vocal in a grandly contemporary rock ballad with a direct but touching lyric. The first product from Frampton since his multiple-platinum live album.

BURTON CUMMINGS—Never Had A Lady Before (3:12); producer: Richard Perry; writer: B. Cummings; publisher: Shilleagh, BMI, Portrait 670003 (CBS). This fast crackling rocker has Cummings singing with all-out intensity about a first love with a lady after scores of girls and women. Slashing guitar and keyboard runs step up the voltage of the production.

JACKSON BROWNE—The Pretender (4:47); producer: Jon Landau; writer: Jackson Browne; publisher: Swallow Turn, ASCAP/WB, ASCAP, Asylum E45399A. A richly complex lyric and sweeping melodic structure Browne's artistic songwriting at its finest. This is the title cut from his current platinum album. A wide scope orchestration steadily builds intensity behind Browne's heartfelt vocal about everyday survival pre-tenes.

recommended

SWEET—Fever Of Love (3:20); producer: Sweet; writers: Scott, Priest, Connolly, Tucker; publishers: Sweet/WB, ASCAP, Capitol P4429

LINDA RONSTADT—Lose Again (3:34); producer: Peter Asher; writer: Karla Bonoff; publisher: Seagrape, BMI, Asylum E45402 (Elektra/Asylum Nonesuch).

NEIL SEDAKA—Amarillo (3:07); producer: George Martin; writers: N. Sedaka, H. Greenfield; publisher: Neil Sedaka, BMI, Elektra E45406.

KINKS—Juke Box Music (3:42); producer: R.D. Davies; writer: R.D. Davies; publisher: Davray, Arista AS0247.

GEORGE BENSON—Gonna Love You More (3:03); producer: Tommy LiPuma; writer: Morris Albert; publishers: Sunbury/Fernata International Melodies, ASCAP, Warner Bros. WBS 8377.

ELLIOTT MURPHY—Drive All Night (3:28); producer: Robin Geoffrey Cable; writer: E. Murphy; publishers: Tender Night/Seidak, ASCAP, Columbia 31047.

BARBARA DICKSON—Another Suitcase In Another Hall (3:00); producers: Andrew Lloyd Webber, Tim Rice; writers: Andrew Lloyd Webber, Tim Rice; publisher: Leeds, ASCAP, MCA, MCA 40695.

LOUISE WHITNEY—Let Me Be Your Woman (3:15); producer: Jerry Styner; writer: E. Fournier; publishers: Musicways/Miraleste, BMI, United Artists UAXW987Y.

GAP BAND—Little Bit Of Love (2:58); producer: John Ryan; writers: P. Kosoff, S. Kirke, P. Rogers, A. Fraser; publisher: Ackee, ASCAP, Tatoo TB10990 (RCA).

RENEE GEYER—Heading In The Right Direction (2:58); producer: Frank Wilson; writers: M. Punch, G. Paige; publisher: Canberra, BMI, Polydor P14390.

BLUE ASH—Look At You Now (3:28); producer: Steven A. Friedman; writers: F. Secich, W. Bartolin; publisher: Nantif, BMI, Playboy ZS85804 (CBS).

FRANKIE MILLER—The Doodle Song (2:47); producer: Chris Thomas; writer: F. Miller; publisher: Chrysalis, ASCAP, Chrysalis CHS2145.

RABBITT—Hard Ride (3:24); producers: Patric van Blerk, Trevor Rabin, Julian Laxton; writer: Trevor Rabin; publisher: No Exit, BMI, Capricorn CPS0275 (Warner Bros.).

WINTERS BROTHERS BAND—Smokey Mountain Log Cabin Jones (3:35); producers: Joel Digregorio, Sam Whiteside; writers: Dennis and Donnie Winters; publisher: Clovercroft, BMI, Atco 7082.



LOU RAWLS—See You When I Get There (3:15); producers: Kenneth Gamble, Leon Huff; writers: Gamble, Huff; publisher: Mighty Three, BMI, Philadelphia International ZS83623 (CBS). Rawls opens with a short monologue leading to his usual clear vocal. A mellow string section blends well with the heavy rhythmic bottom carried throughout this balladic to midtempo tune. The singer takes highs and lows easily and climaxes on an extreme high. Lyrics deal with a workman's plan to forget the day's hassles in the arms of his wife.

BEN E. KING AND AWB—Get It Up (3:44); producers: Arif Mardin, Jerry Greenberg; writer: Ned Doheny; publishers: W.B./Longdog, ASCAP, Atlantic 3402. This combination has resulted in exciting clean lead vocals by King backed by a tightly knit, instrumentally energetic AWB. The tune is mid-tempo while maintaining a swinging beat bordering on soft disco. There are no drastic changes in tempo and guitars are outstanding. Instrumental inserts are well done and perfectly timed.

recommended

FREDA PAYNE—Bring Back The Joy (3:48); producer: Tony Camillo; writers: F. Payne, G. Abbott; publisher: Char-Joel, BMI, Capitol P4431.

OTIS CLAY—All Because Of Your Love (3:33); producer: Brad Shapiro; writers: G. Jackson, R. Moore; publisher: Muscle Shoals Sound, BMI, Dayvette DAYS130A (T.K.).

DONNA SUMMER—Can't We Just Sit Down (And Talk It Over) (3:42); producers: Giorgio Moroder, Pete Bellotte; writer: Tony McCauley; publishers: McCauley/Almo, ASCAP, Casablanca NB884.

BAR-KAYS—Spellbound (3:30); producer: Allen Jones; writers: J. Banks, H. Thigpen; publishers: Barkay/Sweika, BMI, Mercury 73915.

CANDI STATON—Nights On Broadway (3:30); producer: Bob Monaco; writers: Barry Gibb, Robin Gibb, Maurice Gibb; publishers: Casserole/Uni-Chappell/Stamm, BMI, Warner Bros. WBS8387.

PLEASURE—Joyous (3:30); producer: Wayne Henderson; writers: Hepburn, Pleasure; publishers: Funky P.O./At Home, ASCAP, Fantasy F793AS.

BLACKBYRDS—Party Land (3:30); producer: Donald Byrd; writers: Byrd, Saunders; publishers: DeByrd/Blackbyrd, BMI, Fantasy F794.

CRUSADERS—Feel It (3:05); producer: Stewart Levine; writers: Stix Hooper, Wilton Felder, Larry Carlton, Robert Popwell, Lamont Dozier; publisher: Four Knights, BMI, Blue Thumb BT272 (ABC).



RONNIE MILSAP—It Was Almost Like A Song (3:35); producers: Tom Collins and Ronnie Milsap; writers: Archie Jordan-Hal David; publishers: Chess Music, Inc./Casa David, ASCAP, RCA JH10976. Milsap veers away from his pure country stance with a love ballad that touches all the broken-hearted. Powerful, clear and far-reaching Milsap vocals emphasize the emotions of the lyrics as the song builds to an ascending climax. This recording could bring the RCA artist to the attention of the pop programmers.

MARVEL FELTS—I Don't Hurt Anymore (2:24); producer: Johnny Morris; writers: J. Rollins/D. Robertson; publisher: Anne-Rachel Music Corp., ASCAP, ABC/Dot D017700. Felts continues with his rock'n'roll style which previously has proven successful for him. His vocal combines an emotional quality with a '50s type delivery that Felts handles with ease. Production is supported with a heavy bass beat, sprightly piano touches and harmonizing vocals.

MEL McDANIEL—Gentle To Your Senses (2:35); producer: Johnny MacRae; writer: Larry E. Williams; publisher: Loaves & Fishes Music Co., Inc., BMI, Capitol P4430. Quality production coupled with strong guitar, drum and steel instrumentation provides McDaniels with one of his best single efforts to date. His well-controlled voice has an appealing range.

EMMYLOU HARRIS—Making Believe (3:09); producer: Brian Ahern; writer: Jimmy Work; publisher: Acuff-Rose Pub. Inc., BMI, Warner Brothers WBS8388. A simple arrangement that keeps the emphasis on Harris' convincing country voice that has also carried her to the attention of the pop audience. A sad love song that producer Ahern accentuates with guitar, dobro, steel and fiddle.

recommended

CHARLIE RICH—Rollin' With The Flow (2:47); producer: Billy Sherrill; writer: J. Hayes; publisher: Algee, BMI, Epic 850392.

JEANNIE SEELY—We're Still Hangin' In There Ain't We Jessi (2:54); producer: Chuck Glaser; writer: J. Seely; publisher: Great Legend, BMI, Columbia 310550.

JOHNNY TILLOTSON—Toy Hearts (2:59); producer: Jerry Crutchfield; writer: R. Mainegra; publisher: Unart, BMI, United Artists UAXW986Y.

DEL REEVES—Ladies Night (2:38); producer: Bob Montgomery; writers: R. Bowling/S. Tuttle; publisher: Brougham Hall, BMI/Paul Richey, ASCAP, United Artists UAXW989Y.

DOTTSY—(After Sweet Memories) Play Born To Lose Again (3:20); producer: Roy Dea; writer: Kent Robbins; publisher: Pi Gem, BMI, RCA JH10982.

DON KING—She's The Girl Of My Dreams (2:20); producer: Bill Walker; writers: Don King/Jeff Walker; publisher: Wajex, ASCAP, Can Brio 120.

PUSSYCAT—Mississippi (3:22); producer: Eddy Hilberts; writer: W. Theunissen; publisher: Veronica, BMI, EMI P4421.

WAYNE CARSON—Bugle Ann (3:30); producer: David Malloy; writers: G. Allen/S. Thompson; publisher: Rose Bridge, BMI, Elektra E45407.

SHARON McDOWELL—The Lovin' Side Of You (3:04); producer: Jim Shaw; writers: James B. Shaw/Robert J. Jones; publishers: Blue Book/Gold Book, BMI, Central Country IRDA2069.

L.E. WHITE & LOLA JEAN DILLON—Home, Sweet Home (2:56); producer: Tree Productions; writer: L.E. White/L.J. Dillon; publishers: Twitty Bird/Coal Miners, BMI, Epic 850389.

MARY LOU TURNER—The Man Still Turns Me On (2:33); producer: Snuffy Miller-David Byrd; writers: Bill Anderson-David Byrd; publisher: Stallion, BMI, MCA MCA40727.

SUSAN HANEY—Satisfied Woman (2:46); producer: Don Johnson; writer: Don Gibson; publisher: Acuff-Rose, BMI, MH Associates MH477011.

Billboard's Recommended LPs

Continued from page 68

BALCONES FAULT—It's All Balcones Fault, Cream CR1004. An Austin nine-piece band that moved to San Francisco and financed its own first recording sessions with topflight producers Tom Flye and Robert Margoulett, these madcap Texans play horn funk with great gusto and verve. The Fault has a pack of enjoyable vocalists and writers in its ranks. Its off-hand and good humored approach to solid rocking makes it a natural recruit for the Bay Area live show exposure route. Band members include college professors and businessmen, so it's not surprising that they have made canny business moves as well as having unusual musical imagination. The group includes offbeat choices like the standard "42nd Street" and Randy Newman's "Leave Your Hat On" in the album but its forte is driving, bouncy, big-sound, funk rock.

Best cuts: "I Got Fooled," "Cold Cold Winter," "You Can Do It."

Dealers: A natural for lively in-store play.

pop

STARLAND VOCAL BAND—Rear View Mirror, Windsong BHL12239 (RCA). This facile foursome weaves a musical tapestry very MORish in texture but this is no followup to the group's hit, "Afternoon Delight." Two gals, two guys write, sing and play as if they grew up listening to Jim Webb, Burt Bacharach and not much else. **Best cuts:** "Liberated Woman," "Light Of My Life," "Don't Say Forever."

MORRIS ALBERT—Love And Life, RCA APL12070. Nothing on here compares to this singer/songwriter's last hit, "Feelings," but MOR programmers will still appreciate his warm approach. Albert is a sort of continental Johnny Mathis, a heart string tugger with heavy pull among ladies. **Best cuts:** "Conversation," "So Good To Me."

EDNA WRIGHT—Oops! Here I Go Again, RCA APL1912. This is a fine MOR/soul LP from Wright who sings very fetchingly amid a swirling production effort from Greg Perry. Despite the presence of a mass of strings, the album has a good solid bottom with a funky rhythm track that sparkles along. **Best cuts:** "Spend The Nights With Me," "You Can't See The Forest For The Trees."

GAIL WYNTER—Let The Lady Sing, RCA APL12285. Wynter is a gifted singer with a husky but controlled voice in the range of a Petula Clark. Producer Paul Vance has wisely featured her in a number of rhythmic, big-orchestration disco numbers in order to give Wynter the most commercial early handles possible. But the album as a whole displays that she is far



FRANK SINATRA—Night And Day (2:10); producer: Phil Spector; writer: Cole Porter; publisher: Harms, AS RPS1386 (Warner Bros.). Yet another first for Sinatra, who is a genuine dance grabber with a diamond sharp on the tra chart by producer Spector that features exuberant phrases and a dynamic beat. Sinatra's unique register treats the Cole Porter standard with sensitivity. Warner is serious enough about the disco phenomenon to have put out a 12-inch disco mix version.

recommended

FORMULA V—Dance All Night (3:30); producer: Charles Richard Cason; writer: Charles Richard Cason; publishers: Fox Fanfare/Funk'n-Roll, BMI, 20th Century TC2340.



GARLAND JEFFREYS—Wild In The Streets (2:59); producers: David Spinozza, Garland Jeffreys; writer: Garland Jeffreys; publishers: Sheepshead Bay, Castle, ASCAP 1934. Known primarily as a New York City cult figure, a variety of influences, this cut is a basic high-energy track that reflects the tension of a hot summer in New York. Jeffreys' fast-paced vocals and alarming instrumentals heighten the sense of urgency in the city's brutal street life.

WALTER EGAN—Only The Lucky (3:00); producer: Steve Buckingham; Steve Nicks, Duane Scott, Walter Egan; publishers: Deluxe/Swell/Sedak, Columbia 310531. Produced by Buckingham & Nicks, the music reflects the gentle, airy Fleetwood sound. The light pop/folk tune casually sways to a support section that unobtrusively complements Egan's vocals.

more versatile than a straight disco better. **Best cut:** "Love You And Love You And Love You Some More I'm Loving You," "We Did It With Love."

JIMMY WEBB—El Mirage, Atlantic SD18218. With production by George Martin who also arranged and conducted this LP is dedicated to Ramblin' Jack Elliott, Kurt Cobain and Tim Leary. The lyrics reflect this in songs about travel, immortality, Christ, the universe and related subjects. The music is standard singer-songwriter pop/rock helped somewhat by Martin's mastery of string arrangements. **Best cuts:** "Dance To The Radio," "The High Society Suckerbird."

ATTITUDES—Good News, Dark Horse DH3021 (Warner Bros.). A mix of four stellar studio musicians—Jim Kelton on bass, David Foster on keyboards, Paul Stallworth on bass, Danny Kootch on guitar. The combination makes for a nifty and funky rock 'n' roll. Joined by other outstanding session men who add horns there's also a jazz and soul feel. **Best cuts:** "Being Here With You," "Sweet Summer Music," "Real Dexterity," "Promise Me The Moon."

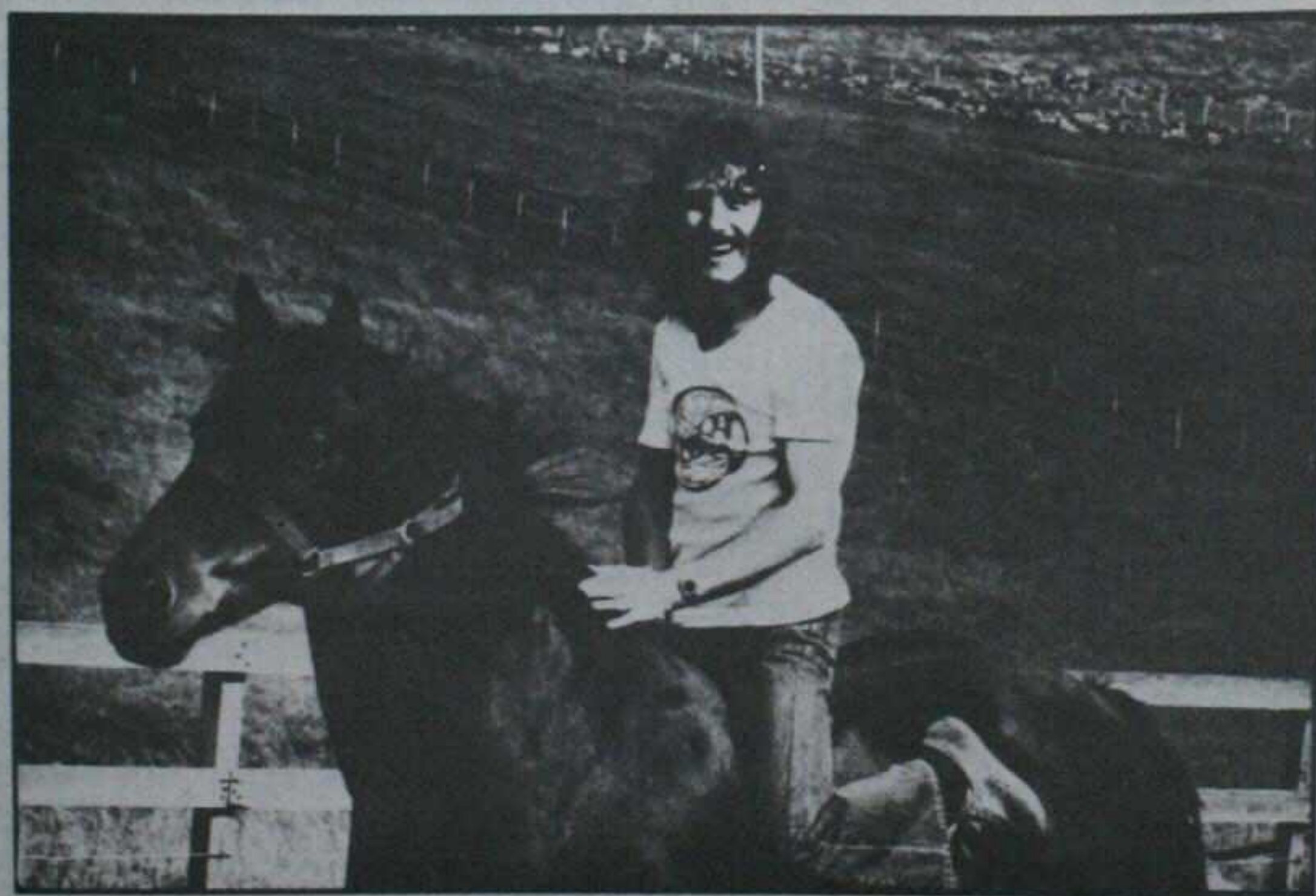
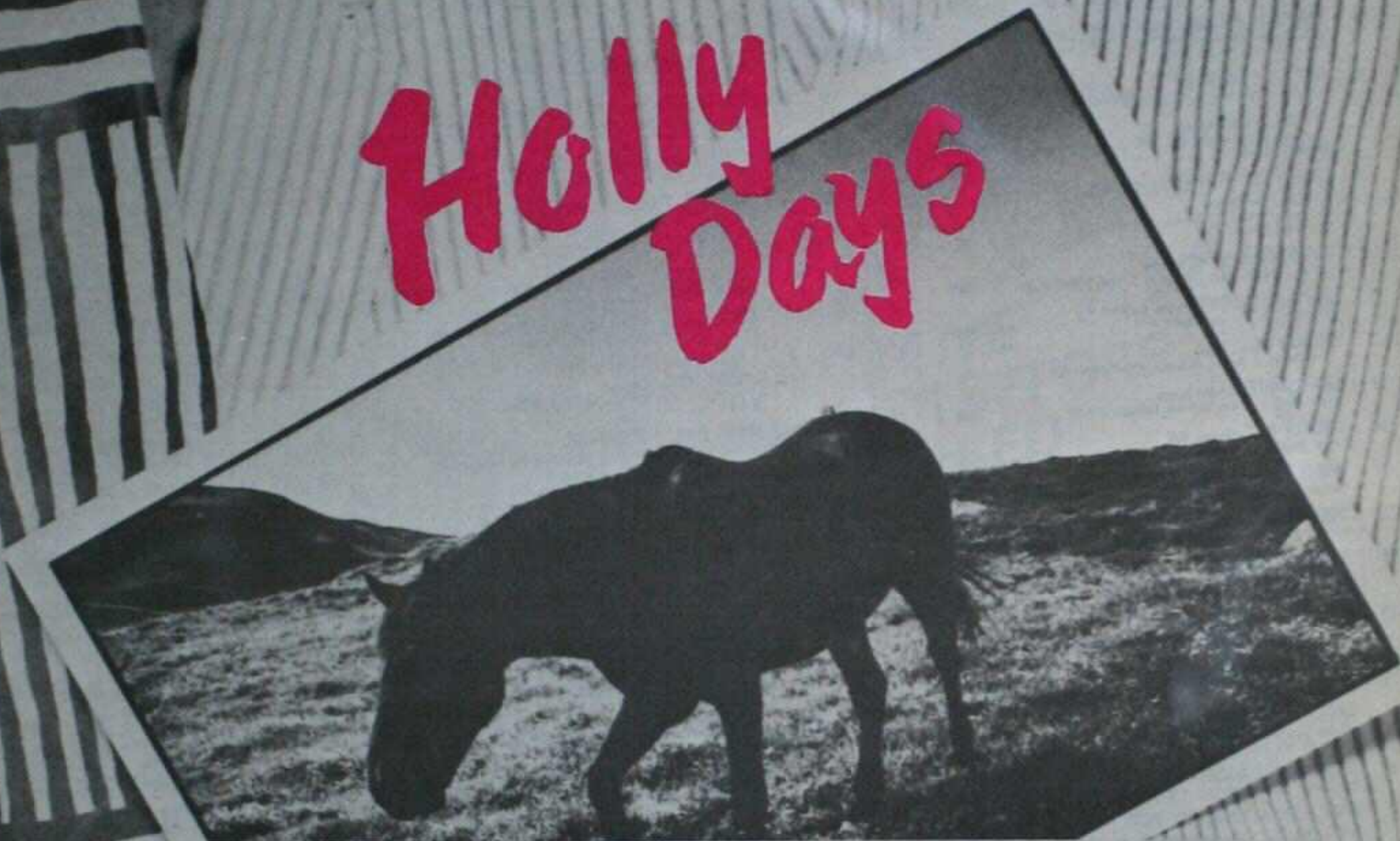
HENRY MANCINI—Mancini's Angels, RCA APL12290. Capitalizing on the disco craze, Mancini delves with his producer's wand into the realm of exciting white funk. He doesn't sacrifice even one clef note for orchestral grandeur. **Best cuts:** "Car Wash," "Gonna Fly Now," "Musical Roots."

BLACK OAK ARKANSAS—The Best Of... Atco SP3623 (Atlantic). Black Oak Arkansas has been recently overshadowed by some of the newer Southern bands, but this compilation of some of its most interesting songs should help get the band back into the spotlight. By presenting a variety of well-structured songs this LP cuts out some of the noisy filler material that has been the bane of many of the earlier Black Oak LPs. **Best cuts:** "Jim Dandy," "Happy Hooker," "Takin' 'Dixie."

MADDY PRIOR & JUNE TABOR—Silly Sisters, Onyx CHR1101. Maddy Prior is Steeleye Span's lead vocalist and June Tabor is a respected English folk singer. Both were inducted in 1975 for this effort and the result is an excellent collection of traditional British folk songs done in a modern rock fashion. **Best cuts:** "Doffin' Mistress," "Seven Years' Mary," "My Husband's Got No," "Geordie," "The Sewing Machine."

DENNY LAINE

Holly Days



DENNY LAINE'S TRIBUTE TO THE LATE, GREAT BUDDY HOLLY
PRODUCED BY PAUL McCARTNEY

Day (2:18); producer: Harms, ASDA
other first for Laine
is his debut disc
a diamond sharp
that features exper
Laine's unique
standard with some
about the disco
to mix version.

ended
(3:30); producer: P
writer: Charles Rich
A&R, EMI, 220

Around

ld In The Streets (2:58)
and Jeffrey; writer: G
ad Bay, Castle, ASD
New York City cut
is a basic high-ene
a hot summer in New
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y's brutal street life.

Lucky (3:30); producer
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LPs

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With Love."

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"Sweet Summer Music
The Moon."

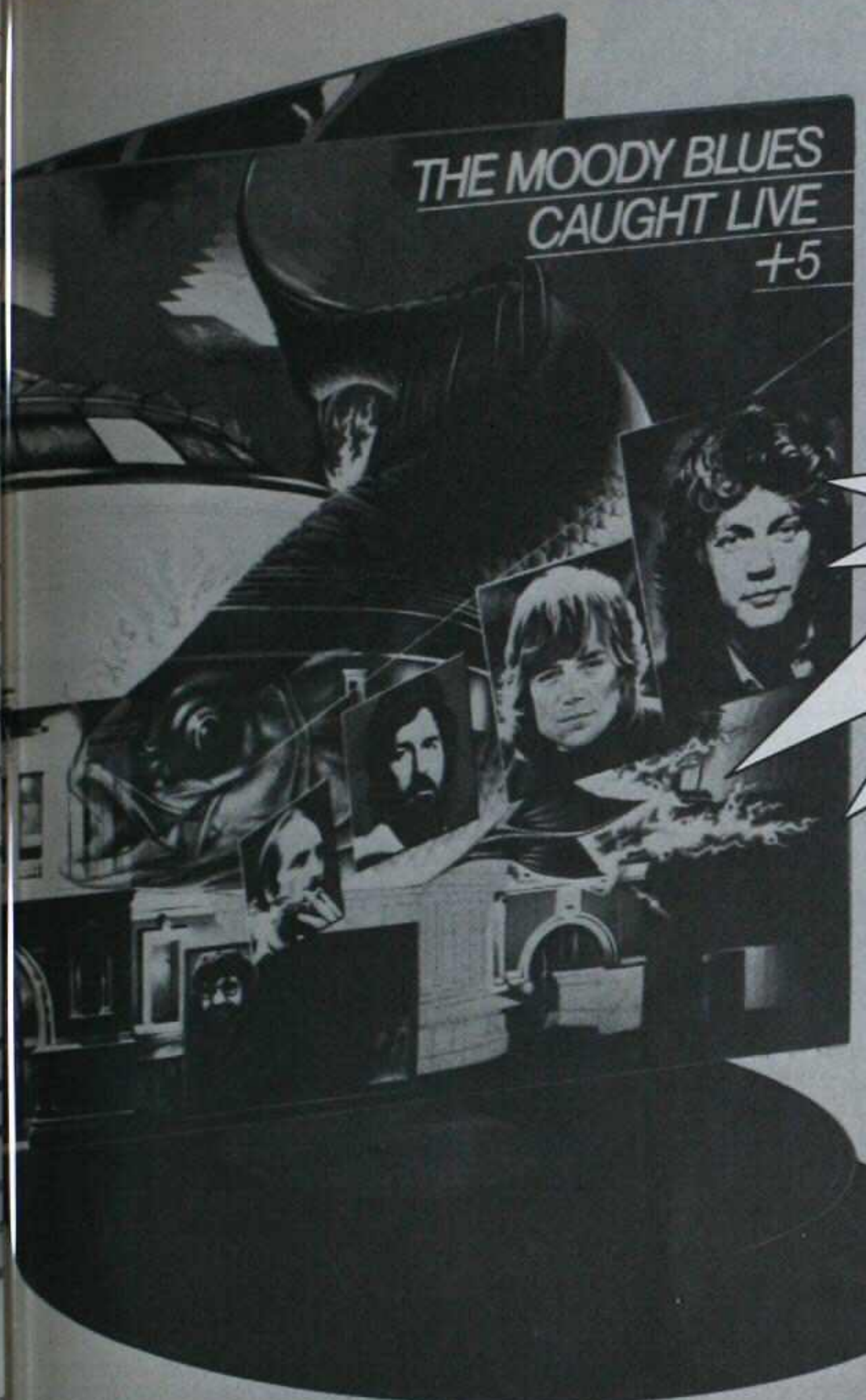
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of exciting white
of note for orchestral
era Fly Now." "Ma

Best Of... Also SP
to been recently over
bands, but this comp
ings should help get
resembling a variety
some of the early
many of the early
"Happy Hacker."

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A fantastic 2 record set on London Records & Tapes.

*Recorded at The Royal Albert Hall, London.





DOOBIE'S PLATINUM—Dinah Shore presents the Doobie Brothers with a platinum LP in Los Angeles for their current Warner Bros. release "Best Of The Doobies."

Burdon In Master Lawsuit

LOS ANGELES—Eric Burdon wants the masters he made with the Animals returned and an accounting and declaratory relief in a Superior Court suit filed here recently.

Burdon names MGM Inc., MGM Records and four musicians who recorded the Animals' sessions as defendants.

He also asks the court to look into Yameta Ltd., a Bahamian corporation which he describes as an agency for getting contracts, collecting money and disbursing it among artist clients.

Burdon, asking multimillions in collective damages, charges unnamed defendants, too, have misused his recorded performances made for MGM, since that label folded.

Burdon alleges that he should be the sole beneficiary of any royalties being paid on the Animal masters. He contends he paid Yameta \$5,400 in 1968, settling any commission claims they might have had against him.

John Steele, a former Animals' member, got 5,000 pounds sterling for his share of the act when he left. Dave Rowberry, Hilton Valentine and Bryan Chandler ankleed the act in June 1967, leaving him with sole right to the masters, Burdon contends.

Since MGM turned over his masters to Polydor and Polygram in August 1971, Burdon claims he has not received proper accounting or royalties.

RIAA Gold Record Winners

Singles

Leo Sayer's "When I Need You" on Warner Bros.; disk is his second gold single.

Albums

"The Beatles At The Hollywood Bowl" on Capitol; disk is the group's 22nd gold album.

Steve Miller Band's "Book Of Dreams" on Capitol; disk is his third gold album.

"The Best Of Loggins & Messina" on Columbia; disk is the duo's sixth gold album.

Emerson, Lake & Palmer's "Works Volume I" on Atlantic; disk is its seventh gold album.

Abba's "Arrival" on Atlantic; disk is its second gold album.

Leo Sayer's "Endless Flight" on Warner Bros.; disk is his first gold album.

Santana's "Festival" on Columbia; disk is group's 10th gold album.

Sweet City

• Continued from page 17

distribution deal, primarily based on singles release, with albums to follow where singles hits resulted.

Immediately after the Epic custom deal was firmed, Maduri built his own skeleton marketing crew to support the Epic effort. Joe Porello, an entertainer and musician for years in the Cleveland area, was hired as national promo manager for Sweet City, while Norm Leskiw, former London Records branch manager, took the national marketing post. Maduri's son, Chris, 19, became secondary markets manager.

Maduri acknowledges the approximately 120 opening-act appearances as vital to the national breakout of "Funky Music." Wild Cherry appeared on concerts with the Average White Band, the Isley Brothers, Rufus, the Jacksons and the Commodores. Chuck Barnet of Headquarters Agency, Los Angeles, was helpful in mating Wild Cherry with these prominent concert names, Maduri says.

The first single has totalled 2.6 million units since release in May 1976, while the first album by Wild Cherry is beyond 1.2 million. The second album, "Electrified Funk," has topped 400,000.

Maduri estimates he receives an average of 400 tapes per month. And word-of-mouth about the label's early high batting average has seen a monthly increase of talent submissions. The "Dancing Man" single has prompted a May 13 initial album release by the four-man group.

Sweet City will release slowly and carefully, Maduri states. Cooke, a first-cousin of the late Sam, is recording an album in Chicago. Blaze is completing its first disk in Cleveland. Both acts have been placed with outside producers by Maduri.

Set Clarice Pact

NEW YORK—Peter Pan will distribute all product of Clarice Music Ltd. in the U.S. with the initial release consisting of actor Tony Randall's "Children Are People" LP.

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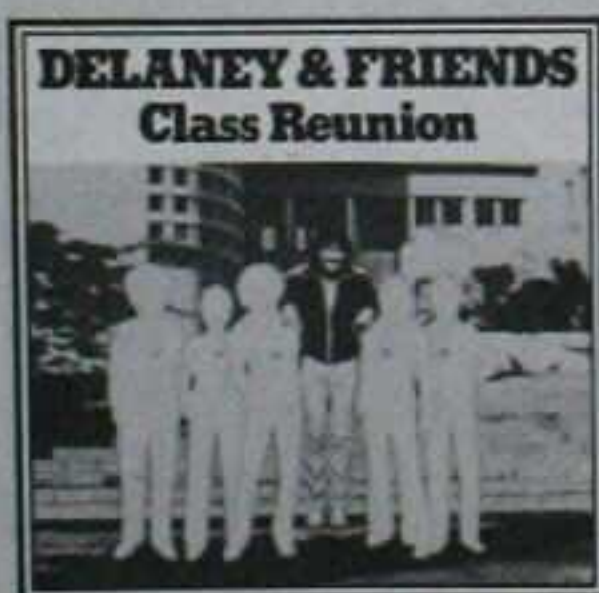
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Kenny Rogers

As "Lucille," an incredibly catchy single by Kenny Rogers climbed the country charts, sales activity indicated that "Lucille" was becoming more than just a country hit.

A major pop promotion campaign was mounted in a few key test markets. The record was added at WAKY in Louisville, KLIF and KNUS in Dallas, KILT in Houston and WMAK in Nashville. Phenomenal phones and sensational sales followed immediately.

"Lucille" passed her test with flying colors.

Simultaneously secondary pop stations were being secured all over America, with similarly spectacular results.

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That's how it's working at United Artists Records. And it will continue to work for Kenny Rogers.



Late General News

Inside Track

Overall retail sales zoomed 16.5% to \$2.75 billion over previous year's \$2.36 billion, according to the RIAA's upcoming annual industry survey, it's reported. Tapes grabbed an amazing \$870 million of that retail whole, spiralling 25.7% over \$692 million in 1975. Disk Sales totalled \$1.88 billion, a 12.7% rise from \$1.688 billion of 1975. LP sales rose 12.1% to \$1.665 billion from \$1.485 billion, while singles zoomed to \$215 million, up 17.5% over 1975's \$183 million. In the tape rise was a 35% increase in cassette sale, with 8-tracks showing a 12% boost. ... NARM conducting a survey of associate and active members over reaction to the recent L.A. convention a la a Billboard survey after the 1975 convention. ... L.A. International Records, label started by Jerry Goldstein and Steve Gold of Far Out Productions, will list all albums at \$7.98. UA Records will get two more War albums, produced sometime ago, and then the new label will release the others. Word is that independent distribution will probably handle the new label.

Carly Simon's five-year phobia against live appearances was cured somewhat during her unannounced three-day at New York's Other End last week. ... The Eagles' Joe Walsh in kilts played bagpipes for an encore at a recent Glasgow concert by the group. ... And the Jacksons were the only Yanks invited to Queen Elizabeth's jubilee command performance in the Scottish capitol. ... Ram Records, owned by Max's Kansas City, New York rockery, has an album featuring six acts which have played the room. They are shopping for distribution. ... Harry Chapin receives the humanitarian award and Neil Sedaka the creative achievement award from the Music and Performing Arts Lodge of B'nai B'rith at its 13th annual awards banquet at the New York Hilton June 11. ... Chappel and Williamson Music have renewed their global administration pact. ... James Taylor's first for Columbia due in June. ... One-time Stones' manager Andrew Loog Oldham hawking punk bands in Gotham.

Arista Records preparing for a national convention in August, reportedly at the famed Coronado Hotel, San Diego. ... Dick Godlewski, chief of One-Stop Distributors, East Hartford, Conn., convalescing from a recent illness at Hartford General Hospital. ... Oscar Arthur Skaggs was born to Carmella and Boz Skaggs in San Francisco Monday (9). ... Stevie Wonder received the Grosser Deutscher Schallplattenpreis, and award as auspicious as it sounds, from Germany's Phonoacademy. That organization was founded three years ago to foster the cultural side of the industry. Besides winning the pop music award, Wonder's "Songs In The Key Of Life," won the German black music award.

The Rev. James Cleveland heads a black gospel benefit for the Gospel Workshop of America's college-building fund May 23 at Carnegie Hall, New York. He will work with his own Southern California Community Choir, the Troubadors and the 30-piece New York Community Orchestra. Ducats go from \$7.50 to \$50. ... The final four candidates for the NARM directorship were Charley Hall, Len Levy, Frank Mancini and Joe Cohen. ... BSR

will add another revolutionary feature to its probable Accutrac turntable, which retails for \$500, will select excerpts from one LP, but will handle cuts from a stack of LPs. ... Expect an announcement from First Artist Records on its first talent soon.

Will Denny Rosencrantz, Mercury/Phonogram president and Coast a&r manager, work out a Irwin Steinberg to free him from his contract, accept Mike Maitland's generous a&r post, Milt Salstone, founder of the multi-city independent distributorship empire, M.S. Distributing, work after a minor ulcer encounter. ... Dennis I. former ABC records marketing/promotion reportedly back doing some management chore rowsmith. ... WEA held meetings the past week Doubletree Inn, Tucson. ... Tony Bennett will Friday (20) in San Francisco when the "Tony Plaza," is dedicated in the courtyard of the Minkins Hotel and "Tony Bennett Terrace" a street in Golden Gate Heights is opened. Bennett May 21 as headliner at the annual Bay Area Bay of Italy benefit, with 1,000 guests paying \$100. Tulsa, his hometown, honored David Gate with a day, May 9, when he worked a concert.

A recent bankruptcy auction of Isaac Hayes' personal effects brought \$54,000. His goldplated Cadillac \$13,750, a Cadillac limousine went for \$6,100, a sole with four-by-six-foot screen for \$1,900 and a for \$2,000. ... The AFTRA negotiations with labels over provisions of its pact covering recording is still stalemated. ... Isn't it time more recordingists plugged their albums on concert gigs and noting what albums songs they perform are from? NARM Industry Product Code Committee holds meeting June 7 in Los Angeles. It's hoped that shortly the meeting individual labels will proceed to using both tape and LP albums. LPs will carry the in the upper right quadrant of the backline package position of the symbol is not yet firm.

The recently organized American Independent right Owners has changed its name to the Assn. Independent Music Publishers. Officers of the Los Angeles chapter are: Mickey Goldsen, Criterion Music, president; Marshall Robbins, Commander Publications, executive vice president; Dean Kay, T. B. Harms, vice president; Kathy Page, Northridge Music, secretary; Molly Hyman, Harrison Music, secretary; Mac Green, Four Jays Music, executive treasurer; Harold Spina, Spina Music, treasurer. ... First reported for Parachute Records, the Russ Reg through Casablanca, is Lalomi Washington, first release in July. ... Karin Green, Phonogram's national secondaries promo manager, Larry Moss, producer with the Leo Burnett ad May 29 in Chicago. ... Wes Farrell is conferring several parties, including Charlie Koppelman buying his publishing wings.

CBS Intl Moves Latin Wing To Florida

• Continued from page 5

bers. But as a natural phenomenon, the OLA office will certainly grow in pace with the growth of the Latin American region.

Asher explains that the other CRI regional divisions have increased in staff and scope in recent years, requiring greater administrative sophistication.

The European regional office, he cites as example, is "three times the size it was five years ago."

And in response to significant growth in the Latin American territory, the new OLA administration will emphasize increased coordination among the Latin affiliates. In this, Asher says, the firm will follow the pattern already set by Europe.

"Marketing has become more and more sophisticated in Latin America," says Asher. "And we are getting more heavily involved in touring for both American and Latin artists. That is something that requires an exceptional degree of coordination."

Asher also notes that an increasing number of Latin artists transcend national boundaries in their appeal, taking on qualities of superstars.

"We're now beginning to discuss deals with Latin artists that financially couldn't even be contemplated by a single affiliate," Asher says.

That need for greater inter-affiliate coordination was a crucial factor in selecting Southern Florida as the base for the Latin region's headquarters.

"Frankly," Asher explains, "Mexico is a poor place communications-wise for Latin America because it is at the region's northwest extremity."

As Asher tells it, Villareal's decision to step down from the OLA position for personal reasons precipitated CRI's reexamination of the division which led to the change of location.

Cirillo, a 15-year CBS veteran, explains that "50 or 60 of the largest corporations in the U.S. have located their Latin American regional headquarters in Southern Florida."

Like the others, CBS decided the

Florida location provided a clear advantage in communications, particularly in the frequency of flights to the Southern continent.

But considering CRI's position expectations for the future of the region, the move to Florida is seen as strategic positioning.

Says Asher: "We anticipate growth of the Latin American market will be on an ever-increasing scale. Even now, there's a lot more involved in the area than before. Corporations are naturally paying more attention to it."

"We feel that at any time, the importance of Latin repertoire in Latin territories could dramatically increase. And CBS simply would like to be in a position to take advantage of developments in this area."

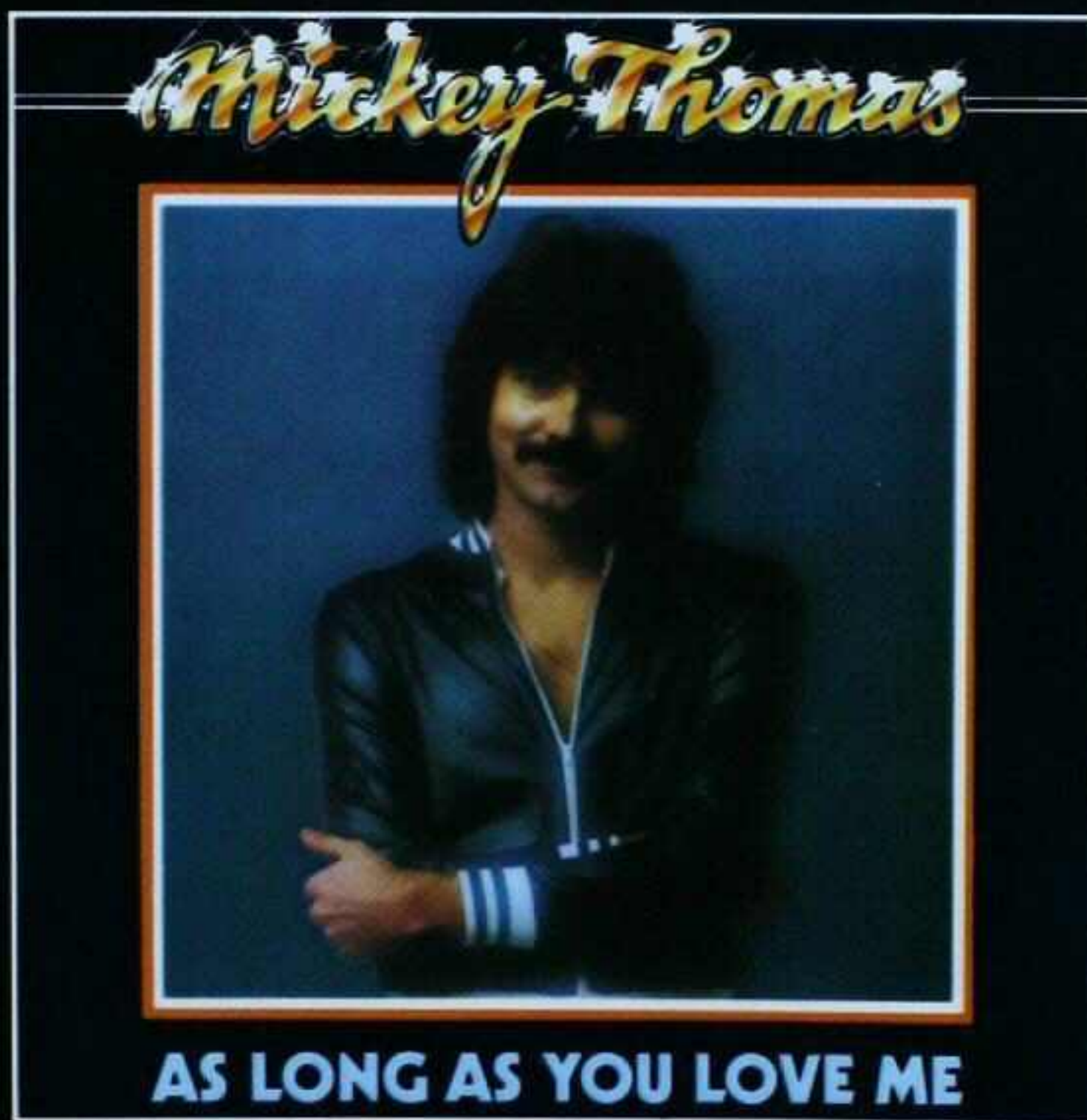
Executive Turntable

• Continued from page 6

Ames is copyright administrator. They move from Frank Music. ... Lambert named East Coast professional manager of Sunbury/Dunbar Publishing, New York. ... Janet Planet Smith has been named domestic administrator of Skyhill Publishing Co. Inc., and Tarka Music Co., both wings of Inter Records, Los Angeles. ... Maxine Braey is now coordinator of Songwriters Resources and Service cooperative publishing Co., Los Angeles. She was public affairs director for KHJ Radio. ... Murray Deutch, president of Buttermilk Sky Associates, takes on additional duties as managing director of Far Out Production's music subsidiaries.

Mickey Thomas

The dynamic vocalist on the million selling single
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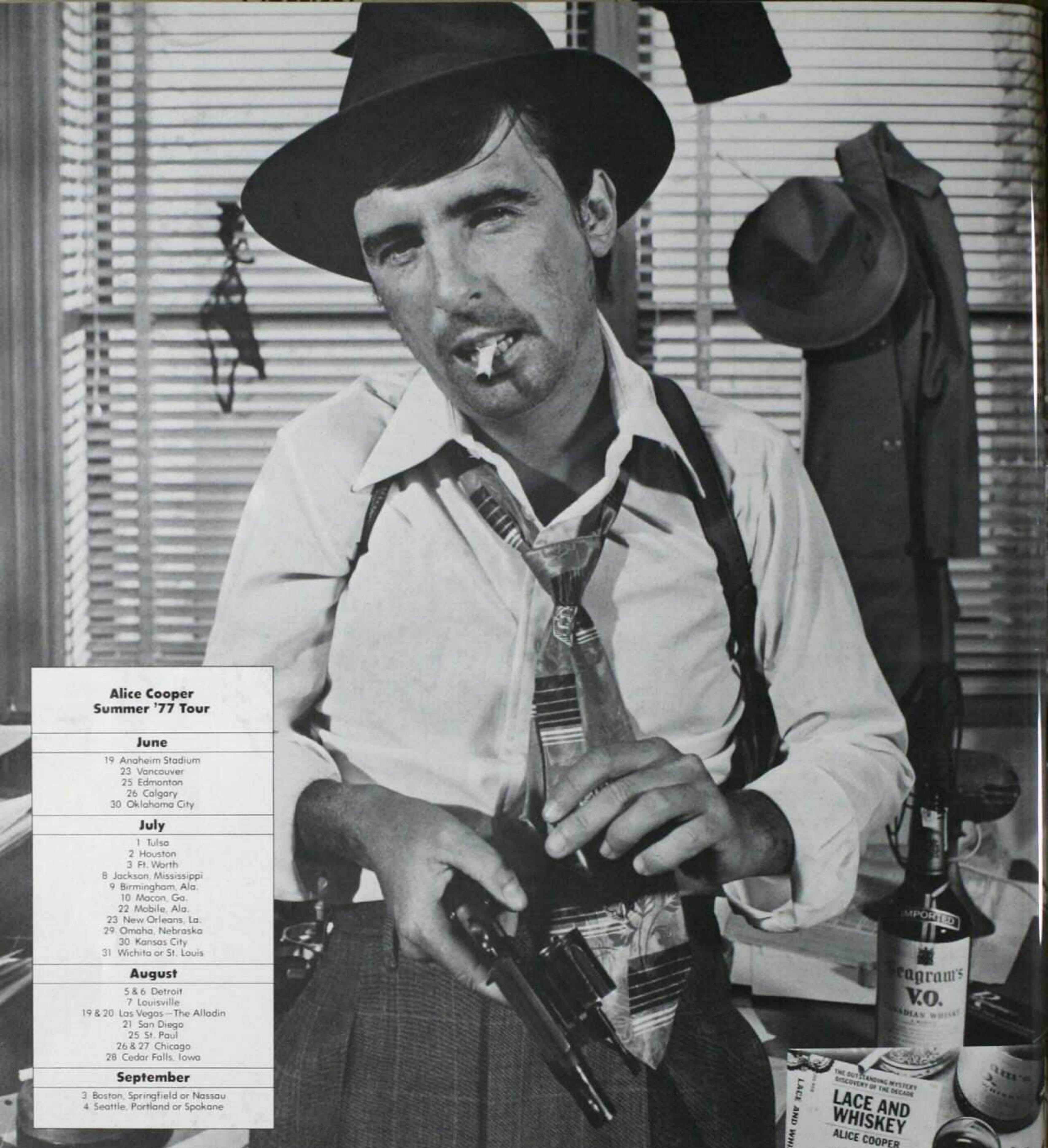
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Summer '77 Tour**

June

- 19 Anaheim Stadium
- 23 Vancouver
- 25 Edmonton
- 26 Calgary
- 30 Oklahoma City

July

- 1 Tulsa
- 2 Houston
- 3 Ft. Worth
- 8 Jackson, Mississippi
- 9 Birmingham, Ala.
- 10 Macon, Ga.
- 22 Mobile, Ala.
- 23 New Orleans, La.
- 29 Omaha, Nebraska
- 30 Kansas City
- 31 Wichita or St. Louis

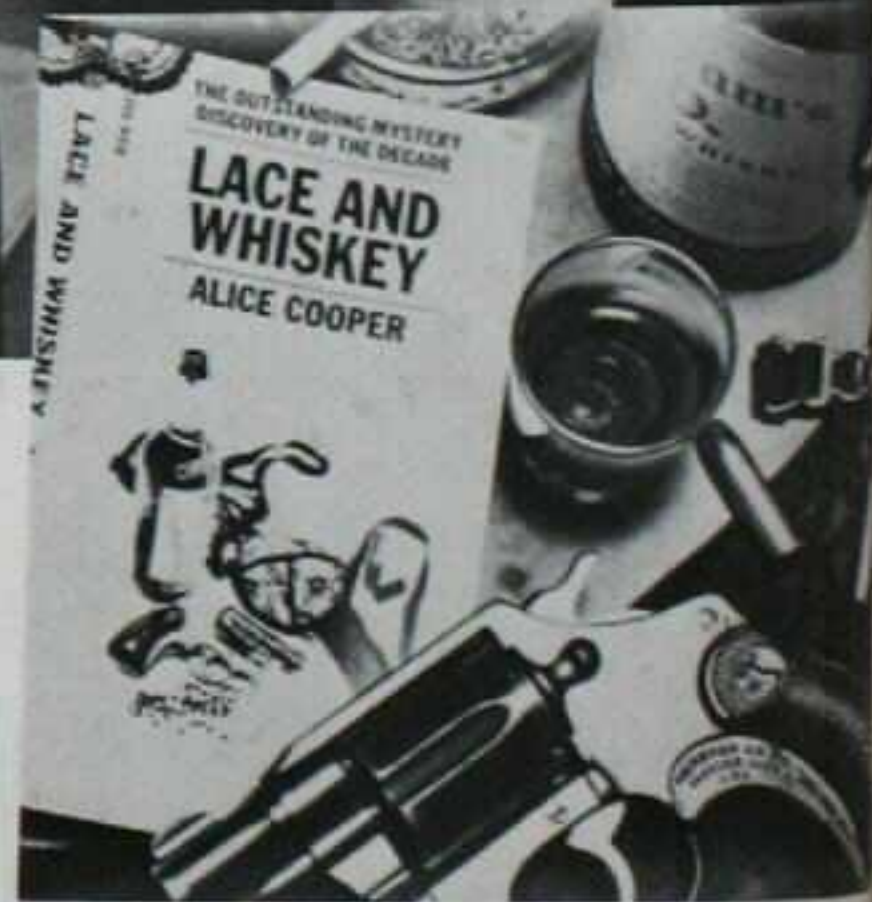
August

- 5 & 6 Detroit
- 7 Louisville
- 19 & 20 Las Vegas—The Alladin
- 21 San Diego
- 25 St. Paul
- 26 & 27 Chicago
- 28 Cedar Falls, Iowa

September

- 3 Boston, Springfield or Nassau
- 4 Seattle, Portland or Spokane

All right, you guys, you'll like this album or get fitted for cement sneakers.



BSK 3027

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