

Billboard

83rd
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

March 26, 1977 • \$1.50 (U.S.)

Healthy Singles Mart For Active Retailers

By JOHN SIPPEL

LOS ANGELES—Singles still sell well.

Oldtimers like Andy Andersen of the Record Center, a Northwest Chicago neighborhood store, feels they are doing better than ever. And Charlie Burks of Jack's Music, a downtown Chattanooga 51-year-old outlet, backs up Andersen's contention that they sell 45s by default because the average store has forgotten about their potential.

In a more album-oriented culture, of some 30-odd chain and independent retailers contacted, approximately 60% don't stock or stock shallow inventories in singles.

But those that do find the profits major, for dealers purchase singles for between 70-80 cents a title and sell them for from \$1 to \$1.29 (for special orders), so there are vast profits per single sold.

Andersen, for example, does 45% of his gross and Burks figures 40% of his cash register take from the thousands of titles they carry.

And more recent examples of singles' sales surges are the 15 DJ's

(Continued on page 63)

All 4 Home Video Systems Set For ITA April Show

By STEPHEN TRAIMAN

NEW YORK—All four home video systems—three cassette and one disk—expected on the U.S. market by year-end will be shown "together" for the first time at the seventh annual ITA seminar, April 3-6 at Hilton Head Island, S.C.

In addition, 3M will have available its recent presentation on a new videotape formulation that could make consumer videocassettes much more cost-competitive with the videodisk for prerecorded programming.

The new Metalfine IV tape offers doubled output for any given length of tape—about 6 dB more signal-to-noise ratio than the best high energy formulations now available—which could provide a four-hour video-

(Continued on page 63)

Country Big In the U.K.

By TONY BYWORTH

LONDON—An unprecedented flurry of country music promotional and marketing campaigns by British record companies and U.K. branches of U.S. labels is underway. Much of it will be tied in to the ninth International Festival of Country Music set for the Easter vacation.

The current activities follow on the heels of country music achieving its greatest impact to date in Britain last year. Two artists have already achieved chart success through tele-

(Continued on page 58)



Classical Music

A Special Billboard Market Report

Turn to Page 48

MEET TO SHAPE STRATEGY

U.S. & Mexico Collaborating In Drive On Piracy

By AGUSTIN GURZA

LOS ANGELES—A plan to forge a cooperative Mexico/U.S. assault on the international flow and production of pirated records and tapes has been proposed by the FBI, representatives of the RIAA and executives of the Latin record industry from Mexico and the U.S.

A recent meeting here called partly at the initiative of Luis Baston, general manager of Polydor in Mexico City as well as head of the antipiracy committee of AMPROFON, the Mexican industry's RIAA counterpart, focused mostly on the reportedly alarming surge in pirated record/tape product infiltrating into Mexico.

"What hurts us most at this time," declares Baston, "is that the American pirate is selling heavy amounts

(Continued on page 74)

By IS HOROWITZ

NEW YORK—The Harry Fox Agency has launched a study to clarify the legal options facing music publishers who fear they are not receiving full mechanical royalties on imported records.

Until recently, the relatively modest flow of finished pressings brought in from abroad and sold domestically kept the problem on a back burner.

But imports now figure prominently in the bins of many re-

(Continued on page 17)

Nesuhi Ertegun To Chair IMIC '77 Intl Discussion

Mobile Disco Provides 'Show' For Collegians

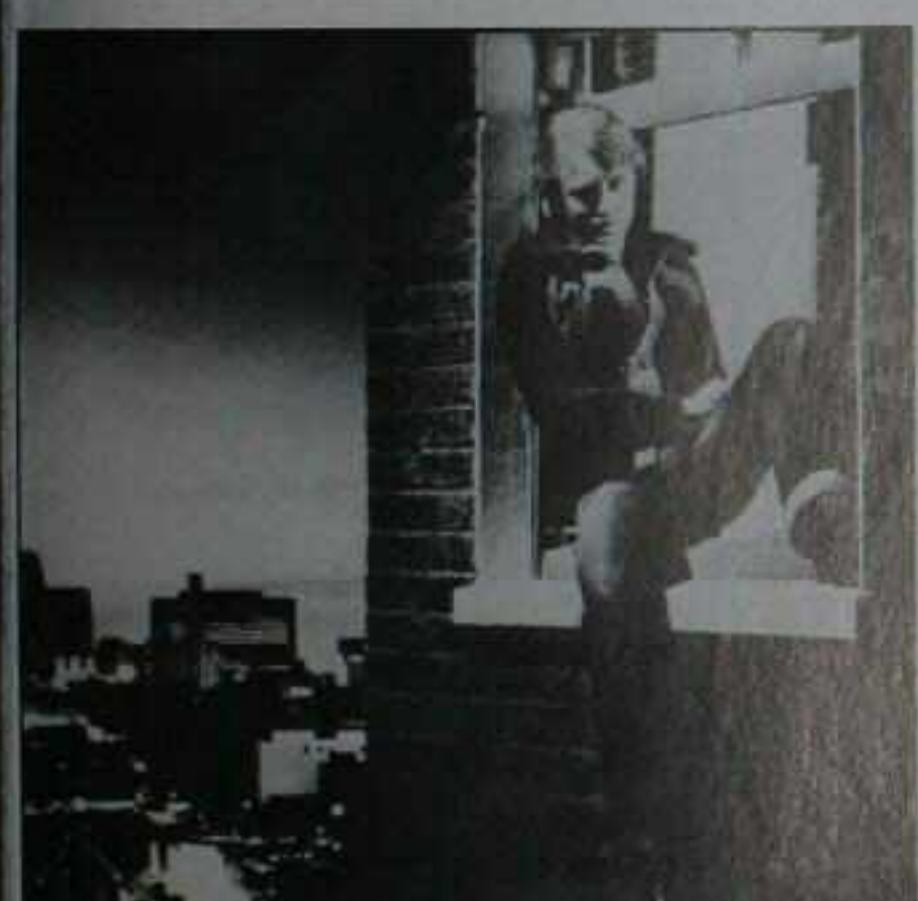
By ED HARRISON

LOS ANGELES—The mobile American Dream Disco of Atlanta is providing campuses with low priced dance shows.

Steve C. Hill and Karen C. Cass, innovators of the traveling disco unit, say the concept began a year ago when they took their show to Panama City, Fla., and set up their disco on the beach.

The response was so enthusiastic, they claim that they moved it to Pensacola, Fla., where many college students spread the word. Before long students were requesting the disco show at their schools, they claim.

(Continued on page 17)



Welcome back to the USA, John Miles! John, recently voted Britain's Top Male Singer, begins his second American tour this Wednesday. His new London Records LP "Stranger In The City" (arranged and produced by Rupert Holmes) is already on playlists across the country.

(Advertisement)



San Francisco has provided the world with its share of great music and great musical groups. Leading the way in the new Bay Area renaissance is PABLO CRUISE, whose new album captured the ears and hearts of America even before its official release. As soon as the advance copies of "A PLACE IN THE SUN" went out to stations, the reports came in from everywhere. The title's right. ON A&M RECORDS & TAPES. SP 4625.

(Advertisement)

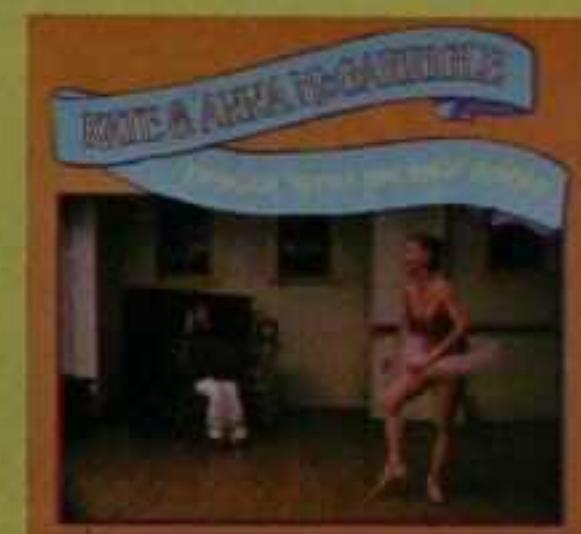
(Advertisement)

KATE & ANNA McGARRIGLE

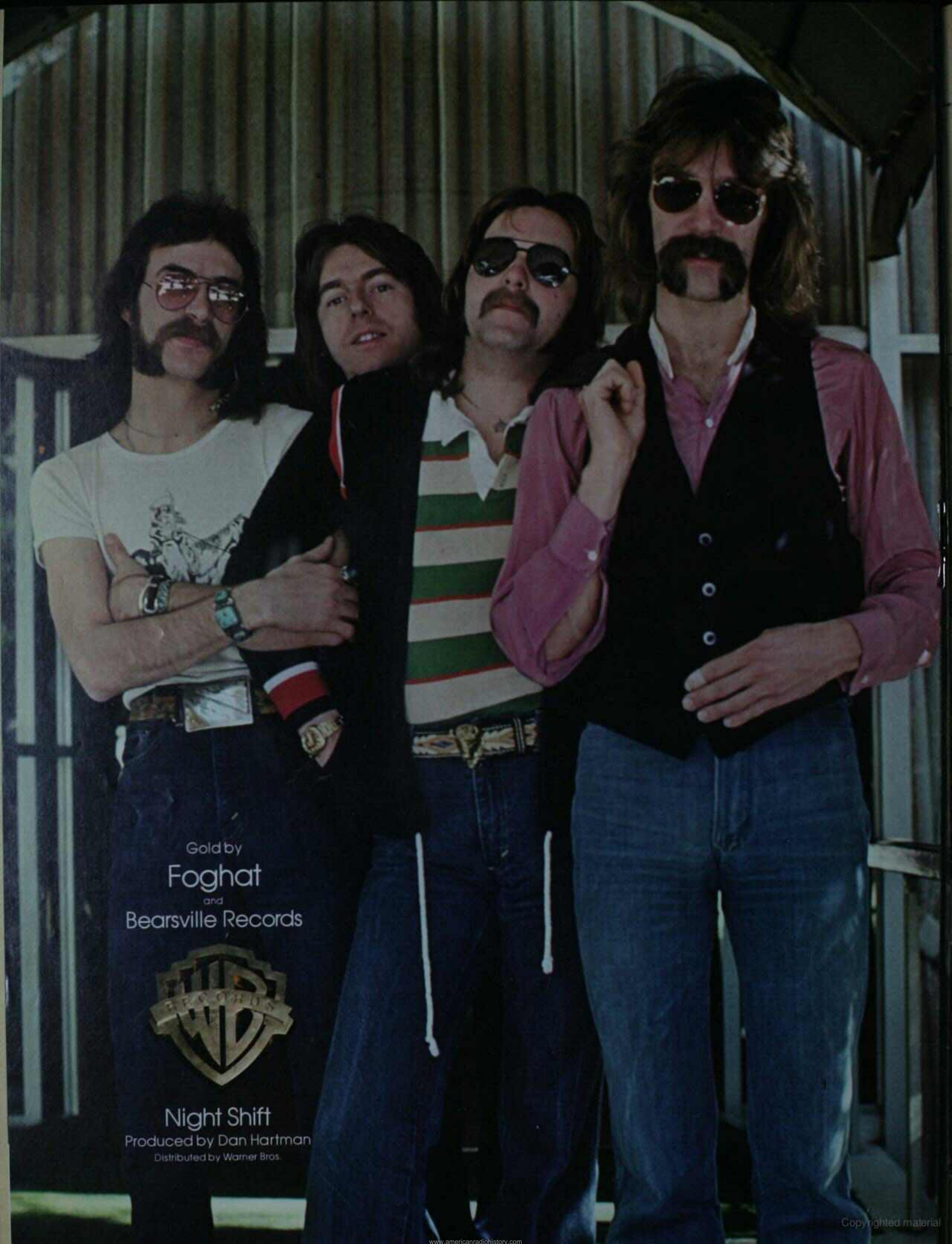
MELODY MAKER called them "perhaps the Lennon and McCartney...of women songwriters." NEW MUSICAL EXPRESS called their songs "so real and open it's almost scary."

They call their stunning second album DANCER WITH BRUISED KNEES.

KATE AND ANNA McGARRIGLE/DANCER WITH BRUISED KNEES • Produced by Joe Boyd • on Warner Bros. records & tapes.



BS 3014



Gold by
Foghat
and
Bearsville Records



Night Shift
Produced by Dan Hartman
Distributed by Warner Bros.

SIR JOHN SEES GROWTH

New & Established Acts EMI's Keys

By CLAUDE HALL

LOS ANGELES—While not shutting the doors to future acquisitions on the nature of the recent purchase of Screen Gems-Columbia Music, Sir John Read affirms that "in the end, the real growth in the music side of our companies must come within the excellent team we've built which is anxious to expand business by acquiring new artists and by exploitation of the recordings we've got."

A rule-of-thumb guideline is that a company should be releasing about half local product and half product from other companies throughout the world with the product of the U.S. and Britain, obviously being highly marketable just about everywhere in the world at the moment.

Still, each EMI company operates separately, with all of the business woes and economic strife particular to their own clime, the EMI chief says.

Questioned about the various fluctuations of pound, peso, dollars, mark, franc or other coin of the realm, Sir John comments: "The advice I give every company that has this problem is they must watch their profit margin."

"If things are difficult and their currency gets devalued, as long as they make sure they're getting between 10%-15% of ev-

ery record they sell to the bottom line, then I think they can keep in line with these economic changes."



Sir John Read: seek new ventures but build with what you have.

"In Brazil, when I was there summer before last, inflation was about 30%. Argentina is the worst one. Certainly, in terms of pound, this doesn't look very good. But that's not their fault. If they keep the sales volume up, excellent. Sometimes the volume

(Continued on page 14)

FCC Rule Boosts Play For Country

NASHVILLE—The FCC ruling that limits duplication of AM and FM programming in markets above 100,000 a few years ago gave a tremendous boost to country music radio, believes George Duncan, president of Metromedia Radio.

This—and the simultaneous shifting of country music to an 'uptown image,' if you can call it that—"made country music radio viable nationwide," Duncan said as he keynoted the eighth annual country radio seminar here Friday (18).

A record breaking 350 country music program directors and general managers and record company executives kicked off the two-day meeting Friday at the Airport Hilton. Last year's attendance was 296.

The convention—guided this year by Mac Allen, vice president of programming for Sonderling Broadcasting—was highlighted by the participation of many general market radio speakers: Gerry Peterson, program director of KCBQ in San Diego; Jo Interrante of KFRC in San Francisco; Lee Abrams of Kent Burkhardt-Lee Abrams & Assoc. in Atlanta; and others.

Veteran country broadcasters were also there, including Dan McKinnon, president of the Country Music Assn. and owner of KSON in San Diego; Don Nelson, general manager of WIRE in Indianapolis; and Bernice Slater, principal in KRAK in Sacramento, plus the "younger elements" like Ed Solomon, program director of WHN in New York and Jay Albright, program director KUZZ in Bakersfield, Calif.

With the fractionalization of radio by FM, the market share of country radio has become more commercial, Duncan said.

CLAUDE HALL

United Opening Warehouse In Atlanta

LOS ANGELES—One of the nation's oldest independent regional rackjobbers, United Records and Tape Industries, Hialeah Gardens, Fla., is opening its first out-of-state warehouse in Atlanta next month.

Alan Wolk, founder president of the 16-year-old firm, has taken 20,000 square feet of warehousing at 4300 Bunker Circle to serve approximately 125 accounts in a eight-state northeastern U.S. area north to Tennessee.

Accounts include stores in the Montgomery Ward, J.M. Fields,



Billboard photo by Bonnie Tiegel
DISCOVERING DISCO—The growth of the disco singles and albums field has spurred retailers around the country to emphasize this kind of danceable product with special divider bins. Customers at Music Plus in Los Angeles (above) know where to go to find their disco favorites.

Eastern Distributors Aiding FBI Quest

By JOHN SIPPET

LOS ANGELES—A number of established wholesalers in the East are cooperating in a search for possible counterfeit LPs in their warehouses, says an FBI spokesman working on the alleged House of Sounds, Darby, Pa., illicit albums case (Billboard, Feb. 26, 1977).

Because these distribution executives will probably be testifying, government investigators are not disclosing their identity.

The FBI agent, working in the upper Northeast, says the customers' accounts receivables file found in the Feb. 11 raid on the five-story

warehouse contained a number of veteran businesses.

Customers contacted thus far state they purchased schlock LPs from House of Sounds because that supplier was able to fill orders in cutout albums no longer available from other schlock suppliers.

Investigators are working with an upper New York state wholesale facility, which purchased thousands of LPs from House of Sound, among which are an undetermined number of alleged counterfeits.

The FBI agent says the entire LP inventory must be painstakingly examined box by box for possible counterfeits. Search so far shows a goodly percentage of the inventory as being counterfeit. Record labels, whose merchandise is found among the illicit LPs, too, are cooperating as well, the agent states.

A thorough search of the five-story premises from which House of Sound operated in Darby revealed approximately 3 million oldies albums and 17 million singles (Billboard, March 5, 1977). Three different Darby sites were raided after the initial hit on the huge warehouse. These sites allegedly contained equipment for manufacturing records and for fabricating jackets and printing four-color covers.

Puerto Rican Label Urges Court To Return Equipment

By LORRAINE BLASOR

SAN JUAN—Montilla Records, one of Puerto Rico's oldest and largest disk manufacturers, has asked the First Court of Appeals in Boston to reconsider a decision by a Federal Court judge here allowing the FBI to retain materials confiscated in a raid on it last year.

In a hearing held last month, U.S. District Judge Hernan Pesquera rejected a motion filed by Montilla lawyers to regain materials seized by the FBI in a raid on the plant last November.

The materials, including records

and tapes allegedly illegally duplicated and 8-track machinery reportedly worth \$100,000, have been in FBI hands for the past four months. At no time in this period, however, has the bureau charged the company with a crime, the court motion says.

Montilla's troubles began Nov. 19

when FBI agents entered the plant with a warrant and confiscated records, tapes and 8-track machinery allegedly used for counterfeiting.

Since then, the record company has been trying unsuccessfully to re-

gain its property. Recently, company lawyers Steve Siegel and Ricardo Rechany filed a motion in Federal Court to regain the materials. They claimed that both an affidavit filed by the FBI to get a warrant and the warrant itself are defective. The affidavit said that a former employee had accused the company of counterfeiting records.

In their motion, the lawyers said the employee had been fired by Montilla in October and allegedly held a grudge.

The motion also said that Mon-

tilla had held a license from Motown to manufacture its records which expired two months before the raid. The company claimed not to have manufactured Motown records after the date of expiration of the contract.

At the hearing before U.S. District Court Judge Hernan Pesquera, the Montilla employee admitted to having lied to the FBI about the time of the alleged record piracy. He said the company was manufacturing Motown records six months before (Continued on page 74)

CBS Inaugural LP Looms

By DICK NUSSEN

NEW YORK—CBS Records will release its two-record LP featuring music performed at the inauguration of President Carter in "the middle of April," according to a CBS spokesman.

The package includes an eight-page full-color insert with a photo and text record of the event.

The suggested retail price will be \$11.98, with profits going to the National Endowment For the Arts.

No formal announcement of the

Rock Group In B'way Musical

By RADCLIFFE JOE

NEW YORK—The first Broadway musical using a major rock group as an integral part of the show is scheduled for a December opening, according to Peter Martin, the show's producer.

The show titled "Lost In A Dream" by composer/lyricist Peter Link will also make extensive use of laser lights to create three-dimensional lighting effects. This too will be a first for the Broadway stage.

ABC Records artists Blood, Sweat & Tears are among the leading rock groups being considered for the role in which the act selected will perform in concert style presenting a repertoire of music that will span such formats as rock, reggae, salsa, gospel and classical.

Martin is already negotiating with several record companies for the

(Continued on page 17)



SANTANA'S SAMMY—Carlos Santana receives the first Crystal Ball (or "Sammy") Award presented by CBS Records International at a reception in New York. The award is for sales in excess of 5 million LPs outside the U.S. Seen, from left, are Ray Etzler of F.M. Productions; Greg Walker, vocalist with the band; Carlos Santana; Bill Graham, the band's manager, and Dick Asher, CRI president.

NEW FCC ATTORNEY Payola Hearings On Station WOL Resume March 30

By BORIS WEINTRAUB

WASHINGTON—FCC hearings into charges of payola and plugola at Washington soul station WOL recessed last week until Wednesday (30) after winding up several days of testimony by WOL disk jockey Mel Edwards.

Edwards was the president of DJ Productions, a concert promotion firm composed of the station's disk jockeys, until it was ordered disbanded by station management last October.

Other local promoters have charged that the disk jockeys exerted undue influence on the concert scene by plugging appearances of concerts promoted by DJ Productions, and that they had to pay off the deejays to get airplay for artists they were promoting.

In reply, the jockeys charge that Cellar Door Productions and Dimensions Unlimited, the promoters making the charges, have exercised a

Reservation Need

NEW YORK—Reservations are now required for ASCAP's new Thursday "lunch-breaks" at its offices here. The two-hour informal roundtable discussions feature experienced cleffers answering questions from fledgling songwriters. The Thursday (24) session will be hosted by "A Star Is Born" composer Ken Ascher. Space is limited.

LETTERS TO DISTRIBS MAILED

Playboy Label Shift To CBS Firmed

LOS ANGELES—Letters went out late last week from Playboy Records here to their present roster of independent distributors, informing them that as quickly as possible present inventories would be assumed by the label. Inventory settlements normally take a month to clear thereafter.

The notifications over the signature of Tom Takayoshi, who was elevated from executive vice president to president two weeks ago (Billboard, March 19, 1977), confirm persistent rumors that the label would go with CBS Records for national distribution.

As was reported exclusively in

near-monopoly on the local promotion scene.

In his last appearance on the stand, which lasted 1½ hours, Edwards was asked by his attorney, David Meyers, about statements by other disk jockeys that he had taken \$20,000 in corporate funds from DJ Productions on his own.

Edwards replied that the \$20,000 was a reimbursement of his expenses incurred on behalf of the firm in promoting a Memorial Day 1975 concert.

The two-week recess was called because of a scheduling conflict involving Joseph Stirmer, the FCC's Administrative Law Judge conducting the hearings. In addition, Keith Fagan, the FCC attorney who had been leading the inquiry has left the commission and been replaced by Ted Kramer.

When the hearings resume, witnesses are expected to include WOL's station officials Jim Kelsey and Cortez Thompson. The station licensee is Sonderling Broadcasting Corp., whose president, Egmont Sonderling, already has testified.

In addition, Edwards remains under subpoena and is expected to be recalled.

A commission attorney says that the direction of the probe after its WOL aspects have been completed is uncertain.

STONES SIGN AGAIN WITH ATLANTIC

NEW YORK—After months of negotiations with just about every major record label, the Rolling Stones have re-signed with Atlantic Records for an undisclosed sum and for an undisclosed number of albums to be distributed in the U.S. and Canada.

At the same time it was announced that Colgems-EMI music will publish the music of the Rolling Stones in the U.S. and Canada including the last six albums of the Stones and the band's five forthcoming LPs.

According to Irwin Robinson, vice president and general manager of Colgems-EMI Music, the publishing deal was agreed upon when the Stones signed with EMI for record distribution outside the U.S. and Canada last month.

21 Juno Awards Given During 8th Presentation

TORONTO—The eighth annual running of the Juno Awards here (March 16) featured the broadest slate of categories in the history of the event, including new classical and jazz accolades.

In all, 21 awards were bestowed at the televised presentation, equivalent to the American Grammies, including four based on actual sales figures, and 17 determined by a vote of members of the Canadian Academy of the Recording Arts and Sciences (CARAS).

CBS, RCA and London, in conjunction with Attic Records, which London distributes, claimed top pop label honors at the event in Toronto's stately Royal York Hotel.

(Continued on page 74)

In This Issue

CAMPUS	44
CLASSICAL	57
COUNTRY	58
DISCOS	45
INTERNATIONAL	69
JAZZ	32
DUKEBOX	33
LATIN	74
MARKETPLACE	76, 77
RADIO	20
SOUL	29
SOUND BUSINESS	44
TALENT	34
TAPE/AUDIO/VIDEO	63

FEATURES	
A Day In The Life Of: Otis Smith	18, 19
Disco Action	46
Inside Track	90
LP Closeup	82
Stock Market Quotations	8
Studio Track	44
Vox Jox	21

CHARTS	41
Boxoffice	
Bubbling Under	22
Hot 100/Top LPs	22
Jazz LPs	32
Latin LPs	74
Hits of the World	75
Hot Soul Singles	29
Soul LPs	30
Hot Country Singles	60
Hot Country LPs	62
Hot 100	84
Top 50 Easy Listening	23
Rack Singles/LPs Best Sellers	33
Top LPs	85, 88

RECORD REVIEWS	
Singles Radio Action	24, 25
Album Radio Action	26
Album Reviews	78
Singles Reviews	80

Executive Turntable

E.B. "Skip" Byrd has been named president of ABC Record Distribution Inc., Los Angeles, replacing Don England, who has left to pursue other enterprises. Byrd has been with ABC Records four years as Atlanta branch manager. Also at ABC Records, Tom Pope has been upped to director of advertising/merchandising from creative manager, advertising, ABC Records.

John Kotecki named vice president, national accounts marketing, for CBS Records, New York. He was New York branch manager. Also, Rick Smith promoted to vice president, business development. He was director of planning for the CBS Records group. And Jonathan Coffino is appointed director artist development for Columbia Records. He was director of new artists development. Myron A. Hyman appointed associate general counsel for the CBS Records group, replacing Donald Biederman, who has gone to ABC. He was general attorney of the records section of the law department. And W. Mallory Rintoul appointed associate general counsel for the CBS/Columbia group. He was general attorney for the records section. At CBS Records International, Eliot Loshak named director, administration. He comes from the Chelsea National Bank and the Bank Leumi Israel where he was vice president. On the Epic side of CBS, Larry Schur appointed assistant to the vice president, a&r. He was associate director, marketing finance. And in Los Angeles, Tommy White appointed manager, West Coast artist development. He comes from Lordly & Dame.

Jack Tessler named manager, international marketing for RCA Records, New York. He comes from Motown Records where he was director of international operations. In Los Angeles, RCA names Martin Olinick manager, business affairs, West Coast. Paul Livert appointed national sales manager at CTI Records, New York. He comes from Pickwick International where he was national sales manager.

Ken Sawyer has been named national singles sales manager at United Artists Records, Los Angeles. He joins the label from Southwest Distributors where he was general manager. Joe Galante has been promoted to director of Nashville operations at RCA Records. At Capitol Records, New York, Doreen D'Agostino has been named artist relations coordinator, East Coast. She was a publicist for Morton D. Wax & Associates, New York. At Warner Bros. Records, Benita Brazier has been named director of r&b artists relations based in Burbank, Calif. She was production assistant to the Doobie Brothers' Durbo Corp. Carolyn Baker moves into the position of WB's Eastern r&b artist relations director, New York. She joins the firm from the Dinah Shore tv show where she was talent coordinator. Mike Stone joins the Burbank staff as Western artist relations supervisor from Detroit promotion manager. George Gerrity is now national artist relations supervisor after having been Western supervisor, Burbank. Alan Rosenberg is Eastern artist relations supervisor, New York. Shelly Hoppers has been elevated to national promotion projects director at MCA Records, Los Angeles. She was national secondary promotion director. Taking her former position is Joy Hall, who comes from Barnaby Records where she held the position of national director.

John Schoeberger has been upped to director, national album promotion at ABC Records, Los Angeles. In the past three years with the label he has served as local promotion manager of the Miami branch and the Atlanta branch. Glen Brumman has been named associate director, tour publicity and special projects, Columbia Records, New York. He was manager, unit publicity. Steve Rosenthal appointed West Coast publicity director for Atlantic Records, Los Angeles. He comes from MCA Records. Also in Los Angeles, Jess Levitt appointed West Coast trade publications liaison for Atlantic Records. William Becker takes charge of marketing and product development at T.R. Records, New York. He has had 15 years experience in various capacities in Latin music. Betty Gallup has been named director of the publicity department at LS Records, Nashville. Stuart Alan Love is director of a&r and production at Chalice Music Group, Los Angeles, not Stuart Alan.

Larry Marks, who supervised musical services for motion pictures and television at Warner Bros. Pictures, promoted to vice president, production, Los Angeles. Randy Hoffman named director of touring operations at Champion Entertainment, New York. John McAuliffe joins Chappell Music, New York, as director of finance. He comes from the SeCrest Corp. Buddy Robbins, creative assistant to the president of Chappell, is leaving the firm. Ted Glasser rejoins Beechwood Music Corp., Los Angeles, in his former capacity as professional manager. Publicist Bonnie Zucker promoted to senior account executive at Richard Gersh Associates, New York. Paul Hines is appointed national r&b promotion director at International Record Distributing Associates, Nashville. Billy Miller is Acclaim Management's new tour manager and artist representative for Kiss on the road. He comes from Management III. Paul Dudas, who was with Mercury Records' home office accounting department years ago, has returned to the

(Continued on page 74)

Copyrighted material

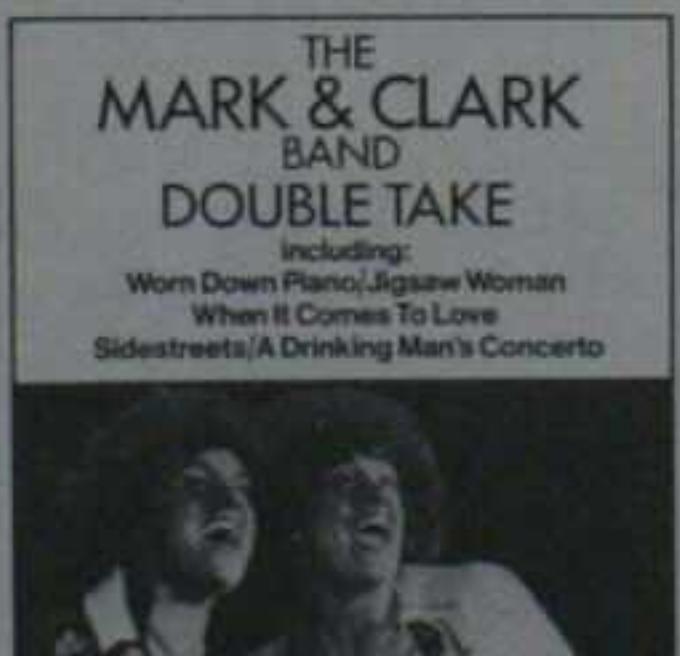
THE MARK & CLARK BAND'S "DOUBLE TAKE." "DOUBLE TAKE."



The guy with the white scarf is Mark. The guy without the white scarf is Clark. As you've probably guessed, they're identical twins. They've been playing live dates with their twin grand pianos for twelve years and they've made virtually every stop on the networks' talk-variety show circuit.

With their younger brother, Scot, on electronic keyboards, The Mark & Clark Band played to SRO audiences in Florida six nights a week, three shows a night, for over four years. *Variety* listed them among the five highest paid—but unrecorded—groups in the U.S.

But that's all changed now. America is in for a double take. Their first album, "Double Take," was produced by Ron Dante and arranged by Ron Frangipane. Joining Mark and Clark and Scot on some classic FM tracks and hit singles, including their first, "Jigsaw Woman," are guitarists Elliott Randall, Hugh McCracken and John Tropea; bass player Will Lee and drummer Alan Schwartzberg.



**The Mark & Clark Band.
"Double Take," their debut
album. Featuring the single,
"Jigsaw Woman." On Columbia
Records and Tapes.**

Billboard®

Founded 1894

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069
(213) 273-7040 Cable: Billboy LA; NY Telex—620523; LA Telex—698689

EDITOR IN CHIEF: Lee Zhito (L.A.)

EDITOR EMERITUS: Paul Ackerman (N.Y.)

MANAGING EDITOR: Eliot Tiegel (L.A.)

NEWS BUREAUS & REGIONAL OFFICES

CHICAGO: 60606, 150 N. Wacker Dr., Area Code 312, CE 6-9818. Editorial Bureau Chief: Alan Penchansky, Sales: Bill Kanzer. **CINCINNATI:** Ohio 45214, 2160 Patterson St., Area Code 513-381-6450. **LONDON:** 7 Carnaby St., London W. 1. Tel: 262100. Phone 437-8090. Cable: Billboard London. European Editorial Director: Mike Hennessey, U.K. News Editor: Peter Jones; Regional Publishing Director: Andre de Vekey. **MILAN:** Italy, Piazzale Loreto 9, Tel: 28-29-158. Bureau Chief: Germano Ruscito. **NASHVILLE:** Tenn. 37203, 1717 West End Ave., Area Code 615, 329-3925. Bureau Chief: Gerry Wood, Sales: John McCartney. **NEW YORK, N.Y.:** 10036, 1 Astor Plaza, Area Code 212, 764-7300. Bureau Chief: Is Horowitz. **JAPAN:** Music Labo, Dempa Bldg., Bekkan SF, 1-1-2, Higashi-Gotanda, Shinagawa-ku, Tokyo 141, Tel: 449-3761. Bureau Chief: Alie Abramoff. **WASHINGTON, D.C.:** 20005, 733 15th St. N.W., Woodward Bldg., Rm 915, Area Code 202, 393-2580. Bureau Chief: Mildred Hall.

EXECUTIVE EDITORIAL BOARD

Lee Zhito, Eliot Tiegel, Claude Hall, John Sippel, Mildred Hall, Is Horowitz, Paul Ackerman.

DEPARTMENT EDITORS

CLASSICAL: Is Horowitz (N.Y.). **COPY:** Dave Dexter (L.A.). **COUNTRY:** Gerry Wood (Nash). **DISCO:** Badcliffe Joe (N.Y.). **MARKETING:** John Sippel (L.A.). **RADIO—TELEVISION PROGRAMMING:** Claude Hall (L.A.). **RECORD REVIEWS:** Nat Freedland (L.A.). **RECORDING STUDIOS:** Jim McCullaugh (L.A.). **SPECIAL ISSUES:** Earl Paige (L.A.). **TALENT:** Nat Freedland (L.A.). **TAPE/AUDIO/VIDEO:** Stephen Traiman (N.Y.).

FOREIGN CORRESPONDENTS

ARGENTINA: Ruben Machado, La Valle 1783, Buenos Aires. **AUSTRALIA:** John Bromell, 29 Curi Curi Parade, Harbord, NSW 2096. **AUSTRIA:** Manfred Schreiber, 1180 Wien XVIII, Kreuzgasse 27, Tel: 43-30-974. **BELGIUM:** Juul Anthonsen, 27A Oude Godstraat, 3100 Heist op den Berg, Tel: 015 241953. **BRAZIL:** Henry T. Johnson, Av. Rio Branco 25, Rio de Janeiro, Tel: 233-4977. **CANADA:** Marty Melhuish, 89 Rainford Rd., Toronto, Ontario, Tel: 416-690-0512. **CZECHOSLOVAKIA:** Dr. Lubomir Dorlaska, 14 Zeleny Prah, 147 00 Praha 4. **DENMARK:** Knud Ørsted, 22 Tjørnevej, DK-3070 Snækkersten, Denmark, Tel: (03) 22-26-72. **DOMINICAN REPUBLIC:** Fran Jorge, PO Box 772, Santo Domingo. **FINLAND:** Kari Helopaitio, 01860 Perttilä, Finland, Tel: 27-18-36. **FRANCE:** Henry Kahn, 16 Rue Clauzel, 75-Paris 9 France, Tel: 878-4290. **GREECE:** Lefty Kongalides, Hellinikos Vorras, Thessaloniki, Tel: 416621. **HOLLAND:** Willem Hoos, Biltendijklaan 2B, Hilversum, Tel: (035) 43137. **HUNGARY:** Paul Gyongy, Derekutca 6, 1015 Budapest, Hungary, Tel: 859-710. **IRELAND:** Ken Stewart, 56 Rathgar Road, Dublin 6, Eire, Tel: 97-14-72. **ISRAEL:** Uri Alony, POB 28028, Tel Aviv, Israel, Tel: 23-92-97. **ITALY:** Daniele Caroli, Viale Marche 21, 20125 Milano, Tel: 02-893412. **MEXICO:** Paul Bompard, Via Gramsci 54, 00197 Rome. **MEXICO:** Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907. **NEW ZEALAND:** J. P. Monaghan, c/o Box 79, Wellington. **NORWAY:** Randi Huitin, Garnverven 6, Oslo 5, Tel: 26-37-45. **POLAND:** Roman Waschko, Magiera 9m 37, 01-873 Warsaw, Poland, Tel: 34-36-04. **PORTUGAL:** Fernando Tenente, R Sta Helena 122 R/c, Porto, Portugal. **PUERTO RICO:** Lorraine Blasor, PO Box 12333, Santurce, 00914, Tel: 723-4651. **RUMANIA:** Octavian Ursulescu, Str. Radu de la Afumat, nr. 57-B Sector 2, Bucharest, D.P. 9, Tel: 13-46-10, 16-20-80. **SPAIN:** Maria Dolores Aracil, Plaza Mariano de Cavia 1, Madrid 13. **SWEDEN:** Leif Schulman, Brantingsgatan 49, 4 tr, 115 35 Stockholm, Tel: (08) 629-873. **SWITZERLAND:** Beat H. Hirt, Bergfeldweg 19, 8135 Langnau/Zürich, Switzerland. **REPUBLIC OF S. AFRICA:** Wynter Murdoch, 52a Third St., Linden, Johannesburg. **URUGUAY:** Carlos A. Martínez, Panama 1125 Ap. 908, Montevideo. **U.S.S.R.:** Vadim D. Yurchenko, 14 Rubinsteina St., Ap. 15 Leningrad, 191025, Tel: 15-33-41. **WEST GERMANY:** Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150, Tel: (04551) 81428. **YUGOSLAVIA:** Borjan Kostic, Balkanska St. 30, 11000 Belgrade, Yugoslavia, Tel: 645-592.

MARKETING SERVICES

DIRECTOR, MARKETING SERVICES: Bill Wardlow (L.A.)
CHART MANAGER: Bob White (L.A.)

SALES

DIRECTOR OF SALES: Tom Noonan (L.A.). ASSISTANT SALES DIR.: Ron Wilman (N.Y.). NATIONAL TALENT COORDINATOR: Bill Moran (L.A.). EUROPEAN SALES DIR.: Andre de Vekey (London). CLASSIFIED ADVERTISING MANAGER: Murray Dorf (N.Y.).

INTERNATIONAL SALES

GREAT BRITAIN: Barry Hatcher, 7 Carnaby Street, London W1V 1PG, Tel: (01) 437 8090. **AUSTRALIA:** Mr. Ken Appleton, Adrep Pty. Ltd., 41 McLaren St., North Sydney, NSW. Tel: 929-5088. **AUSTRIA, BENELUX, CZECHOSLOVAKIA, HUNGARY, POLAND, SCANDINAVIA:** Johan Hoogenhout, Smimofstratt 40, s-Herkenbosch, Holland, Tel: 147688. **FRANCE:** Olivier Zameckowski, 30 Avenue Bugaud, 75-116, Paris, Tel: 553 1088. **ITALY:** Germano Ruscito, Piazzale Loreto 9, Milan, Tel: 28-29-158. **JAPAN:** Hugh Nishikawa, Dempa Bldg., 1-1-2, 1-chome, Higashi-gotanda, Shinagawa-ku, Tokyo, Tel: (03) 443-8537. **MEXICO:** Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. Tel: 905 531-3907. **SPAIN:** Rafael Revert, Plaza Mariana de Cavia 1 & 3, Escalera Derecha 12B, Madrid 7, Spain. **VENEZUELA:** Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta. Vilma, El Real, Caracas, Venezuela.

PUBLISHING

PUBLISHER: Lee Zhito. ASSOCIATE PUBLISHERS: Tom Noonan, Bill Wardlow. BUSINESS MANAGER: Steve Lappin. CONFERENCE DIRECTOR: Diane Kirkland. SPECIAL PROJECTS: Dennis Hyland (N.Y.). PRODUCTION MANAGER: John F. Halloran (L.A.). PRODUCTION COORDINATORS: Tom Quilligan, Val Karches (Cincy). CIRCULATION MANAGER: Jack Shurman (N.Y.). PROMOTION MANAGER: Ed Masciara (L.A.).

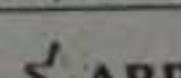
BILLBOARD PUBLICATIONS, INC.

CHAIRMAN & CHIEF EXECUTIVE OFFICER: W.D. Littleford. PRESIDENT: Dale R. Bauer. SENIOR VICE PRESIDENTS: Administration & Finance, David Luppert; American Artists Group, Jules Perl; VICE PRESIDENT, DIRECTOR OF SALES: Maynard L. Reuter. VICE PRESIDENT, INTERNATIONAL OPERATIONS: Mort L. Nasar. SECRETARY: Ernest Lorch. ASSISTANT SECRETARY: John Ross. TREASURER: Lawrence Gatto. PRESIDENT, MUSIC LABO (JOINT VENTURE): Ben Okano.

The microfilm edition of Billboard is available from KTO Microform, Route 100, Millwood, N.Y. 10546. For details, contact the company at the above address.

Subscription rates payable in advance. One year, \$60 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Subscription correspondence: write Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. Change of address should give old and new address. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. POSTMASTER send Form 3579 to Subscription Manager, Billboard, Box 2156, Radnor, Pa. 19089. © Copyright 1977 by Billboard Publications, Inc. The company also publishes in NEW YORK: American Artist, Gift & Tableware Reporter, Industrial Design, Interiors, Residential Interiors, Merchandising, Photo Weekly, Watson-Guptill publications. Whitney Library of Design. LOS ANGELES: Billboard. NASHVILLE: Amusement Business. LONDON: The Artist, Music Week, World Radio-TV Handbook. How to Listen to the World. TOKYO: Music Labo. Postmaster, please send Form 3579 to Billboard Publications, Inc., Box 2156, Radnor, Pa. 19089. Area Code 215, 687-8200.

SUBSCRIBER SERVICE
P.O. Box 2156, Radnor, Pa. 19089
(215) 688-9186



Vol. 89 No. 12

General News

\$18,000 Musecom II: a Magical Computer Aids Music Publishing

By JOE X. PRICE



Televised scores: Computer-television-screen-music publishing instrument which portends new advancements for the future.

LOS ANGELES—There's a computer that has been perfected which augurs revolutionary changes in the music business. It's called Musecom II and its inventors-manufacturers are just now introducing it to the world market. Its price: \$18,000.

Musecom II resembles a standard upright piano in size, shape and almost every other way except for one important difference: the keyboard is also a computer input terminal.

Here's what it does: whatever is played on the keyboard is instantly interpreted by the computer and displayed (in conventional sheet music style) on a built-in television monitor measure by measure, in a steady flow, allowing the composer to see and hear the composition in complete continuity.

What's more, Musecom II allows the composer to "scroll to any part of his score-in-progress," make notational changes (tempo, key, etc.) and ask to see and hear the results. The system can display about 20 lines of music at one time.

The changes are automatically recorded and when the composer is satisfied, the final score is prepared on pre-drawn manuscript paper and delivered through a slot in the console. If any skilled musician would then play what is on the sheet music, he would duplicate that which the original musician played.

The system is unparalleled in its elimination of the time-consuming and tedious work associated with writing and copying music," says Jim Troxel, vice president of Musecom, Ltd. of Playa Del Rey, Calif.

Troxel, a percussionist and studio musician in Hollywood since 1950, goes on to explain that "the min-

icomputer in Musecom II has been taught with software to converse in standard music notation.

With other methods, a composer would have to talk the computer's language—type in his musical composition in the form of a computer program through a terminal; each sound would then require a different command.

Eventually, Musecom II will not be limited to a keyboard that is physically interfaced to a computer system. Any musical sound or melody or melodies emanating from any source—a brass, string, woodwind, or percussion instrument and even the human voice—will be picked up and converted into sheet music by merely singing or playing into the Musecom system.

The machine, once it is widely adopted could all but eliminate the need for music copying services. Perhaps not so obviously, however, is the fact that it could revolutionize the entire concept of music publishing as it is known today.

The one component that holds the key to the future more than any other in this latter regard is a device contained in the system called the floppy disk.

It has the capacity to store in excess of four hours of played compositions and is removable; thus, one can store his music indefinitely and have immediate playback upon command, which means that one can amass a music catalog the size of any major music publishing company extant in a short time.

Letters To The Editor

Dear Sir:

I'm taking the liberty of enclosing this letter from my daughter to the Rev. Jesse Jackson, re a recent article on contemporary music.

Sincerely,
C. Crumpacker
Artists and Repertoire
RCA Special Products
Marketing, New York

Dear Rev. Jackson:

I read an article in Billboard magazine about you and operation PUSH. Maybe some popular songs carry the cursing too far, but for crying out loud what's wrong with

"Disco Lady" by Johnny Taylor? You say some of the lyrics in popular songs are "harmful" to children.

Well, a child under 4, 5 or even 6 can't understand "shove it in, shove it out" from "Disco Lady" or "spread your wings and let me come inside" from "Tonight's The Night" by Rod Stewart. And a child any older than that has a right to, and in most cases does, know all about sex.

One thing children of all ages understand is the sheer terror and violence in movies and television. And you don't have to totally understand it to feel it. Movies give P.G. or R ratings to "Sybil," "The Exorcist," "The Omen," "Jaws," "Deliverance," "Dirty Harry," "Marathon Man," "Death Wish," etc., while "Last Tango in Paris" pulls an X.

Which means that children all over can get horrified out of their skull and you say nothing, but let a child even listen to something suggestive and you have a heart attack.

If you are really as concerned for young people as you say you are then where were you during the Vietnamese war? That was probably the most harmful thing around for little children. And war is the most terrible thing around for sure. And what about tv game shows that show "adults" making fools out of themselves out of greed for money?

The message they give is money is everything. You say songs that mention drugs are also targeted. Well, why the big thing now? You didn't boycott "cigarettes, whiskey and wild, wild women" and cigarettes and whiskey are more harmful than most drugs.

As for your other target-curses, they're just words. Most people aren't offended or bothered by them. It seems to me that there are much more important problems in this world. If you are so concerned about children there are millions who really need your help.

Sincerely,
Caroline Crumpacker
age 12½

MCA Pays 25-Cent Quarterly Dividend

LOS ANGELES—MCA Inc. declared a quarterly cash dividend of 25 cents per share payable April 12, 1977 to common stockholders of record March 29.

The board of directors also voted to increase its size to 10 members. Frank Price and Ned Tanen were elected as directors of MCA Inc. while Thomas Wertheimer, a director and vice president of the company, was named to serve on the executive committee. Donald Sipes was elected a vice president of MCA Inc.

The annual stockholders meeting will be held at the First Chicago Center on May 24 with holders of common stock at the close of business April 4 entitled to vote.

General News
\$18,000 Musecom II: a Magical Computer Aids Music Publishing
By JOE X. PRICE
LOS ANGELES—There's a computer that has been perfected which augurs revolutionary changes in the music business. It's called Musecom II and its inventors-manufacturers are just now introducing it to the world market. Its price: \$18,000.

The Spinners Yesterday, Today & Tomorrow An Album For Anytime.



Includes their new single
“You’re Throwing A Good Love Away”
= 3382



On Atlantic Records & Tapes

PICKWICK NET Racking Aids In 3d Quarter Rise; 9-Month Figures Are Up Only 3%

NEW YORK—Rack merchandising apparently contributed the most to a 6% net income gain on continuing operations for Pickwick International in the third quarter ending Jan. 31. Also reported: a 21% sales increase from the corresponding period of the prior fiscal year.

Gross margins and profits were slightly reduced by the first post-Christmas sales program ever conducted throughout the retail chain during the excessive January cold spell, with sales rebounding and ex-

ceeding last year's volume in February.

Net income for the October-January period was \$3.507 million, up from \$3.317 million a year ago, and sales were \$92.197 million, versus \$75.781 million. Earnings per share rose to 79 cents from 75 cents.

For the first nine months of fiscal 1977, net income from continuing operations rose less than 3% to \$7.281 million, on a 20% sales gain to \$232.145 million. Earnings per share were \$1.65 versus \$1.61.

The figures do not include a \$1.712 million loss the first nine months of the current fiscal year attributable mostly to the discontinued P.I.P. Records operation (Billboard, Dec. 25, 1976), and a \$96,000 loss in the comparable year-earlier period.

With the P.I.P. writedown included, net income for the nine-month fiscal 1977 period dipped more than 20%, to \$5.569 million from \$6.982 million in fiscal 1976.

Gains from both existing locations and new store openings were noted for the Heilicher Bros.-J.L. Marsh rack operation. No new units were opened in the third quarter, typical of this period, but new rack-and-company-owned retail units are being added in the fourth quarter.

One of the major factors affecting profits the first two quarters was the

extra number of new rack outlets opened versus the prior year, due mostly to the changeover of Sears from its own operation. This resulted in 126 more openings the second quarter, and 57 more the first quarter, than the corresponding year-earlier periods.

The Pickwick proprietary division showed a marginal decline in results in its continuing operations, but it has embarked on an aggressive new product and sales effort, including the just-announced Quintessence classical label, which should be productive.

Sales and profit growth continued through the third quarter and into the fourth quarter for Pickwick International, Inc. (G.B.) Ltd.

STEPHEN TRAIMAN

Arista Racks Up World Sales Of \$4 Mil In Feb.

NEW YORK—Arista Records had a net revenue of \$4 million in February from its sales around the world, reports Elliot Goldman, executive vice president.

Arista calls the February figures its best ever. They follow a record two weeks in January, lifting the label from the financial doldrums it hit at the end of 1976 (Billboard, Feb. 27, 1977).

Showing the strongest sales have been the four albums by Barry Manilow, all of which are now starred on the Billboard charts at 16, 98, 148 and 171. Arista reports that it has shipped 1.2 million copies of the albums in the last nine weeks.

Arista also reports that the new Kinks "Sleepwalker" LP has tallied more than 250,000 copies with singles sales by Manilow, Jennifer Warnes, Shirley Brown and LPs by Warnes and "Saturday Night Live" also contributing to the sales.

In U.K., Arista claims 1 million copies sold of the "Under The Moon Of Love" single by Showaddywaddy, and 350,000 copies of the group's "Greatest Hits" LP, according to the label.

Outside the U.K. the Showaddywaddy single has been in the top five in Belgium, Holland, Denmark and Germany, while the Bay City Rollers has been very strong in Japan, Germany, Holland and Canada.

Col Wins Cast LP Of 'Annie'

NEW YORK—Columbia Records has acquired the original cast recording rights to the musical show, "Annie." The show, based on the "Little Orphan Annie" comic strip character, will open in New York April 21 with Columbia recording it that week for release two weeks later.

The play is now in Washington. It is produced by Mike Nichols from an idea by Thomas Meehan. The music is by Charles Strouse and Martin Charnin is lyricist-director.

Westbound Binder

NEW YORK—Westbound Records has signed for world wide distribution with Atlantic. Initial releases include albums from Dennis Coffey, the Detroit group C.J. & Co., and the Detroit Emeralds. Label had been distributed by 20th Century.

Market Quotations

						As of closing, Thursday, March 17, 1977					
						P-E	(Sales 100s)	High	Low	Close	Change
1975		High	Low	NAME							
42%	37	ABC				10	162	42%	41%	41%	—
9%	7%	Ampex				12	195	8%	8%	8%	—
5%	4%	Automatic Radio				3	10	4%	4%	4%	Unch.
59%	55	CBS				10	604	58%	58%	58%	—
11%	7%	Columbia Pictures				4	462	10%	10%	10%	Unch.
15%	11%	Craig Corp.				3	60	12	11%	12	+
48%	36%	Disney, Walt				16	938	39%	38%	39%	+
4%	3%	EMI				8	89	3%	3%	3%	—
18%	14%	Gulf + Western				4	733	15%	15%	15%	+
5%	4%	Handieman				10	37	5%	5%	5%	Unch.
35%	23%	Harmar Industries				8	91	34%	33%	34	+
5%	5	K-tel				5	10	5%	5%	5%	+
9%	7%	Lafayette Radio				8	18	6%	7%	7%	—
26%	22%	Matsushita Electronics				10	20	22%	22%	22%	+
42%	36%	MCA				8	80	38%	37%	37%	—
19	16	MGM				5	76	18%	18%	18%	—
57	48%	3M				18	491	53%	53%	53%	—
—	—	Morse Electro Products				—	—	—	—	—	Unch.
56%	43%	Motorola				16	253	49%	48%	49%	+
36	32%	North American Philips				8	23	34	33%	33%	—
22%	16%	Pickwick International				11	86	19%	19%	19%	Unch.
9%	5%	Playboy				14	131	8%	8%	8%	—
29%	25%	RCA				13	1115	29%	29%	29%	+
10%	8%	Sony				21	2253	10%	10%	10%	—
22%	17%	Superscope				5	27	18%	18%	18%	Unch.
42%	36	Tandy				9	292	38%	38%	38%	—
10%	7%	Telecor				7	12	9%	9%	9%	—
3%	2%	Texox				11	29	2%	2%	2%	Unch.
4%	3%	Tenna				6	7	3%	3%	3%	Unch.
15%	13%	Transamerica				8	333	14%	14%	14%	—
12%	9%	20th Century				7	32	10%	10%	10%	—
29%	26%	Warner Communications				7	130	28%	29%	29%	Unch.
28	23	Zenith				13	194	26%	26%	26%	—

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	3	2%	3%	M. Josephson	4	21	12%	12%
Gates Learjet	4	837	9%	9%	Memorex	7	82	27%	27%
GRT	30	78	3	3%	Orrox Corp.	—	33	—	33
Goody Sam	3	2	1%	2%	Recoton	26	—	3	3%
Integrity Ent.	3	2	4	1	Schwartz Bros.	10	3	1%	21
Koss Corp.	5	15	4	4%	Wallich's Music City	—	—	—	—
Kustom Elec.	7	8	2%	3%	—	—	—	—	—

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

FISCAL 1976

Schwartz Brothers Quadruples Its Net

WASHINGTON—With continuing growth of its Harmony Hut retail chain and improved results in wholesaling operations, Schwartz Brothers, Inc., reports quadrupled net income on a 16% sales gain for the fiscal year ended Dec. 31.

The fourth quarter was the most successful in the firm's 30 years of business, according to president James Schwartz. Net income hit a record \$289,925 or 38 cents a share on sales of \$8.782 million, compared with a profit of \$191,141 or 25 cents a share on sales of \$7.046 million the prior year.

For fiscal 1976, net income rose to \$349,636 or 46 cents a share from \$88,003 or 12 cents a share in 1975. Sales topped \$25 million, versus \$21,642 million the year before.

The 15-unit Harmony Hut chain opened a second store in Baltimore, following the closing of a small College Park, Md., unit. Distribution and rack merchandising operations benefited from the volume of late-year hits, and since year-end Schwartz has become the regional distributor for London Records.

Also encouraging is the elimination of all bank indebtedness, except

for a \$131,458 mortgage on its headquarters building.

Approximately \$1.5 million in short and long term bank obligations has been repaid in the last two years, the Schwartz chief notes, while the company's net worth has increased by \$400,000. Stockholders' equity increased to \$6.15 per share in 1976.

Expansion Again For Record Mart

LOS ANGELES—The nation's oldest major retail record chain, National Record Mart, Pittsburgh, is negotiating to open one and possibly two superstores in that city's downtown area.

Sam Shapiro, the 50-plus store chain's founder, is dickering for possible 12,000 and 14,000 square foot stores. Both could possibly be open by year's end.

The chain added its 52nd store last week in Athens, Ohio where Tom Bream, transferred from the Boardman, Ohio store, is manager. It is a mall location.

The new Mart store in Wheeling, W. Va., is a consolidation of a small and large outlet there.

The new downtown 4,000 square foot store is freestanding and will be managed by Edie Robinson. In another relocation, Mart opened a mall store in Natrona, Pa., a 3,000 square foot site which will be managed by Lavinia Barch.

Ember's Bareback

NEW YORK—Ember Records will distribute Bareback Records' product in the U.K. and the Benelux countries, according to the terms of a recent agreement. Initial releases include product by R.B. Greaves and Limmie & Family Cookin'.

Billboard

Continental U.S. & Canada

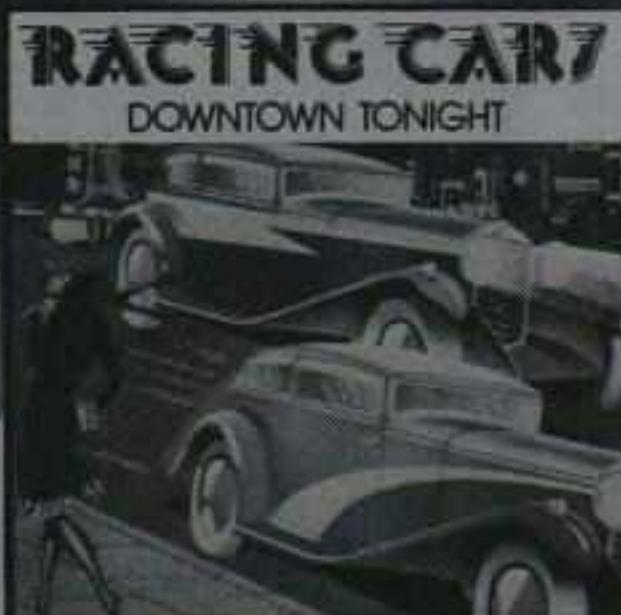
2 years (104 issues) \$100 1 year First Class \$120
1 year (52 issues) \$60 6 months (26 issues) \$35

CANADA
1 year (52 issues) \$70 payment enclosed bill me
1 year—First Class \$120



START
LOS ANGELES: KWST .
KMET . KNAC . KEZY . KGB .
KPRI . DALLAS / HOUSTON: KZEW .
KFWD . KLOL . DETROIT: WABX . WWWW .
WIOT . WWCK . ST. LOUIS: KSHE .
KADI . COLUMBUS: WCOL-FM . MEMPHIS: WMC-FM .
BALTIMORE / WASHINGTON: WKTK . WMAL . WHFS .

FINISH
SEATTLE: KZOK . KZEL .
ATLANTA: WKLS . WRAS .
MIAMI: WSHE . ZETA-4 . WAIV .
WORJ . WQSR . NASHVILLE / MEMPHIS:
WKDF . WMC-FM . PHILADELPHIA:
WMMR . WYSP . WIOQ . CLEVELAND / PITTSBURGH:
WMMS . WDVE . WYDD . CINCINNATI, OHIO: WEBN



RACING CARS THEY'RE RIGHT ON TRACK

You could call Racing Cars' recently released album, *Downtown Tonight*, the sleeper of the year. Of course, we knew it was good. After all, Racing Cars had already been acclaimed in England as "one of the ten most promising bands of the year." But we never dreamed it would take off the way it did. FM stations across the country, as you can see from the list above, began playing it immediately. And enthusiastically. In fact, the enthusiasm has been so great that we've been practically forced to release "They Shoot Horses Don't They?" as the album's first single. It's not only on the right track. We consider it a definite winner.

Court Upsets FCC Language Ban

WASHINGTON—A U.S. Appeals Court here has ruled that the FCC cannot ban indecent language on radio and television, even during hours when children may be listening.

The ruling, handed down Wednesday (16), overturns a 1975 FCC decision against New York's Pacifica outlet, WBAI, which had broadcast a George Carlin monolog

employing seven words deemed obscene.

The court rapped the FCC for ignoring a statute forbidding the agency to exercise censorship as well as its own guidelines "which leave the question of programming content to the discretion of the licensee," in the court's words.

An FCC spokesman says it will decide later whether or not to appeal the decision.



"LONG DISTANCE LOVE AFFAIR"

A NEW ALBUM BY

MARCELLE JOSEPH

Picturesque interpretations of the delta country's majestic scenery from a man whose depth, versatility and inspiration stem directly from his New Orleans roots: MARCELLE JOSEPH

Produced by Etters Beetha and Don Ridgeway

DSR INT'L. RECORDS & TAPES

1100 E. 11th Street

Wilmington, Delaware 19805

The CHOICE IS YOURS

SPECIAL TAPE SALE PRICES

PLUS

FREE

DESIGNER-
STYLE **T-SHIRT**

OR

SOLID
"PEWTER" **BELT BUCKLE**

OR

TWO FULL
COLOR DECOR **POSTERS**

YOUR CHOICE WITH EACH PURCHASE OF
12 **maxell UD-XLI AND/OR**
UD-XLII CASSETTES

maxell.

24 HOUR

FREIGHT-PAID SERVICE ACCESSORIES

A single buying source for all your accessory needs

A.I. ROSENTHAL ASSOCIATES

29 E. Glenside Ave. • Glenside, Pa. 19038 • 215 885-5211

SEND FOR FREE CATALOG

BASF • BLACK MAGIC • EVEREADY • MAXELL • MEMOREX • NORTRONICS
NUMARK • PICKERING • RECOTON • SCOTCH • SHURE • SOUND GUARD • WATTS

General News

Grateful Dead Plan a Movie

NEW YORK—The Grateful Dead plans to release a full-length feature film with music "in the early summer."

The movie, which was produced by the band, will also be marketed by it, at least initially, in a "four-wall" distribution strategy.

The four-wall deal means the producer, in this case the Grateful Dead, will rent theaters at a set fee and collect all receipts. The formula has been used to great success by Tom Laughlin of "Billy Jack" fame.

Plans call for a series of limited engagements in 10 cities across the nation where research has indicated a hardcore population of Dead fans.

The film will come hard on the heels of the group's debut album on the Arista label and a soon-to-be-announced tour of the Eastern U.S., which is reportedly already soldout.

Jerry Garcia, the group's leader, has reportedly invested a sizable chunk of his own money in the project. The film includes live concert footage, candid interviews, a unique animation process, and will also focus on the group's legion of followers, known as "Dead Heads."

It has been described as Garcia's "statement on what the Dead are all about."

Five shows at New York's Palladium and five shows at Passaic's Capitol Theater were soldout within four hours of a brief announcement made on New York's WNEW-FM. The Grand Central outlet of Ticketron was the scene of a block-long line of ticket buyers after one hour.

RCA Named In Feliciano Suit

LOS ANGELES—Jose Feliciano and Feliciano Enterprises filed suit against RCA Records in California Superior Court March 7 seeking \$200,000 from RCA for two delivered albums, some \$43,000 in recording costs, plus \$5 million exemplary damages.

The plaintiff is also asking a permanent injunction against RCA releasing a "Greatest Hits Of Jose Feliciano" LP which the suit claims must be approved by the artist in writing under prior contract.

A hearing on the preliminary injunction is set for Tuesday (22).

Feliciano, now recording for Private Stock Records, is also seeking a new court-supervised accounting of RCA royalties due him. The lawsuit also seeks an injunction against RCA selling any prior-released Feliciano titles as scrap cutouts if these LP's are still carried in the catalog at standard dealer price.

The lawsuit, filed for the plaintiffs by A. Marco Turk of Ervin, Cohen & Jessup here, claims that Feliciano had full approval rights on all product and packaging of his records under a February 1972 contract with RCA.

This four-year contract called for two Feliciano albums yearly with \$100,000 for delivery of each LP, recuperable against 8% royalties on retail less packaging and other costs.

The lawsuit claims that nine months of fruitless negotiations between the plaintiff and RCA preceded the filing of the lawsuit. Feliciano's RCA contract called for the total of eight original albums plus two best of repackages.

A point claimed by the lawsuit is that one Ethel Gabriel was credited as producer of the disputed "greatest hits" album but is unknown to the plaintiff and never produced any of his records.



DEAD LINES—Fans of the Grateful Dead line up outside a New York Ticketron outlet after a single announcement was made an hour earlier over WNEW-FM that the Dead would appear April 29 to May 4 for five shows at the Palladium Theater.

1976 BUOYS HOPES

ASCAP \$100 Million Year Could Be 1977

By GERRY WOOD

NASHVILLE—A \$100 million year for ASCAP?

Though no ASCAP leaders mentioned that magic figure, the inference was plain: buoyed by record 1976 revenues of \$94 million, the performing rights society hopes to collect an even larger amount in 1977.

The theme surfaced frequently at ASCAP's Nashville membership meeting Wednesday (16). The meet held at the Hyatt Regency drew 210 writer and publisher members from a 14-state region.

"Our financial situation will show considerable improvement," predicted Stanley Adams, ASCAP president. The sentiments were reflected in reports by Wesley Rose, board member, and others in the ASCAP hierarchy.

An executive committee report from Billy Taylor and public relations committee talk from Gerald Marks brought the society's Southern region membership up to date on internal affairs. Marks announced that ASCAP has hired the Rogers and Cowan firm "to augment our public relations efforts."

Norm Weiser, Bernard Korman, general counsel, and Ed Shea, Southern region director, also spoke to the assemblage that included Leo Kaplan, one of the two court-appointed monitors who observes ASCAP's survey and distribution operations under a consent decree.

Korman preceded the meeting with a discussion on the new copyright legislation that drew questions from the audience.

Shea pointed to increases in ASCAP's country chart songs, adding, "When country does well, the whole society benefits. Not that Southern talents are devoted solely to country, for as you know many top pop hits are written, published and recorded in Tennessee, Ala-

bama, Georgia, Louisiana, Texas, Florida and other Southern states."

ASCAP's next membership meeting will be held Wednesday (30) at the New York Hilton, according to Adams. The semi-annual East Coast membership meeting will start at 2:30 p.m.

Similar to the Nashville meeting and the previous Los Angeles meet, Adams and committee members will report on recent activities, 1976 income and other major matters pending. Korman will also precede the meeting with another program on the workings of the new copyright law slated to take effect next Jan. 1.

Pyramid Popping

LOS ANGELES—In a limited edition of 2,000 separately numbered units, Pyramid Records has issued a 12-inch 45 r.p.m. disco single featuring two requested tracks from D.C. LaRue's current LP "The Tea Dance." The firm has sent the two-sided disk, intended for disco use only, to disco associations across the country.

LaRue, who is about to embark on his first promotional tour of Europe, recently took the No. 1 spot on the British soul charts with his single "Cathedral," one of the few white artists attaining such soul chart distinction.

Eddie Hall Dies

CHICAGO—Edgar "Eddie" Hall, vice president of Beacon Artists Corp., died here Monday (14) after a prolonged illness. He was 56.

Prior to joining Beacon Artists, Hall headed the personal appearance department here of General Artists Corp. An Illinois native, Hall was a former trumpet player and band leader.

No Excelsior Darby Ties

LOS ANGELES—Excelsior Records, Astoria, N.Y., record-tape distributorship, has never had any connection with "premises at 9th and Main, Darby, Pa.," which were attributed to it by Neil J. Welch, agent in charge of the FBI Philadelphia office (Billboard, March 5, 1977).

Paul Urciuoli, president of Excelsior Records, says the firm has never directly or indirectly occupied or used or been associated with anyone

who has occupied or used the premises at 9th and Main. He says the Excelsior considered using the premises six months ago, signed a binder agreement which would have become effective upon payment of a rent deposit which was never made.

Urciuoli says he was contacting the FBI directly regarding the allegedly erroneous statement made about Excelsior's connection with an LP fabrication plant in Darby.

STARZ, A VIOLATION ON YOUR EYES & EARS!



VIOLATION

Their Second Album On Capitol Records and Tapes,
Includes "Cherry Baby."

Starz Now On Their 2nd American Tour!



rock
steady
PRODUCTION

Capitol SW-11617

CLAIM 75%-80% SIGN Soundaround Seeks \$150 Dealer's Fee

By NAT FREEDLAND

LOS ANGELES—Soundaround, in-store play programmed tape system here, has begun soliciting \$150 annual subscriptions from retailers after a month-long free trial period and claims 75%-80% signups.

Soundaround is shipping its newest weekly 90-minute tape to 5,005 retail outlets and has obtained paid label sponsorship from Warner Bros.-Elektra-Atlantic, ABC, RCA, Arista, Casablanca, Private Stock, Salsoul and Mushroom Records, says Martin Dane.

Dane, one of Soundaround's three principals, also admits that the company's original-planned \$100,000 start-up investment has quadrupled and Soundaround can only set a goal of breaking even by the end of 1977.

However, Dane reports that four

other companies are trying to set up similar in-store play operations due to Soundaround's early impact.

Attending and exhibiting at NARM this month proved helpful in solidifying Soundaround contacts, says Dane.

His company is setting arrangements with a New York market research firm to survey sales increase effectiveness of Soundaround in-store play nationally.

Dane notes that two singles by new groups featured on the first Soundaround tapes are already on the Billboard Hot 100. These records are Stallion's "Old Fashioned Boy (You're The One)" on Casablanca and "Uptown Festival" by Shalamar on RCA-distributed Soul Train Records.

Women In Music Sponsor Concerts

CHICAGO—Women In Music Chicago, a distributor of feminist-oriented recordings, will sponsor a spring concert series here, its first.

The series, to comprise four concerts, enlists performers who have product distributed by Women In Music, including Margie Adams, Malyina Reynolds and Rosalie Sorrels. Isis, an all-woman rock band, and Wallflower Order, a women's dance troupe, also are booked.

Tickets for the series, being sold at a subscription discount, are available through Women In Music's retail accounts here, including Sounds Good Records, Round Records, Spin-It Records and Val's Halla.

The first concert is scheduled for March 30 at the northside Athenaeum Theatre.

CONCERT PROGRAMS

Posters,
Financial Reports,
Brochures
and other
on time quality
job printing.

By the Printing Division of
Billboard Publications, Inc.
2160 Patterson Street
Cincinnati, Ohio 45214
513/381-6450

**GOLD-RECORD
PENDANT
In Solid 14 kt**

For the Winner!

Pendant	\$39.75
14 kt 18" chain	\$10.00
Pendant with diamond in center	\$52.75

(add \$2 postage & handling—NY res. add taxes—
make checks payable to A. Glass)

71 West 47th St.—Rm 705
New York, NY 10036 • (212) 582-0386

actual size

We will make up your ideas
in gold or silver.

CREATIVE JEWELRY IMPORTS

SORRY!

YOU MAY HAVE HAD
TROUBLE IN REACHING US.

OUR ADS IN
BILLBOARD
CONTAINED AN
INCORRECT
PHONE NUMBER.

Mares & Spear
Courier Service

405 East 56th St., New York, N.Y. 10022



If you're looking
for the fastest,
most secure air
courier service
of its kind
serving over 30,000
cities worldwide
FOR \$110 . . . OR LESS

DIAL

212 421-3680



TOP HONOR—Neil Bogart (right), accepts NARM's presidential award from Dan Heilicher during the recent NARM convention. Bogart is the president of Casablanca Records and Filmworks.

MERCURY'S BALOS CLAIM

Effective Merchandising In Industry-Wide Decline

By ALAN PENCHANSKY

CHICAGO—The record industry is doing a less effective job of merchandising than it did 10 or 15 years ago, claims George Balos, national merchandising manager for Phonogram/Mercury.

Balos, whose design efforts for Mercury have ranged from ads to album covers to retail sales fixtures and across the spectrum of point-of-purchase tools, says millions of dollars are being lost at the retail level as a result of the trend.

"In the old days we had quite a bit more we did for the retail store," the designer explains here in his office, while at work on a counter display for Mercury's "Pink Parker" promotion. "Four songs for the price of two," the copy on the mock-up reads.

"It was a different business in itself, there were more independently owned shops that would put up anything, and less crowded areas," he notes.

Balos identifies three factors, largely uncontrollable, that he says have contributed to a decline in point-of-purchase effectiveness: locations have less space to work with than a decade ago, chain stores have replaced the independent outlet, and production costs have risen dramatically.

"In the old days we would have much more expensive point-of-sale

production pieces," he says, recalling a program for the Smothers Brothers. "I did a television set, an actual tv set with a heat motor that spun around and projected the message right out of the tv screen and to the sides of the tv."

The mock appliance, which cost about \$12.50 each to produce, would be three times as expensive today, Balos estimates.

Cost pressures also have forced many outlets to abandon the use of professional window dressers, the designer notes. "Many outlets just let the clerks do it, and the windows look pretty shabby," he says.

As a rule, chain stores use merchandising aids less effectively than stores under owner/managers, Balos believes. This is because direct contact with salesmen has been sacrificed by many chains, he says.

"Formerly, if you got to know an owner/manager, if the salesman came in with a sales piece you knew it was going to be put up and that it would stay up, because you had a little bit closer relationship. I don't think that closeness is there any more."

Balos confirms the salesman's fundamental role is assuring that merchandising aids, once manufactured and distributed, are utilized.

"An allocation of everything we produce is sent direct to the salesman in addition to the branch," he explains. "This way you can protect the money that you've invested."

"Today," Balos says, "your most effective point-of-purchase tool is a well designed mobile, or a well designed die-cut display."

And the classic poster format is still unbeatable in dollar impact, he notes.

"Some people said that the posters had their peak, but they really haven't. I think they're still effective."

Balos says the label produces per year an average of 20 posters, three die-cuts and half a dozen mobiles.

Awards Go To 8 Label Chiefs

LOS ANGELES—NARM presented eight special awards tied in with the centennial of sound celebration plus its annual presidential award.

Neil Bogart won the 1976 presidential award for excellence and great achievement in running Casablanca Records. As a winner of this award he was also included in the eighth centennial of sound honorees, all of whom were former NARM presidential award winners.

These winners included: Herb Alpert and Jerry Moss of A&M, Clive Davis of Arista, Ahmet and Nesuhi Ertegun and Jerry Wexler of the WEA family, Russ Regan of 20th Century, Mo Ostin and Joe Smith of Warner Bros. and Elektra-Asylum respectively, Cy Leslie of Pickwick International, Amos and Dan Heilicher of Heilicher Brothers and Bogart of Casablanca.

Sizzling Seller: 'Star Is Born' LP Tops 2 Mil

LOS ANGELES—Despite a controversial \$8.98 first-time peak pricing for a soundtrack album, CBS' "A Star Is Born" may be the fastest selling original cast or soundtrack following its first 90 days of release.

Released in mid-November amidst a flurry of dealer boycott because of the \$1 price hike, the album as of Feb. 16 had reported combined LP/tape sales of 2,103,927 units domestically.

The album was No. 1 on Billboard's best selling LP/Tape chart, as was the single, "Evergreen," written and recorded by Barbra Streisand.

The 45 had sold 716,784 copies as of the same date, according to Gary LeMel, director of First Artists Music and Records. The music wing's parent firm, First Artists Productions, of which Streisand is a principal, produced the movie.

The first foreign countries where the film will be released are England and Italy, he says. Streisand has recorded the single in French and Italian and may do it in Spanish.

Another single will be released in the U.S. in early April. The film, which has grossed more than \$35 million in the U.S., goes into multiple showings starting this week.

Coyote, CBS Firm Accord

LOS ANGELES—Coyote Productions has entered into an agreement with the CBS publishing firm April/Blackwood Music. The three-year arrangement calls for collection and subpublishing of Coyote's record productions and copyrights through the worldwide network of April/Blackwood affiliates.

Territories included in the pact are Europe, Far Eastern, South American and Third World markets.

Coyote's publishing wings are Jeryl Lynn (BMI) and Carol Nan (ASCAP).

Composer's Assn. Sponsors 3 Series

LOS ANGELES—The Independent Composer's Assn., a newly launched agency formed by composers concerned with the presentation of experimental/technological music, will present a three-concert music series April 17, 24 and May 1 as its first sponsored event.

The goal of the association is to associate the public with the "new music" and its related dance, theatre and visual arts. The events will be produced and performed by its composer/members at the IDEA Theatre in Santa Monica, Calif. Copyrighted material



Klaatu is Klaatu.



New Artists, Catalog Sales Dominate EMI Philosophy

Continued from page 3

will fall. But the great thing is to keep those margins right.

"It's no good trying to buy market share when the market's going down. It's a madness."

"Basically, if you don't have the product, then make sure you do a good operational job to keep the profit margin correct."

"We try to run our companies, throughout EMI, with maximum amount of local authority. We don't interfere. Bhaskar Menon is the boss in the U.S. We have a boss in Germany, a boss in Australia, one in France, and all of the other countries all down the line."

"And the managing director of each company has available all of the other material produced by all of the other EMI companies if he thinks it's marketable."

"But the number two job of each managing director, the chap who's in charge, is to develop local artists

that are popular in the local market. So, if you're in Germany, you'd have about 50% German volume and 50% of the records you'd release would be from Britain, the U.S. or France or anywhere else in the world. But the artists he issues and how many records is up to him to decide."

"His job is to get a fair, consistent profit picture through the years ... and to be sure we come out No. 1 if we can. We don't always succeed all of the time, but that's the challenge."

EMI helps with the intricacies of business and helps a managing director put the company together, "but every company has responsibility for its own profit."

The executive admits to being curious about what music is being produced in each country—but, of course, the volume of records precludes his actually listening to any great percent of it.

However, he's more than "very curious about the bottom line." And

he believes in personal visits with each company. "I try to get around to seeing them. But I can't do it all of course."

"I was at Capitol last October and I'm here now. I'm going to Japan from here. I was in South Africa last August, Australia and Singapore a year ago. Europe, of course, is much easier; I can slip out for two or three days. I'm going to IMIC in May at Amsterdam. I'm going to Russia in April, Canada in June. So, that's quite a lot. I'm away about six to seven weeks a year."

Personally, he likes MOR and classical music. "I don't understand a lot of the pop music. But I have people who really do understand it and I let them run the music companies. I like to hear pop music, though, because I like to know what it's all about."

"But I don't pretend to be a judge. I won't judge any music. I just abso-

lutely enjoy it and listen at home over the weekend to everything possible."

The major challenge of the record industry?

"Our profits have increased recently, but some of this is market share. I think we've been doing fairly well the last year and I think margins are just about holding worldwide."

"But there are some markets that just aren't that easy for the record industry at the moment. Australia is now having a difficult time in the music business. Partly because it's had a color television boom and partly because the financial brakes have gone on. The government has been fairly tough on spending there."

"I think the big challenge is to always get a flow of new artist material and don't come up dependent upon one or two artists. If something happens to one of them, it hurts you."

"The object is to have people who encourage new artists. Some won't work out. That doesn't matter. We're back on the old point: You aren't always going to be right. It's like filmmaking, I guess. One film in three makes really good money and with the other two you hope you don't lose. And you're never sure which one it's going to be."

In regard to increasing the price of records, Sir John points out that records have cost more elsewhere for a long time. "But product is heavily discounted in the U.S. anyway, right?" Essentially, the problem boils down again to having sufficient profit margins in order to have money to invest in new artists.

"I think the industry as a whole makes a fair profit now."

He sees the videodisk coming and says that EMI has been looking into it for about 10 years now. "We're equipped to move in on this. We have the technical skills. We have a high technological background in our company."

"And, certainly, we will be anxious to participate in any market that develops, more particularly in software and distribution and replica-

tion ... here and in any market where it takes off. It looks like it'll start here first and in Japan."

"I think the videodisk is a natural for the record industry. It's packaged the same and it looks the same and the same marketing and distribution problems are involved."

As for expansion, "I think there may be opportunities to develop by acquisition by companies joining EMI. We bought Sonopress in Paris six months ago and Screen Gems recently—those sorts of things. We'd always be willing to develop that way." The deal to help Larry Utal launch Private Stock Records in the U.S. was unusual. "He wanted to get into something on his own and asked if we'd be interested. I thought it was a splendid idea. It's working out quite well."

Still, he has no plans to do that sort of thing again "unless another Larry Utal came along. We've known Larry Utal for years and he's a great guy."

Again, he reflects on "people."

"My job really is to help the men who are running the companies, including the music businesses. I suppose music matters tend to come to light internationally quite a bit and, of course, we're more in music around the world than anything else."

"Our music business is much more internationalized. I tend to deal with the international matters and the key people."

"Any success we have is because we've got good people. It's very important that you be sure to make the best appointments you can. That's all that it's about. If you get the money, there are plenty of people to look after it."

"But get the creative people right first. Then let them make a few modest mistakes. Not expensive mistakes. But you learn by your mistakes. Success itself, quick success, is a very dangerous thing. Everyone gets too comfy and life is so easy. It's much better to now and then make a great fist at something. Makes you do some hard thinking."

UCLAeXtension

UCLA Extension, in cooperation with *Billboard*, presents

Number One with a Star: The Process of Making a Hit Record



At UCLA, Stevie Wonder joins coordinator Ewart Abner and leaders in the art and business of making hit records to talk about how to reach the top.

You as artists, producers, managers, record company personnel and students who aspire to careers in the record industry have the opportunity to learn from professionals of the major record companies in the music business.

Program:

6 evenings, April 18–June 6, 7:30-10:30 pm,
Grand Ballroom, Ackerman Union, UCLA

Fee: \$50 EDP M8646E

Mail Application for Enrollment

Spring 1977

Watch *Billboard* for announcement of further program details.

Special Notice:
No single admissions are permitted.

Enroll now by mail using this form. For those enrolling in groups through your business office, please attach a separate sheet for additional applications, giving all information requested on form below.

<input type="checkbox"/> Male	<input type="checkbox"/> Female	Name (First/Middle/Last)	Social Security No.
Home Address		Daytime Phone	
City/State		ZIP	Area Code

Birthdate (Mo/Day/Yr)

EDP No.	Course Title and Number	Fee
M8646E	Number One with a Star: The Process of Making a Hit Record 843	\$50

Check enclosed payable to: The Regents of the University of California

Charge Bank Americard
 Charge Master Charge

Account Number

Expiration Date

Authorizing Signature

Mail to: P.O. Box 24901, Dept. K, UCLA Extension, Los Angeles, CA 90024



KISS AWARD—Kiss members Ace Frehley, Paul Stanley, Peter Criss and Gene Simmons display plaques awarded the group by Boutwell Enterprises, manufacturers of souvenir items, to mark the sale last year of \$1-million worth of tour merchandise. The plaques feature the cover of the Kiss tour booklet.

Chrysalis' Babys Get \$150,000

LOS ANGELES—Chrysalis Records is budgeting about \$150,000 to support the Babys' four March national television appearances and April concert tour headlining smaller halls in 10 markets.

The English rock foursome is getting an ad in "TV Guide" magazine plugging its Saturday (26) appearance on "Midnight Special." The Babys also taped performances this month on "American Bandstand" and "Don Kirshner's New Rock Concert."

For a March 15 afternoon appearance on the "Mike Douglas Show," Chrysalis had rented TV sets delivered to the offices of key press representatives here and in New York

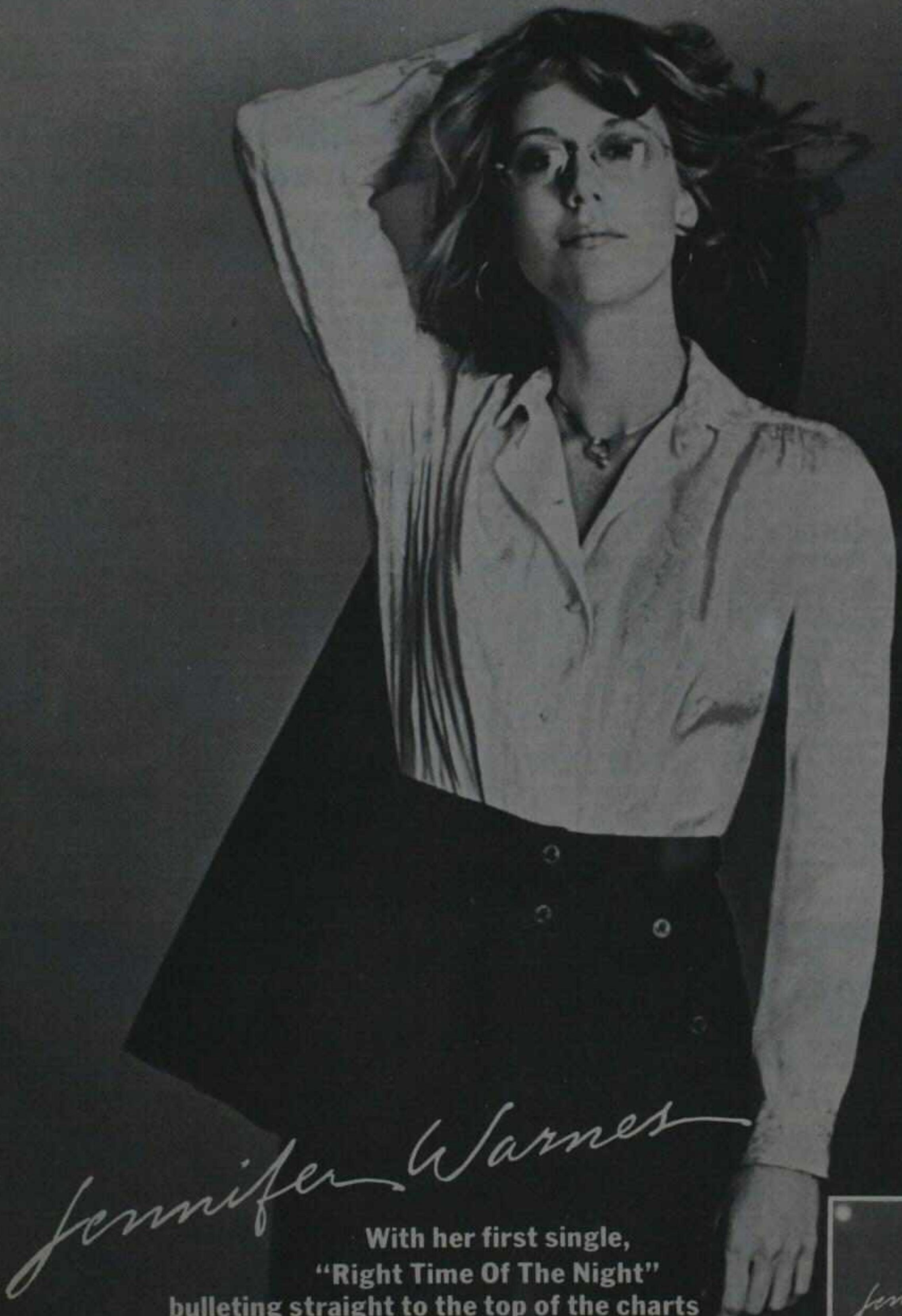
Cards and cables will be sent to radio and press staffers nationwide to herald the upcoming TV appearances, says Mary Helfer, Chrysalis national sales manager.

The Babys' debut U.S. concert tour kicks off the third week of April. It is being co-sponsored in all 10 cities by a key local radio station. Along with print and radio advertising support for each date, Chrysalis will distribute 5,000 T-shirts and 15,000 buttons for use by retail stores, press and radio to support the tour.

The Babys' single, "If You've Got The Time," from its January-released debut album is now in the second week on the *Billboard* Hot 100.

Copyrighted material

A new star has arrived. Right on time.



Jennifer Warnes

With her first single,
"Right Time Of The Night"
bulletting straight to the top of the charts
and her brilliant debut album
now breaking out all over the country,
Jennifer Warnes has arrived as a major new star for 1977.

Jennifer Warnes
On Arista Records





NARM SOCIAL—Berry Gordy (center) Motown Industries board chairman and Barney Ales, Motown Records president (second, left) host distributors at Gordy's estate during the NARM convention in L.A. From the left: Stan Sulman, ABC Record & Tape Sales, Seattle; Harry Apostoleris, Hitsville, New York; and Milt Saltstone, MS, Chicago.

Capitol Theatre's License Case Goes To N.J. Court

NEW YORK—Rock promoter John Scher is going to court Friday (25) in an attempt to overturn the Passaic City Council's decision not to renew the entertainment license for his Capitol Theatre, the only major facility in Northern New Jersey offering regularly scheduled rock shows.

The dispute seems to be an extension of the political rivalry between Passaic's mayor and the City Council president, who led the fight to close the Capitol. Both covet the mayor's job, up for grabs in May.

The entertainment license expired Dec. 31, 1976. Scher, however, was

recently granted a stay until a court hearing involving both sides in the dispute could be held.

The council claims it acted in response to community complaints about noise, drugs and parking problems. Another factor is the Capitol's screening of X-rated movies during the week when no concerts are booked.

Both Passaic's mayor and several leading newspapers in the area have come out in support of the Capitol Theatre, citing declining revenues from other downtown businesses as well as rock music's role in the economy and the culture.

Kristofferson In 'Convoy' Picture

NEW YORK—"Convoy," the movie based on the bestselling song by C.W. McCall about CB truckers, is expected to enter production in May with Kris Kristofferson in the lead role.

Sam Peckinpah will direct the EMI film which will be shot on location in New Mexico. Burt Young, Academy Award nominee, and Ernest Borgnine will co-star.

McCall, who wrote the runaway chart success with Donald Sears and Chip Davis, has been retained to write additional songs for the movie. Screenplay is by B.W.L. Norton. United Artists will release the film in North America.

"There's a rumor going around about a company that designs great record covers & liners, ads, tape labels, catalogs plus 8 other fascinating services."

"To find out more about this rumor call..."

**Lee-Myles
Associates, Inc.**

160 EAST 56th, Dept. A
N.Y., N.Y. 10022 TEL. 758-3232

Supplying the graphic needs of the record industry since 1952.

RIPRIPRIPRIPRIPRIPRIPRIPRIP THE GREAT RIP OFF.

Rip Off This Coupon and Send For
FREE Catalog — Dealers Only

SAVE --- **VALUABLE COUPON** --- **SAVE**

WE HAVE THE BEST
CUT-OUT ALBUMS &
PROMOTIONAL
8-TRACK & CASSETTE
LIST IN AMERICA!

MAJOR LABELS . . . MAJOR ARTISTS

Arao Records & Tapes
507 High St., Burlington, N.J. 08016

Name _____
Address _____
City _____ State _____ Zip _____

Tel: (609) 386-3288

SAVE

PROMOTIONAL PRICES

SAVE

New Companies

Alpha 2 Management formed by John Scaff and Michelle Scaff to handle their six-piece rock group, Texas, and to develop the careers of other groups in Los Angeles. Address is P.O. Box 578, Beverly Hills, Calif. 90213, (213) 545-1101.

* * *
New Day Management launched by Ron Sukenick to handle all aspects of personnel management. Initial client is Port Authority of Music on 20th Century Records. Firm can be reached at 1627 Pontiac, West Los Angeles, 90025, (213) 393-0166.

* * *
Two Pennies Unlimited formed by Kris DiLorenzo and May Pang to provide multi-media public relations in the U.S., Canada and U.K. Address is 1619 Third Ave., #90 East, New York, 10028, (212) 860-5698.

* * *
Darkhorse Productions led by Albert J. Snyder with Glenn Ianaro and Edwin Lee Brown Jr., to concentrate on artist management, booking, publishing and promotion for its major artist, Darkhorse. Firm is located at 64 Carol Dr., Carnegie, Pa., 15160, (412) 276-6833.

* * *
Press Office formed by Al Ross as entire spectrum press and publicity firm with offices at 645 Madison Ave., New York, 10022, (212) 935-9041.

* * *
Whitsett Churchill Music formed by Tim Whitsett and Chick Churchill. Firm will be involved in record production and music publishing in the U.S. and U.K. Initial production is of two bands, Grit and High Horse. Firm is based at 4403 Manhattan Dr., Jackson, Miss., 39206, (601) 366-2076 and P.O. Box 347, Whitehall Place, London SW1 2HE.

* * *
Bobby Fulton Enterprises, Inc., a gospel / contemporary / educational music company, formed by Bobby and Bobbie Fulton. The firm will be engaged primarily in music publishing and record production. Initial release, a single by the Fultons, is scheduled for March. Home address is P.O. Box 1182, Pittsburgh, Pa., (412) 771-2424.

* * *
James Budman Corp., a personal management and production company formed in Los Angeles by James Budman. First client is actress/singer Lois Walden. Company is at 9200 Sunset Blvd.

* * *
Michael Ochs, Etc. formed by Michael Ochs in association with Kathy Wagner and Linda Montgomery to represent Freddy Fender and Dickie Goodman's public relations, Sal Valentino's record production and the Michael Ochs Archives. Firm can be contacted at 6920 Sunset Blvd., Hollywood, Calif., (213) 464-5104.

* * *
Jimmy Peppers Music, a BMI publishing company, launched by Jimmy Peppers, Billy Deaton and Faron Young. Firm is at 1300 Division St., Nashville, Tenn., (615) 244-7116.

* * *
Peter Svendsen Promotions led by Peter Svendsen, formerly with Hitsville Records, to handle independent country promotion in the Chicago, Minneapolis, St. Louis, Denver, Dallas, Houston and Shreveport markets. Firm can be contacted at P.O. Box 297, Cleburne, Tex. (817) 641-6801.



BRISTOL'S VALENTINE—Atlantic artist Johnny Bristol spends a part of St. Valentine's Day signing autographs at VIP Records in Inglewood, Calif., to promote his new single, "You Turned Me On To Love" backed with "I Shot Like Groovin' With Ya."

8 Capitol Acts Doing Tours Overseas In Formal Drive

LOS ANGELES—Capitol Records is shifting a large part of its action overseas—at least for the next few weeks. At least eight of the label's major acts will be touring foreign countries, according to Brian Shepherd, executive manager of European operations.

"We've more tours organized than ever before and they're in conjunction with releases, airplay, promotion, advertising and sales."

N.Y. Distrib Calls Meeting

NEW YORK—Michael Cono, co-owner of All Record Distributors in Westbury, L.I., has called a meeting of New York area dealers and record company representatives to discuss the local retail situation.

"It will be an opportunity for the independent small dealers to get together with manufacturers and distributors," says Cono of his meeting which will be held at Wheatley Tavern in Westbury on Wednesday (23) at 8 p.m.

He says Capitol is experiencing simultaneous hits worldwide.

Asleep At The Wheel is hitting England, France, Germany, Sweden, Norway, Holland and Denmark starting March 23. Bob Seger starts a series of concerts in England in May, then moves to France, Holland, and Germany.

Glen Campbell starts a tour of England Tuesday (29). Freda Payne is at the Carib Hilton in Puerto Rico through Wednesday (23). Natalie Cole is currently on a tour of Japan, then moves to Manila April 1-3 and is also slated to do a concert in Mexico May 3.

Ray Griff was in Downsvile, Canada, March 9-12. Tavares hits Europe again Sunday (27) and goes on to Holland, Belgium, Spain, France, Sweden, Germany and England in a tour that lasts through May 1. Dr. Hook heads for Australia and New Zealand April 6-29.

A&R Men

Do something special today. Get yourself another good pair of ears. Ours.

Polished, professional, well-crafted songs on great sounding tapes. We'll make you smile, we'll make you cry, we can make your day.

SUDDEN RUSH MUSIC

750 Kappock Street
Bronx, N.Y. 10463

(212) 884-5014

FOR A COMPLETE FILL

On All Major Label

SOUL • POP • REGGAE & CALYPSO

LP's & 45's

CALL COX

All Soul & Pop 45's 60¢ ea. Box Lots

All Reggae & Calypso 45's 69¢ ea. . 65¢ ea.

LP's (6.98 list) \$3.59 ea. . 3.39 ea.

LP's Reggae & Calypso \$3.69 and up

Best Across the Board Deal on 45's

COX'S Record Dist. Corp.

BROOKLYN'S YOUNGEST AND

FASTEST GROWING ONE-STOP

162 Park Place, Brooklyn, N.Y. 11217 (212) 638-5075

Tel: 567-5417

Copyrighted material

RIA Gold Record Winners

Singles

Manfred Mann's Earth Band's "Blinded By The Light" on Warner Bros.; disk is its first gold single.

Albums

Leon Russell's "Best Of Leon" on Shelter; disk is his fifth gold album.

Abba's "Greatest Hits" on Atlantic; disk is its first gold album.

Donny & Marie Osmond's "Donny & Marie Featuring Songs From Their Television Show" on Kolob; disk is the duo's second gold album.

George Carlin's "Occupation Foole" on Little David; disk is his third gold album.

Neil Diamond's "Love At The Greek" on Columbia; disk is his 11th gold album.

Natalie Cole's "Unpredictable" on Capitol; disk is her third gold album.

Kiss' "Dressed To Kill" on Casablanca; disk is its fourth gold album.

Hank Williams' "24 Greatest Hits" on MGM; disk is his third gold album.

Kansas' "Leftoverture" on Kirshner has achieved platinum status.

Bad Company's "Burnin' Sky" on Swan Song; disk is its fourth gold album.

George Benson's "In Flight" on Warner Bros.; disk is his second gold album.

New Jazz Coalition In New York

NEW YORK—A Universal Jazz Coalition comprising administrative and technical assistance consultants and jazz artists has been formed to assist the jazz community with problems in managing, promoting, booking and productions.

The coalition headed by Nobuko Cobi Narita will also sponsor seminars and workshops on artist management, promotion and public relations. There will also be a monthly community newsletter that will go to more than 10,000 jazz enthusiasts.

The board of directors of the coalition includes Paul Ash, Sam Ash Music Stores; jazz trumpeter Dizzy Gillespie; Ahmad Jamal; Jymie Merritt and pianist Marian McPartland.

The advisory committee is comprised of Rose Marie Armstrong, writer; Pepsi Bethel, choreographer; Art Blakey, drummer; Dave Brubeck, pianist; Richard Davis, bassist; Art D'Lugoff of the Village Gate; Don Friedman, concert producer; the Rev. John Garcia Gensel, jazz minister of St. Peter's Lutheran Church; Rabbi Jules Harlow, Jewish Theological Seminary; Roy Hayes, drummer; Jimmy Heath, saxophonist; Milt Jackson, vibraphonist; Charles Mingus, bassist; Dan Morganstern; Jimmy Owens, trumpeter; Horace Silver, pianist, and Warren Parker, National Art Museum of Sport, Madison Square Garden Gallery.

New Thiele Office

NEW YORK—Bob Thiele's Doctor Jazz Music and Frankenstein Productions have opened offices at 1414 Ave. of the Americas, (212) 751-0322.



ENGELBERT'S GOLD—Engelbert Humperdinck accepts two gold records for his debut Epic single and LP both titled "After The Lovin'" during NARM. Making the presentation at the closing CBS Records' night are Bruce Lundvall, left, CBS Records division president, and Ron Alexenburg, senior vice president, Epic and Associates Labels.

Mobile Disco On Campus

Continued from page 1

"Colleges are the place to go because they're always sponsoring social functions," says Hill. "We give the kind of show expected from a \$1,000-a-night dance band."

As part of the presentation, American Dream Disco provides dance lessons in a "conducive to learning" atmosphere. "We teach the basic steps to the hustle and other dances. We program the music to familiar sounds like Thelma Houston, Van McCoy, Dr. Buzzard's Original Savannah Band and others," Hill says.

Hill and Cass also don wigs, oversized sunglasses, mustaches and other odd attire and incorporate flash effects as part of making the disco show a complete visual and audio production.

A 26-inch background set with hand painted stars and clouds helps permeate a galactic mood to help set it apart from standard disco shows.

The cost of renting the Dream Disco for one night is \$550-\$600. If the disco can be block-booked the cost is slightly lower, usually \$400. However, because of heavy traveling expenses, the price will vary in accordance with the distance traveled.

Hill transports his equipment consisting of a four piece huge p.a. system in a Chevy Van and U-Haul trailer. He carries about 600-700 singles of oldies and modern hits all categorized by artist. Hill says he programs rock and other non-disco songs because students like to hear everything.

Todate, the Dream Disco has played nearly 100 college and club dates. Cass says that club prices dif-

fer from the college fee and are done in clubs in need of financial help and seeking something new and innovative to attract customers.

"We're concerned with getting disco dancing into the colleges as long as it's presented in a quality way. Dancing is a great release and the campus is a good place for students to let off steam," says Hill.

The initial schools the Dream Disco traveled to were local ones such as Auburn Univ., West Georgia College, Univ. of West Florida, Emery Univ. and Georgia Tech in September 1976.

In November Hill and Cass brought their show to the National Entertainment Campus Activities Assn. (NECAA) Southeast regional conference in Charleston, S.C., where they generated enough excitement to be asked back for the national convention in San Antonio last month.

American Dream Disco is booked by Altieri-Lane, an Atlanta agency, although most bookings are a result of direct phone calls by Hill and Cass because the agency simply doesn't get many requests for disco.

"We have to compensate for not being a six-piece band," says Hill. "We like to get out from behind the stands and make it a real show production which is another reason we conduct contests and give out prizes."

In the fall, Hill will take his disco on an extensive tour of campuses in the Southeast and Southwest, he says. He is also working on a possible deal with Budweiser Beer for sponsorship to help promote dancing on a national level.

Rock Group In Musical

Continued from page 3

possible release of an original cast album; and with major television networks for a tv special based on the show. A similar tv special had been planned for the ill-fated "Hellzapoppin" before that show closed out-of-town.

Martin stresses that "Lost In A Dream," billed as a "sight and sound spectacular" is not another rock opera. He adds, "it goes well beyond what any rock opera has offered in the past."

The show's plot has its roots in several ancient myths including Euripides. But, says Martin, the tale is influenced by the Bible as well as

touches of several modern-day prophets.

The show has more than 30 songs. The cast is comprised of four principals including a guide or minstrel who will lead the audience through the plot in song. A chorus of 12 women will sing in concert with the performing rock group.

Martin, whose professional background includes a New York-based marketing/communications firm, plans on using several marketing techniques to sellout the theatre at least three months before the scheduled opening. He also plans to take it on the road to cities and towns with colleges and universities before opening on Broadway.

Fox Agency Import Study

Continued from page 1

tailers across the country. Others are being sold by mail-order. Observers agree the traffic has increased greatly in the last year and is still on a rising curve.

"Publishers are now concerned about the situation," says Al Berman, president of the Fox Agency. He describes it as "one clouded in uncertainty and fraught with claims and counter-claims."

When contacted, European royalty collection agencies report they are crediting American publishers with mechanicals, says Berman. Monies due are either sent directly to the U.S. copyright holder or his foreign affiliate.

However, statements coming through a year or more after the imports hit the market here, and the inability of tallies to pinpoint product flow exactly, has at least some publishers doubtful that they are getting a proper count.

Product at issue is front-line merchandise exported directly by European manufacturers to specialty wholesalers here. These are items which label affiliates or licensees in this country have chosen not to release.

While publishers are also aware of the heavy imports of foreign cutouts, particularly in 8-track tape cartridges, they are not giving it priority attention at this time.

"We may get to it later," says Berman.

Fox Agency attorneys hope to come up with a viable approach to

the front-line import problem shortly. Berman notes that the issue is complicated by claims from foreign collection agencies that they, too, may not be getting a full royalty accounting on U.S. pressings shipped abroad.

Wanna Buy A Duck?



DISCO DUCK DANCE PARTY
Disco Duck • A Fifth of Beethoven • The Hustle
Silly Love Songs • Love Will Keep Us Together
Kung-Fu Fighting • That's The Way I Like It
Fly, Robin, Fly • Sheme, Sheme, Sheme
• December 1976 (Oh What a Night)



IRWIN THE DISCO DUCK DANCE PARTY — Vol. 2
Our Day Will Come • Afternoon Delight
In the Mood (Clock! Clock!) • Dis-Gorilla
Don't Go Breaking My Heart • Car Wash
That's When the Music Takes Me • I Wish
• You Make Me Feel Like Dancing



ALLEY CAT AND CHICKEN FAT WITH IRWIN THE DISCO DUCK
Alley Cat • The Monkey • Beer Barrel Polka
The Twist • Chicken Fat • Mashed Potatoes
Hully Gully • Limbo Rock • Mexican Hat Dance
• Square Dance



"IRWIN" on Peter Pan Records
145 KOMORN STREET • NEWARK, N.J. 07105

Candy Stripe Records

371 South Main Street
Freeport, N.Y. 11520 - USA

RACK JOBBERS
WHOLE SALE DISTRIBUTORS
TAPE & RECORD PROMOTIONS

JOIN THE RUSH
FOR OUR UNBEATABLE PRICES

ALL LABELS — COMPLETE CATALOGS — NEW RELEASES

ASK ABOUT OUR SEMI-MONTHLY SPECIALS AND TOLL FREE!
EASTER SALE!

390 "RUMOURS" FLEET WOOD MAC
"IN FLIGHT" GEORGE BENSON

BOX LOT ORDERS ONLY

ALBUMS 3³⁵ - 3⁵⁰ TAPES 4²⁰ - 4⁴⁰

list - 6.98

CUT-OUT ALBUMS 35¢ CUT-OUT TAPES \$1.00

Write or Call Russell for Free Catalogs & Weekly Specials

N.Y. PHONE: (212) 895-3930 (212) 895-3931

L.I. PHONE: (516) 379-5151 (516) 379-5760 (516) 379-3761

TELEX 126851 CANSTRIPER FREE Copyrighted material

A Day In The Life Of OTIS SMITH

ABC vice president keeps his hand on the pulse of his firm's music

Otis Smith, ABC's Records vice president, is a man with a stern look, a concerned attitude about the music his company handles and a perpetual motion machine. Billboard's Jean Williams, who enjoys watching polished professionals, tracked the in-motion Smith to accumulate this impression of his business day. This is her report:

"I'm going to show you why I am the best at my job."

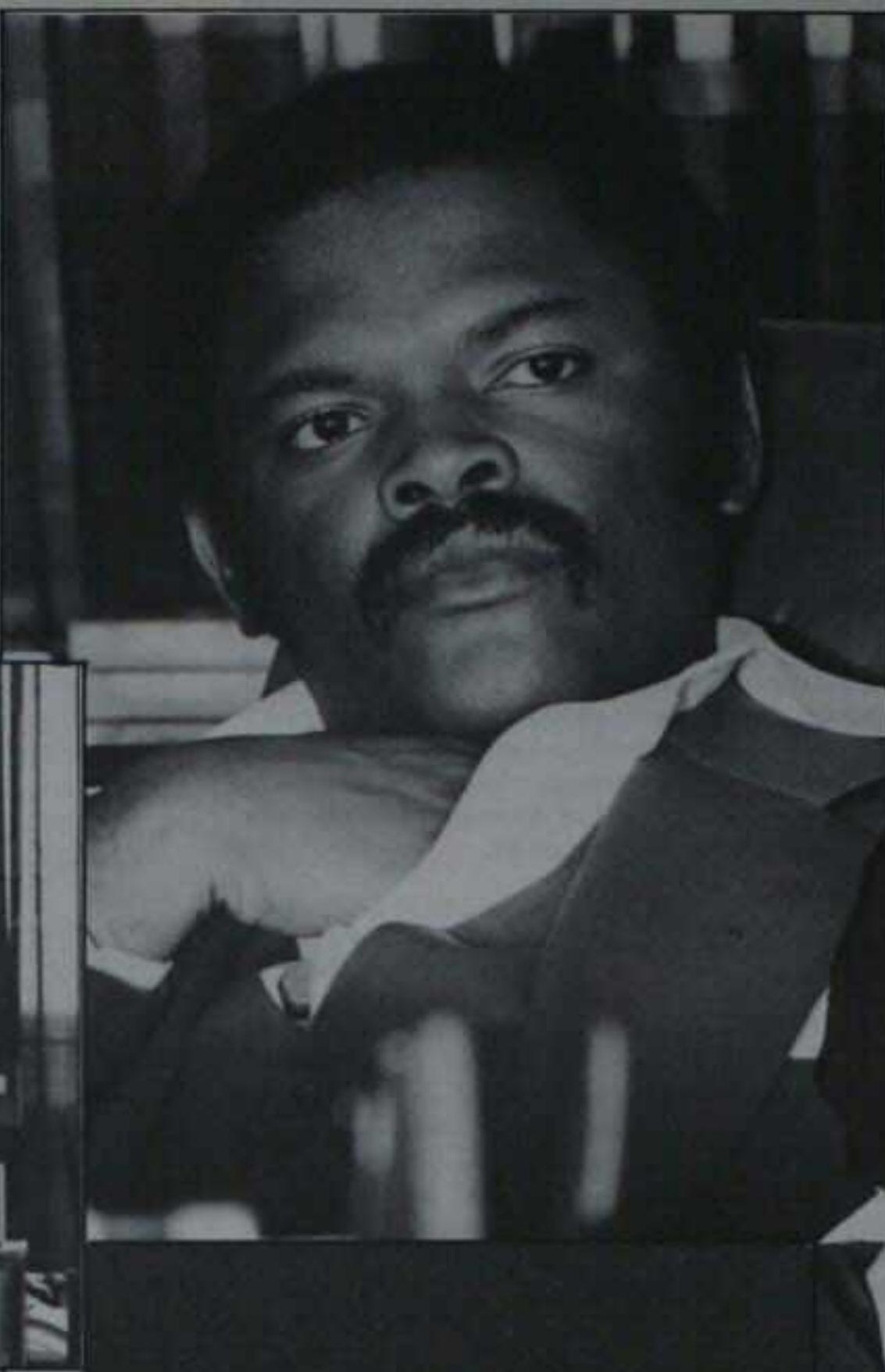
"Tell that programmer playing Michael Henderson's record that he has made a mistake and I want him to rectify it."

"He wants an advance? Oh yeah? Is it in his contract? No? Then you know the answer."

"Do I have to go crazy in that market? Hell, I don't want him to play the record because it's mine. He will play it because it's a damn good record."

"Damn, damn, damn, that's a good record. I wish it were mine."

These statements, made by Otis Smith a vice president at



Billboard photos by Morgan Rendall

Otis Smith: a complex man doing a complex job of keeping ABC's promotional force on its toes.

ABC Records, merely scratch the surface of how he deals with situations. Usually with short quick answers.

Smith quietly charges through a jam packed 13-hour workday, without seeming to exert energy.

He is generally soft spoken, confident man, who gives the impression of being forever in control, threatened by nothing and smiling seldom.

He starts his day at 7 a.m. with breakfast at the Polo Lounge of the Beverly Hills Hotel. Then hopping into his Rolls Royce, he heads for his Beverly Blvd. office.

Patricia Steed, Smith's secretary, hearing him enter through his "secret" back door, is immediately in the office waiting his instructions. His office is elegantly decorated in brown leather.

"Hello. Tea with honey," he says, while setting up for his first meeting scheduled for 8:30 a.m. Incidentally, Smith has a cup of tea with honey on his desk at practically all times, drinking almost non-stop.

Jeannie Bennett, general manager of the r&b division; Belinda Wilson, West Coast r&b promotion rep; John Brown, national r&b promotion; Al Lewis, director, special projects ABC Records; and Chuck Fassett, marketing and sales coordinator, r&b division, sit waiting for Smith to begin the meeting.

Almost to himself he says, "Damn, damn, damn, that's a good record, I wish it were mine," to a Natalie Cole tune blasting from his radio.

Not a man to waste words, he charges right in. "What's your situation with Sonny Taylor (program director, WWRL, New York) and the Dramatics record?"

"He said it's not going the way he expected," answers Brown.

Wilson injects that another programmer is playing Michael Henderson's version of the same record and will not play the Dramatics, ABC's act.

"Tell him that he has made a mistake and I want him to rectify it," snaps Otis.

As the meeting moves to another record he asks, "What about KDAY (Los Angeles) Belinda?"

"They're going to play it."

"When?"

"Now."

"Is it on now?"

"Yes."

"I know it is, I just wanted to make sure that you knew it."

"We're going to have to bring in some stations this week on the Four Tops. Our numbers are not equaling the sales," offers Smith.

"Back East, the town (Detroit) is closed down because of the weather," says Fassett by way of an explanation.

"Hell, Harold Melvin is selling. If the town is closed for the Four Tops, why isn't it closed for Harold Melvin?"

No answer.

Don't let me tell you that no artist is coming into town to

"Why are we inviting these stations? I never heard of these people. Take them off. We're going to have enough people without doing this. For John Handy or some of our jazz acts yes, but not for these two."

"Why is Lucky Pierre's (KGFJ) name on the list? How often have you seen him at a party? Take his name off."

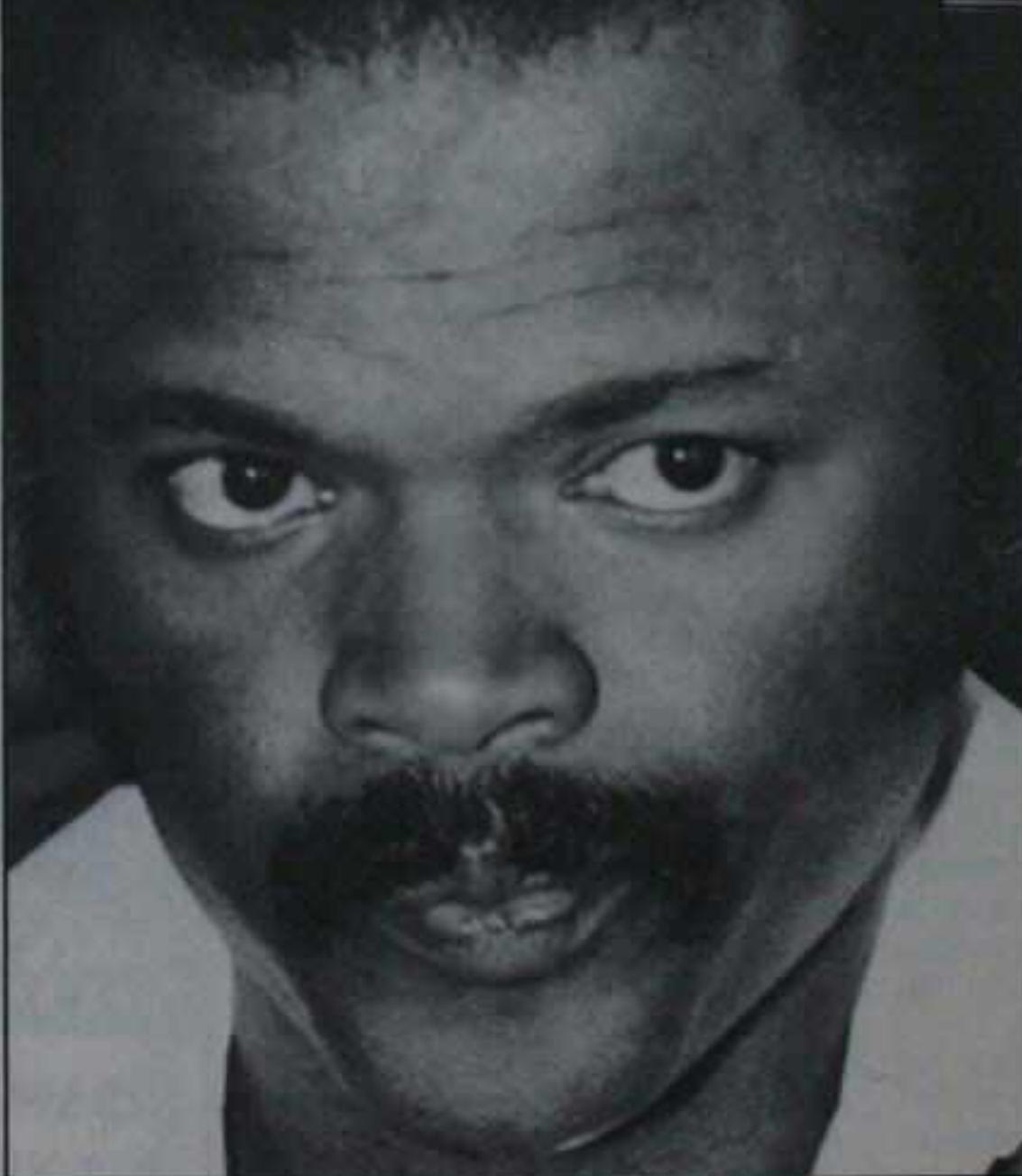
"As the meeting ends, Smith mows and jokes with the group.

With this meeting over, he has to meet with Rubinstein in the chairman's office. Racing out of his office he suddenly stops. The Natalie Cole record is blasting again. "Damn that's a good record," he says to himself.

Smith and Rubinstein go over Billboard's Hotline report. Then in hushed tones, it sounds like they are discussing a purchasing price of the Memphis label.

Rubinstein asks Smith for his figures, while explaining what he feels the deal is worth.

More talk about LPs from the label, recording cost ad-



record and the act's manager wants an advance for food outside the performer's hotel.

"Is it in his contract?"

"I don't think so," says Bennett, apparently a bit unsure.

"Oh yeah. And he wants an advance? You already know the answer."

Smith has a habit of picking up the telephone and without preliminaries, going directly to the reason for his call. With that out of the way, his tone mows and he becomes very gracious.

A call comes in from Memphis. There is some conversation about ABC purchasing a Memphis based label and its entire artists roster. The deal also seems to include the company's recording studio and publishing firm. There's more conversation about the purchasing price. Smith ends by smiling and advising the caller that he would talk to Jerry Rubinstein, ABC Records chairman of the board about the purchase.

He turns back to the group. A list has been made up of industry people to be invited to parties being held for the Dramatics and Rufus. There were some jazz stations on the list.

vances, publishing company, the studio, foreign contracts, proposals and counter proposals.

Another meeting back in Smith's office with Esmond Edwards, general manager of Impulse Records, Al Lewis and Jeannie Bennett.

The group is discussing new jazz product and contracts. Les McCann and Grady Tate have been signed to the label. "I want to put him on Impulse, does he have any objections to that?" asks Smith about McCann.

"No. But I think Tate is more suitable to ABC," says Esmond.

"Al, get together with Esmond and work up a release schedule for the entire year on the jazz roster."

With this meeting over, it's 11 a.m. and a call comes in from Chicago. Otis almost never takes calls when he is in conference.

"Yes? I'm sending back the tape that announcer did. He talks about the Ohio Players on our tape. And he's also talking too much."

George Greif, manager of the Crusaders and Lamont Dozier enter. The two discuss matters ranging from Dozier's next release on Warner Bros. to his work for ABC.

Greif, a talkative, happy-go-lucky man, loaded with tid bits about industry personalities, drops a few bombs about incidents at the MIDEM conference earlier this year. Then he seriously talks about the Crusaders, advising Smith that the new LP is different from anything the group has ever recorded.

"It's a Goddamned smash," he says.

"We're thinking about Lamont writing for Bobby Bland, to give Bobby a more pop sound," injects Smith.

Otis, who is apparently proud of his large r&b promotion staff, abruptly changes the subject to labels hiring more people to promote black product. "Record companies can no longer get involved with black product, then hire four people and say, 'this is our promotion staff!'"

"That's lack of respect for black music," says Greif. "Damnit, you got to respect it. They have not invested the dollars that they invest in pop product."

"Some companies say, 'Do I get a promotion staff first or an artist roster?'" injects Smith.

Greif follows with, "The a&r staff is it. Warner's has the heavyweights right now." Smith's expression changes slightly, a bit irritated, but his tone remains unchanged. "I have had a lot of offers to take the Crusaders to other labels," Greif continues, "but I can't do that. I go where I know the company's history. I like ABC."

When Smith plays music in his office, be it radio, records or tapes, the volume is at maximum pitch. On one occasion, Jeannie Bennett walks into the office during a meeting and asks John Brown, "Who is that he's playing?" The artist was Isaac Hayes. But the music was so loud, apparently only he

Copyrighted material



Smith stretches out informally in his office (left) while listening to an associate. Below, he checks a proposed label deal with Jerry Rubinstein, ABC Records chairman of the board.



Smith prepares to listen to a tape on Ramp, a new ABC group produced by Roy Ayers shown at the left.

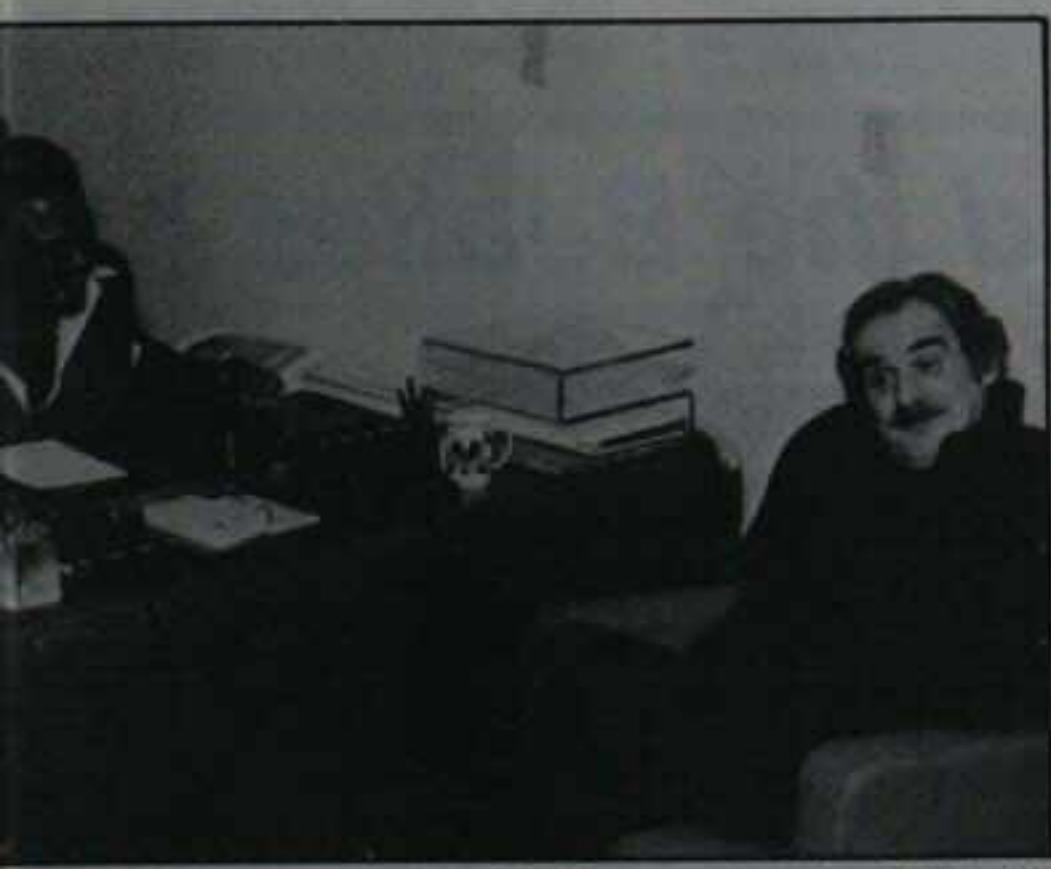


Forrest Hamilton advises Smith of Isaac Hayes' concert tour.



Smith discusses the jazz roster with Esmond Edwards, Impulse Records chief.

Steve Gold greets Rubinstein and Smith with a tape on his new group Booty People.



Personal manager George Greif shares tid-bits with Smith about industry personalities.

could hear it. The Natalie Cole record comes on again, and again he makes his usual statement.

Roy Ayers, a Polydor recording artist, who is producing a new group called Ramp for ABC, comes in with a tape of the group. Smith puts the tape on as Ayers dances around the room to the loud music.

Otis smiles, one of the few times today, and says, "Roy, it's excellent."

It's shortly past noon and the two with Rubinstein, head for a French restaurant for lunch. They arrive back at the office at 2 p.m.

Ayers plays another tape of his group, about six tunes. Again Smith smiles. "You have to change the name of that tune. It doesn't relate to the song," Ayers agrees, changing

the name on the spot from "Echo Of Love" to "Look Into The Sky."

"I want to put Ramp on the Blue Thumb label," says Smith. "We only have two acts on the label, the Crusaders and Pointer Sisters. This will be a strong addition to the label."

"Patricia, get me Memphis."

"We're going to look at other things here at ABC but I don't see why we can't make a deal. I need to know the value you're putting on both your studio and publishing company. Okay, I want to stay on top of this daily, call me every day."

Ayers, who is still dancing around, gets ready to pack up and leave. As he leaves, Forrest Hamilton, manager of Isaac Hayes, Wayne Henderson, former member of the Crusaders, and the Dramatics comes in.

"I want to make sure the Wayne Henderson record does not come out at the same time as the Crusaders," says Hamilton.

Looking up in surprise, Smith asks "Why?"

"For positioning. I want to know just how much product is coming out that month. And how much more life is in the Dramatics record?"

"Two weeks," says Otis without elaborating or explaining his position.

"The Dramatics are appearing this weekend with Undisputed Truth opening," advises Hamilton.

"What kind of group is Undisputed Truth? Isn't that the group with Chaka's sister?" Smith asks.

"Yeah and the group is good."

"Hell, ain't you afraid of the Undisputed Truth opening for the Dramatics?"

"With an emphatic "no" he adds: "The Dramatics have an all new show capable of standing up to anyone." Smith quickly interrupts, advising Hamilton to be careful of the acts who open for his groups.

Hamilton, as confident as Smith in attitude, moves on to Isaac Hayes, reporting that he is packaging the second concert tour for Hayes and Dionne Warwick.

While appearing in try to impress Smith with his manage-

ment skills in handling Hayes' career he says, "I'm building Isaac into an entertainer who is capable of appealing to any audience. I believe he can be all things to all people. He can deal with any age group and we're going to prove it."

At this moment the Natalie Cole record comes on. As if he had not heard Hamilton, he says, "Ain't that a great record?" Without an explanation for his interruption says, "I don't think he or any other artist can be all things to all people."

"I disagree with your philosophy," he continues. "There are certain areas where Isaac should not be booked."

Hamilton, holding to his opinion offers, "Isaac can change his act to fit any audience."

"An act shouldn't change his act to fit a market. When your artist is making an appearance, the people coming to see him know the act they are there to see. If he changes his act because he thinks a particular audience requires certain things, then he's not being the artist the audience came to see. That only makes sense, man."

As the parade of managers continues, Hamilton leaves and Richard Steckler, manager of Chaka Khan and Les McCann enter. It's 4 p.m. Steckler greets a startled Smith.

For the first time during this day, Otis is speechless. Then for a full 30-seconds he stammers, "Hello."

"Man, what the hell are you doing?" says Otis, with uncontrollable laughter.

Steckler is standing in a white tuxedo with tails, white top hat and tennis shoes.



Richard Steckler, manager of Chaka Khan, surprises Smith by arriving in full formal attire.

"Hey man, you have on the wrong shoes. Did you actually walk through the streets that way?"

Steckler nods in the affirmative. "You guys took 400 tickets for the opening show (Chaka Khan) and the place only holds 495. I'm embarrassed, I can't even take the people from my office."

"How many do you need?" Otis asks apparently not disturbed by the matter. "A dozen," says Steckler.

The pair talk about the group, new releases, parties and Clarence Avant.

"He has a new LP with a group called Brainstorm," says Steckler of Avant. "I hope he sells a million." Smith injects, "That man has done so much for this whole damned industry." After more accolades for Avant, Steckler leaves.

The parade of managers continues.

This time its Dick Broder, manager of Marilyn McCoo and Billy Davis.

Otis plays a cut from the duo's LP, to be released as a single. There is some conversation about the tune's editing.

"I want you to listen to this, I'm not happy with it," says Smith. They both agree that something is not quite right with the record and a debate ensues concerning the reason for the problem.

Smith feels two additional words should be added, while Broder argues that the record at a certain point is structured incorrectly. "Damnit, the record just doesn't feel right to me," Smith offers. They also agree on that.

Everything stops, Natalie Cole comes on the radio that had been turned down. The radio goes back up, while the record is still playing.

"Putting his feet to McCoo and Davis' record he says, "Man do this. This is how you can keep time to the record. You can't even keep time, how do you know what's wrong with the record?" But the argument continues.

Finally, a staff engineer, Jim Lockhart, is called in to help solve the problem, which he does in about two minutes.

It's well past 5 p.m. as Broder leaves and Smith begins to return calls from his stack of messages.

With two calls out of the way, Steve Gold and Jerry Goldstein, owners of Far Out Productions come in. The group War and Booty People are signed to the company.

Gold bellows and dances around the room, as Otis plays a tape by Booty People. "You know we're circling ABC for War but we haven't landed yet," says Gold, referring to War possibly signing with the label.

"I love this record as a single but I just don't know. I think it's got to come down," says Smith.

"Way down," injects Goldstein.

Gold closes his eyes, leans his head back and seems to groove and it's now Goldstein's turn to dance around. Otis merely sits offering a slight smile.

"Now That's funk. Great damn, I love it," screams Gold.

"Let's get this one ready to go right away," says Smith. This is not Gold's choice but he goes along with it.

"I'm going to show you why I am the best at my job. You know they tell me that. I'm going to break this record for you and show you that I know what I'm talking about."

Art Direction: Bernie Rollins

Radio-TV Programming

Parker: 19 Years As Program Director

Hartford WDRC Executive Got Start 'Announcing' To a Light Bulb

By MIKE ADASKAVEG

HARTFORD, Conn.—It is seldom that you find a person who has worked at just one radio station in his entire career. It is even rarer—throughout all of the musical chairs

years of Top 40 radio—to find a program director who has been at the helm of a successful Top 40 operation for two decades, a man who has kept the station at the top in rat-



Billboard photo by Mike Adaskaveg

Charlie Parker: he's been in Top 40 two decades at WDRC.

RKO Shifts Chicago Old FM Automation

CHICAGO—Automated oldies, a format that once seemed to have settled comfortably into most of the FM stations operated by RKO Radio, now may be on its way out.

WFYR, an automated oldies station here, will soon go live and switch to a more contemporary format.

"It will not be Top 40 and it will not be an album rock format," says program director Don Kelly. "But it definitely will be a live format within the next three weeks."

He terms the new format as "a more contemporary version of the oldies format. Actually, it's a logical progression for the format... like phase III."

Kelly, a veteran program director who is noted for giving KIOI-AM-FM in San Francisco several very successful years of programming, points out that when the oldies format was installed, it featured primarily records dating 1955-63. Then, the records were expanded to include those between 1955 up to six months old.

"Now, it's time for the next step." Air personalities have been hired. Some contemporary records will be played in the format. RKO Radio has designed new facilities for the station and a higher antenna has been installed. The automation equipment will still be used for various functions, such as in the early morning hours when audience is at a minimum, for PSAs.

Meanwhile, though there is only a non-committal smile in regard to KRTH, Los Angeles, another RKO oldies format FM station, Bob Hamilton, a high-energy Top 40 devotee, has been hired as program director.

KQXE In Phoenix Adult Contemporary

PHOENIX—KQXE, a 5,000-watt station here, is featuring an adult contemporary MOR format; it was previously a beautiful music station known as KBUZ.

Program director is Phil Baykian. Personalities feature Baykian, Dave Otto, Mark James, Chuck Boozer and all-night man Bob Bailie. KBUZ-FM is now KIOG, it features a soft rock format, according to general manager Lowell Homburger.

Matty Singer Gala In Philadelphia

PHILADELPHIA—A testimonial dinner will be held May 20 at the Cherry Hill Hyatt House here for retiring record promotion executive Matty Singer.

Singer, a friend of radio people in markets large and small in this region, is being honored at the conclusion of a two-day seminar by Power Play. The seminar is slated to include workshops, plus some free time at the Garden State Racetrack. For further details, call Mitchell Rowe, Action Travel Agency, 215-423-7500.

Only 40 Stations Spin Comedy Disks

LOS ANGELES—A recent survey of radio stations by Little David Records reveals that only about 40 stations today play comedy album cuts.

Thus, the albums of George Carlin, Flip Wilson, Franklin Jaye and others are being aided mostly by television. "Some people may think the Dinah Shore tv show is corny, but we get phone calls when Carlin appears on the show," says Paul Cooper, label promotion vice president.

To help radio stations program comedy, the label has been issuing EPs.

New Rock Format In Cleveland On WZZP

CLEVELAND—WXEN, a Booth Broadcasting station located at 106.3 on the FM dial, is dropping foreign language programming to become a rock operation. New call letters are WZZP. The station also just installed a new transmitter and tower. Bob Payton, former program director of XLROX in El Paso, is new program director of the station. Gordon Stenback will continue as general manager.

N.J. College Fest

GLASSBORO, N.J.—The Thad Jones-Mel Lewis Jazz Orchestra and the Gerry Niewood Quartet highlighted the annual Glassboro State College Jazz Festival here Jan. 26-29. The festival began Wednesday (26) with six outstanding high school and college jazz combos, followed by an evening concert with the college's jazz lab band.

New 5-Min. Show

ORANGE, CALIF.—"TAAN" is a new daily five-minute syndicated radio show now being produced by Trans American Audio News here. The show, supplied free to radio stations, is produced and narrated by Dave Forman. It features interviews with artists ranging from Kay Ballard to Richie Havens, music and narration.

(Continued on page 23)

Is Klaatu Band the Beatles?

LOS ANGELES—Whether it's a "hoax" or not, Klaatu suddenly "exploded" in the Northeast, with Charlie Parker, veteran vice president of programming for WDRC, Hartford, Conn., calling it a "marvelous experience" as his station played the mysterious album.

All that an air personality on WDRC said was: "Who are Klaatu? Are the Beatles really back?"

The result was an eruption of phone calls and Capitol Records "had to ship 20,000 albums into this market. The people in the record stores are losing their minds."

WDRC, he says, stumbled on, thusly, "one of the five or sixth most active promotions I've ever taken part in." Parker has been at WDRC many years. The album had been sitting in the files for several weeks.

The Klaatu excitement started in part in Providence, R.I., according to a Capitol Records spokesman. Steve Smith, a rock music writer for the Providence Journal, did some research and the paper published an article called "Could Klaatu be Beatles? Mystery is a Magical Mystery Tour." In the February article, Smith concluded that Klaatu was more than likely either in part or in whole the Beatles.

Parker received the same article in the mail from Providence and took advantage of it.

Actually, WBRU, an FM station at Brown Univ. in Providence, aired the first major exposure of the Klaatu excitement. WBRU program director Gle

Stewart says, "We played the record with very heavy rotation. The phones went crazy for a week for Klaatu."

Then, WGNG in Providence picked up on the album and ran a "Is This The Beatles?" weekend, weaving in real Beatles material. Again, enormous phone action.

Record stores sold out and an additional order for 4,800 albums was placed with Capitol Records. Other stations like WKDD in Akron and M-105 in Cleveland and KZOK in Seattle have played the LP with huge reaction.

Parker, cynical of most record company promotions, called the manager of Klaatu, Frank Davies (the Providence Journal had pointed out that Davies was an employee of EMI from 1965-67). "The manager says that the album is Beatle-inspired," Parker says.

Asked if he thought Klaatu was the Beatles, Parker replies: "I personally don't want to say it isn't in case it is. But in any case, the album is creative, it has those fantastic Sgt. Pepper brand of horns, the reverse music effects for which the Beatles were known."

Capitol has released a single from the LP called "Calling Occupants" b/w "Sub-Rosa Subway."

Davies, says Capitol, reports that clues to the group's identity exist on the Klaatu LP and that there are Morse code messages on the single "Sub-Rosa Subway."

Radio-TV Programming

Vox Jox

By CLAUDE HALL

LOS ANGELES—Mark Driscoll has actually been at WAPE in Jacksonville, Fla., several weeks, but the station is just now making an official announcement and that gives me a chance to print his photo because I know guys like **Bruce Earle** at KPAS in El Paso and **Jay Blackburn** at WLUP in Chicago will need something to remind them of Mark's old air name, which I've been trying to forget for years. Mark is now programming at 50,000-watt Top 40 station under general manager **Joe McCluskey** and the air line up goes thusly: **Doug "The Greaseman"** Treck 6-10 a.m., Driscoll 10-noon, assistant music director **Paul "P.S. Finn"** Sebastian noon-4 p.m., **Tom Murphy** 4-8 p.m., **Spanky McCoy** 8-midnight, **Steve Plaster** midnight-6 a.m., and **Steve Clark** (yes, the same one of New York and Chicago) is production director. Driscoll has been doing a lot of passive ear-testing of music in the market.

Jeff Cooper, an air personality at Radio Trent, 7 Bentinck Ave., Totterton, Nottingham, England, would like a disk jockey job in the U.S. on a Top 40 station and is willing to take almost any size of market except Brady, Tex. ... WEIR program manager **Charlie Bacon** complains about record service from Capitol Records. "They feel that since we don't report to any of the trades, we are not worth anything to them. We are a good station and I'll put our playlist up against any major going. Our three-person music department probably does more research on music than most Pittsburgh stations. We are 1,000 watts full-time and the only rocker in a 250,000 population service area. Granted, we are not a KCBQ or WLS, but we do not like being trash on the phone when we call and ask for their service." The lineup at the Weirton, W.Va., station features "Craze" Charlie 6-10 a.m., Ted Nichols 10 a.m.-2 p.m., Jeff Davis 2-6 p.m., The Judge 6-midnight, and Cherry Foxe midnight-6 a.m., with Mad Mike and Clean Gene on weekends.

The Billboard suite during the annual NAB convention in Washington will be M-251 in the Sheraton-Park Hotel. I'll be there March 27-28-29 every evening starting



FORCED FEEDING—Bob Pittman, center, program director of WKQX in Chicago, gets some liquid refreshments (it's a gag; the cap was still on) from Randy Hock, Atlantic/Atco Records local promotion executive, while air personality Bob Heymann looks on. It was a stunt to promote the group Mama's Pride and its new "Uptown & Lowdown" LP.

around 5 p.m. till when. If you're in driving distance, come on by.

* * *

John Lee has resigned at WBML in Macon, Ga., where he was program director and air personality. He's vacationing in Florida while looking for another job and his phone number is 305-747-0505. "I'm extremely interested in working somewhere in Florida or the Dallas and Fort Worth area, either jocking at or programming in a small or medium-size market." John is a regional winner in last year's air personality competition.

* * *

Charlie Van Dyke resigned Monday (14) from KHJ, Los Angeles, and the news went coast-to-coast in about 30 seconds. There were rumors that **Rick Dees** was coming in to do the morning show, but I called the rival station in Memphis (he's on WHBQ) and talked with **Mike St. John** of WMPS and while Mike said he'd be pretty glad to see him out of the market he didn't know for sure about him leaving. Van Dyke's comment is that **Charlie Tuna** was right. It's difficult to be a program director and an air personality at the same time. Tuna recently resigned from programming

at KIIS, Los Angeles, but stayed on the air. Van Dyke is leaving both positions. As he expressed it, he'd been eight years with RKO Radio and they'd been good to him and he had only the warmest feeling for the station and the people and for RKO management, but Los Angeles is presently the toughest radio market in the nation and maybe another program director deserved a chance at KHJ to see what he could do with it.

Paul Drew, vice president of programming for RKO Radio, came out with a prepared statement, which he insists I print all or nothing of: "I know of no one who is a more dedicated and hard-working broadcaster than **Charlie Van Dyke**. His contributions to the various successes at RKO Radio over the past eight years are many and he'll be missed. Charlie and I have discussed some other projects since he made his de-

cision and I'm hoping he'll be available to work with me on them."

* * *

KDWB has received a waiver on non-duplication of KDWB-AM-FM, says senior vice president and general manager **Gary Stevens**. He's planning a new transmitter site for the FM atop the IDS Center, Minneapolis. The format is rock, gentlemen, simulcasted 100%. ... **Don Blaisdell** has joined KWAT in Watertown, S.D., as operations manager of the easy listening station. The staff features **Doug Olson** 6-9 a.m. and 1-4 p.m., **Don Blaisdell** 9 a.m.-1 p.m., **Steve Koestner** 4-6 p.m., and **Gary Richter** 6-midnight, with weekenders **Dennis Rawdon**, **Pat Howey** and **Jim Ellingson**. The FM side, KIXX, features the Drake-Chenault Contempo 300 automation package. Blaisdell says that Capitol and Epic Records provide great service for the station, but he needs product from others.

* * *

I guested at KCSN, a public radio station located out in the suburbs—San Fernando Valley—with **Mark Alyn**, public affairs director, the other day for an hour or so. It was pretty interesting. We talked about radio, then did a beeper with a ballet star (no, I do not ordinarily interview ballet stars for a living). **Betty Fox** is program director of the non-commercial station. **Bob Bishop** is general manager. **George Wanamaker** is operations director. It's a pity

that stations like KCSN don't have more power. The station broadcasts all kinds of programs. Fox says that an Israeli music program receives hordes of listener requests. And there's a program called "Saaz Aur Awaaz" with music from India. There's even a "Polka Barrel" show. The programming features a little bit of everything for everybody—the exact opposite of the trend toward target demographics on commercial radio—and I'm certainly glad it's there on the dial.

Eric Norberg, program director of KEX, Portland, Ore., puts out one of the better playlist and information reports of any station in the nation. Besides listing the picks and adds of music director **Bob Swanson**, Norberg reviews the records with comments. And there's always some interesting information about the station, to wit: "Congratulations to the KEX engineering department for continuing improvements in our transmitted signal. Our already hisi

(Continued on page 22)

Programming Comments

ERIC NORBERG, program director KEX, Portland, Ore.

The latest idea in merchandising single records seems to be the 12-inch single, one cut per side on an LP-sized blank. One record company has announced that it intends to switch to this configuration; several labels are producing them for discotheques where apparently disco DJs prize them.

We are strongly opposed to the idea as a ridiculous waste of vinyl (and of the oil of which vinyl is made); it also will create problems in shipping and storage. The argument is made that fidelity is improved, but this fails to hold water—the 12-inch single plays at 33 r.p.m. and the higher velocity of the traditional 45 r.p.m. single more than makes up for the smaller size, in groove velocity past the stylus.

In fact, with LPs dwindling from 12 cuts to as few as 8 cuts, it is now possible to press LPs to play at 45 r.p.m. with no loss of content, and that would result in an improvement in fidelity (inner LP grooves move too slowly past the stylus for really top fidelity, which is why inner grooves often sound distorted).

Singles are selling (in volume, if not in profit) as big as ever, and we suspect this latest idea is intended merely to allow record companies the pretext to charge more for them ("They're bigger; they cost more"). We hope this scheme is abandoned without delay.

A CHORUS LINE



... this acclaimed, award-winning musical, produced by Joseph Papp and the New York Shakespeare Festival, is currently playing to sold-out audiences all over the world. Eivind Harum, featured in both

the London and New York productions, tells the fascinating story of one of the great successes of the Broadway Musical Theatre exclusively on Pan American World Airways during March, April and May.

PAN AM

Original Cast Album
on Columbia Records

AP-3



THE BOOKS EVERYONE'S LISTENING TO

ONLY COMPLETE HISTORY OF CHARTED MUSIC AVAILABLE TODAY!

The complete Record Research Collection covers charted music from 1940 through 1975. It includes every artist and record to hit Billboard's "Hot 100," Top LP's, Hot Country, Hot Soul, and Easy Listening" charts. THE TOP POP RECORDS 1955-1972 book alone lists more than 2500 artists and 11,000 record titles.

BE AN AUTHORITY ON CHARTED RECORDS...

Thousands of these books are being used right now by program directors, DJ's, collectors, and almost everyone who's into music throughout the world. They're considered the authority on charted records—an invaluable source of information!

EACH BOOK PACKED WITH ARTISTS, RECORD TITLES, PHOTOGRAPHS*, TRIVIA, AND INFORMATION INCLUDING:

- Date record first hit charts
- Highest position record reached
- Total weeks on charts
- Label and record number.

ACT NOW! Buy the set or buy the book or books you'll need most. Fill in and mail the coupon today!



P.O. Box 200, Menomonee Falls, WI 53051

*All books except TOP POP RECORDS 1940-55 and supplements.

Mail to: Record Research Inc., P.O. Box 200, Menomonee Falls, WI 53051

Top Pop '55-'72 (Hardcover)	\$40
Top Pop '55-'72 (Softcover)	\$30
Top Pop '40-'55	\$20
Top C&W '49-'71	\$25
Top R&B '49-'71	\$25
Top Easy Listening '61-'74	\$25
Top LP's '45-'72	\$30

SUPPLEMENTS

Top Pop '75	... \$10.00 each
Top Pop '74	
Top Pop '73	
Top C&W '75	
Top C&W '74	
Top C&W '72-'73	
Top R&B '75	
Top R&B '74	
Top R&B '73	
Top Easy Listening '75	
Top LP's '75	
Top LP's '74	
Top LP's '73	

Check or money order for full amount must accompany order.
Overseas orders add \$3.00 per book and \$1.00 per supplement.

NAME _____

ADDRESS _____

Vox Jox

Continued from page 21

signal (transmitted fidelity exceeds any other local station, AM or FM) was further enhanced last Thursday when a three-band audio processor, invented and built by KEX assistant chief engineer Don Werrbach, and which overcomes all of the shortcomings of all the similar commercially available devices in general use, was installed in our audio chain. The improvement has drawn favorable response from a number of listeners with no on-air publicity to draw attention to it.

"We are disturbed to note that four of the five music adds this week are over 3:30 minutes in length. The discipline imposed on the music industry when Paul Drew, programming vice president of the RKO Radio chain, banned all records over this length from his stations a few years ago, seems now to be slipping. We have no quarrel with records exceeding this length for legitimated artistic reasons (we even edited 'Silly Love Songs' by Paul McCartney And Wings last year to expand the record from 3:30 minutes to 4:45 minutes, which we felt was merited by the content), but find in most cases that it is self-indulgence by the artist that results in longer songs and that in most cases the extra length diffuses the impact of the song rather than heightens it. KEX will continue to edit such undisciplined performances to increase listener impact, when it seems called for, and we urge Drew to make another statement on the matter!"

Dick Downes, program director of KAAY, Little Rock, writes: "Your search for the radio wife of the year prompts me to write about my Debbie. After several years of being

Bubbling Under The HOT 100

- 101—SPACE AGE, Jimmy Castor Bunch, Atlantic 3375
- 102—I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 103—LIFE IS MUSIC, Ritchie Family, Marlin 3309 (TK)
- 104—ME AND THE ELEPHANTS, Bobby Goldsboro, Epic 8-50342
- 105—DISCO BOY, Frank Zappa, Warner Bros. 8342
- 106—EVERY LITTLE TEARDROP, Gallagher & Lyle, A&M 1904
- 107—FIESTA, Gato Barbieri, A&M 1885
- 108—TO ONE IN PARADISE, Alan Parsons Project, 20th Century 2333
- 109—SLOW DANCIN', DON'T TURN ME ON, Adriani Bros., Buddah 566
- 110—NEVER HAVE TO SAY GOODBYE AGAIN, Deardorf & Joseph, Arista 0230

Bubbling Under The Top LPs

- 201—THE BEST OF GEORGE HARRISON, Capitol ST 11528
- 202—FIDDLER ON THE ROOF/ORIGINAL CAST, RCA LSO 1093
- 203—LENNY WHITE, Big City, Nemperor NE 441 (Atlantic)
- 204—RACING CARS, Downtown Tonight, Chrysalis CHR 1099
- 205—ENGLEBERT HUMPERDINCK'S GREATEST HITS, Parrot PAS 71067 (London)
- 206—VALERIE CARTER, Just A Stone's Throw Away, Columbia PC 34155
- 207—WILD CHERRY, Epic/Sweet City PE 34195
- 208—DEREK & THE DOMINOS, Layla, RSO RS-2-3801 (Polydor)
- 209—LUCIANO PAVAROTTI, The Great Pavarotti, London OS 26510
- 210—TANGERINE DREAM, Stratosfer, Virgin PZ 34827 (Epic)

dragged from here to there, we found ourselves in Nashville. We'd had a child and been around four years or so; feeling pretty secure, we decided to go along with serious spinal surgery that Debbie would have needed eventually. At the time, I was with GE's WSIX (great insurance, security, etc). When the general manager got a new gig at Little Rock's KAAY, he offered me the program director's job.

"Let me break for a little background: Debbie's recovery would be a lengthy one. Ten months after leaving the hospital, the doctors would finally remove the complete body cast (neck to pelvis) so we certainly hadn't planned on moving anywhere until the cast was off.

"As I remember it, she was on cloud nine from the 8 ccs of morphine every four hours, but still in a great deal of pain when I first approached her hospital bed with the news of the job offer. Her initial reaction was: Forget it. But, after a

couple of days—and the excitement about my anticipation of the new and very opportune job, she relented (as she always does when it comes to my career) and a couple of weeks later, it was off to Little Rock.

"We rented for a couple of months, then bought a house (meaning another move). And still two months away from removal of the cast she's in good spirits, chases the three-year-old around the house, and encourages me to make my station as successful as I possibly can. That's a radio wife!"

Bill Irvin, 914-352-7560, is program director of his college radio station and has also attended a broadcasting school, "but am having trouble finding a job in a small market station. I've had eight million people give me eight million different ways to find a job, but I figured my best bet would be trying you."

Dallas KAFM Ends Country Love Affair

By RICHARD L. FRICKER

DALLAS—The love affair between "progressive country" and KAFM here is over, and from all indications there is little chance of a reconciliation. Program director Chuck Dunaway has shifted format to "soft rock."

"Progressive country" served KAFM well, taking it from a .4 to a 2.1 in the market and allowing the station to post its first profit in four years.

However, Dunaway says it was time to move out of the country music business and into an area which would attract a broader 18 to 49-year-old audience.

He also took several parting shots at the old format, "Progressive Country is dead, it was a hype all the way ... we put out reams of hype, but it's dead and country music is back where it should be, at country stations. People had a lot of fun playing cowboy."

Dunaway, a veteran of 25 years in the business working markets ranging from New York to Phoenix, noted several items that influenced the shift from the format that had taken KAFM into the black.

He says that of all the progressive country acts Willie Nelson was the only one who could draw a major-size crowd in Dallas; the rest had to be packaged, and even then attendance was not strong.

Record sales did not reflect a strong buying trend from the public, according to Dunaway.

He also cites programming problems, saying there was not enough good material available for adequate programming.

The main problem with the entire progressive country surge, he says, was that a central direction never emerged. According to Dunaway the music never matured.

This lack of maturity was symbolized by the numerous rock 'n' roll groups that added pedal steel guitars, fiddles, cowboy hats and western shirts to their act thinking such trappings made them a country act, according to Dunaway.

The final blow came from many of the acts themselves who overdid the "outlaw" image and began to produce a "negative image," Dunaway says.

If progressive country was a "hype," then why did Dunaway

jump headlong into the format?

Says Dunaway: "If you can make a success of an experiment you can make money. We were the only station in a major market to experiment."

"It wasn't nurtured by any love of the music."

KAFM began gearing down from the format change a couple of months ago but retained the "Texas touch" logo to see them through the ratings.

Dunaway believes that in order to appeal to a wider base, 18 to 49-year-old audience programming must avoid high-energy music and concentrate on a more mellow sound.

In order to achieve this Dunaway is calling his "soft rock" format "Mellow Music." "Mellow music is not offensive to anyone and avoids alienating anyone with the words 'rock' or, on the other end of the spectrum, 'soft.'

This format includes artists such as J.J. Cale, Linda Ronstadt, the Eagles, Rita Coolidge and other more middle-of-the-road artists. According to Dunaway, his format is the MOR format of the 70s because people want to be entertained without being put to sleep or left hanging from the rafters.

The station is also staying clear of any effort to reach the general teen market. "Teenyboppers make for a great rate book but they don't help the advertisers any," Dunaway says.

Dallas is the type of market which is well suited for a mellow music format, according to Dunaway. He feels there is a void in the market and that KAFM can be successful in filling the void without having to compete with an already existing similar format.

The new format is also void of strong air personalities. Dunaway explains his attitude on the subject saying, "I don't think personality is important anymore. I think the jock overplays his importance."

Dunaway says the key to successful programming is the basic use of logic which he contends was a factor in making the format switch. He believes the switch was made within the proper time-frame, preventing giving up a winning format or having to catch up with an already changing market.

Parker: WDRC Program Director

Continued from page 21

In the beginning, WDRC-AM and FM's music chart was based on the Billboard Hot 100.

As for Top 40, Parker's stations were not the first in Hartford. WPOP got a one-year jump on WDRC. However, when WDRC went Top 40 in 1960, it only took three months to knock off WPOP, which had built up substantial ratings.

"We were a carefully-planned station. We had ideas which were carefully mapped out," says Parker. "WPOP was just throwing the records on the air. The music was unique and different in the market, so they could naturally win at first."

"We offered something more to the market," continues Parker. "We had the same product as WPOP did then, but we were inventing, innovating, and always doing things different. We practice the same thing now, but it's getting tougher every year."

One contest that Parker practically invented which got WDRC's audience to participate in the station was a "Secret Sound" contest. Parker introduced it in 1962. The contest had such popularity that it was repeated several times over the last decade and a half. Parker says he could still put the contest on today, with tremendous appeal.

The "Secret Sound" was just one of the station's characteristics which kept it on top of the market throughout the 60s.

"We had extreme dominance of the market for eight or nine years," comments Parker. "Then, the market became more complicated. We never went under, but most of the time we kept a secondary position to WTIC."

WTIC is a 50,000-watt MOR station.

Parker went on to explain that research then (in the '60s) never had demographics.

"We had to do our own research," he said. "Everytime we ran a contest and talked to someone, the air personality would find out how old and where the listener was from."

"We subscribe to the 'grow-up' theory," he continues. "We want people on the station. We want them to keep listening all their lives. We often get people 40, 50, 60 years old calling for our contests."

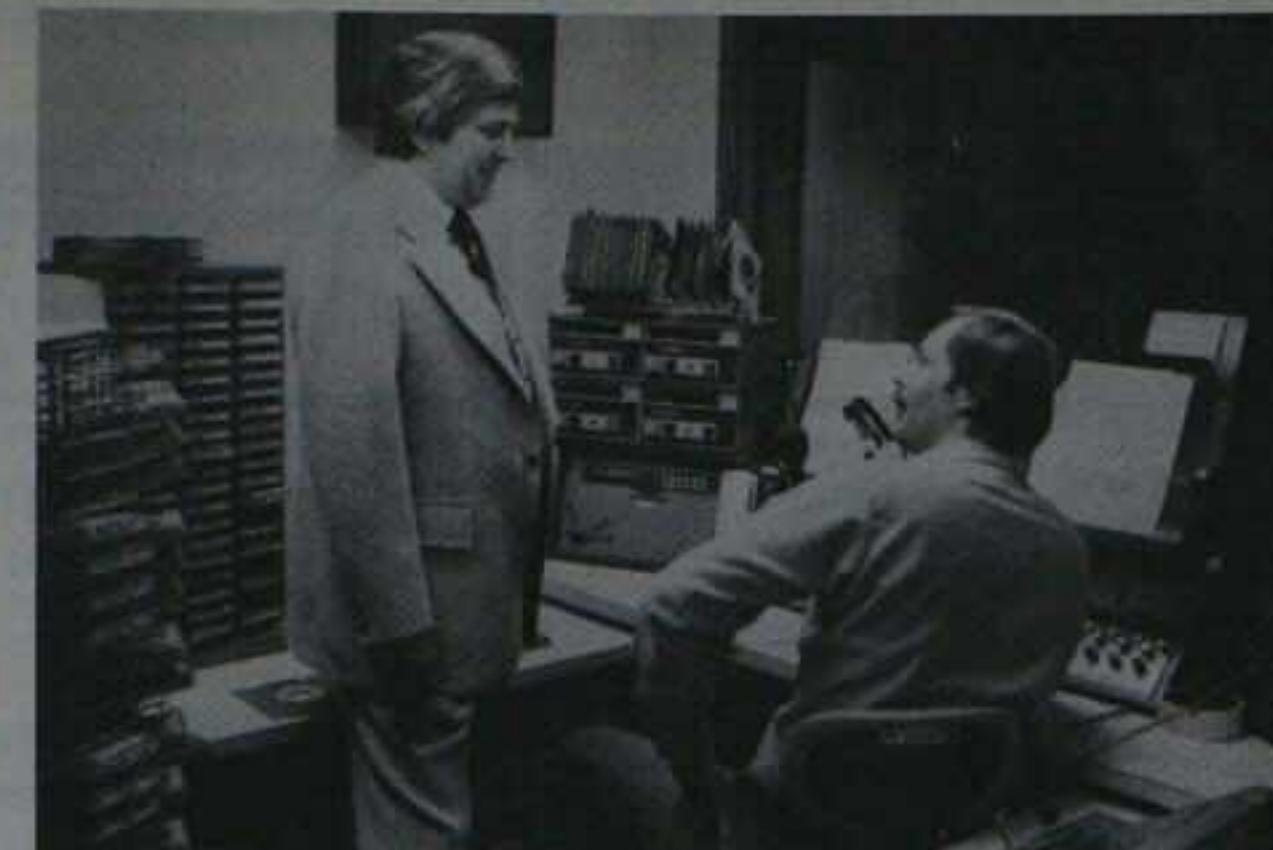
Parker sees the non-element of change as a keeper of listeners.

"We stayed the way we were all these years," he says. "We never changed. The 'more music' syndrome burnt itself out, it became a bore. If we had changed to compete we would have gone down under. Change is dangerous in the long run. We just kept looking ahead, and improved on what we had instead of changing it."

WDRC strives for uniqueness in its programming. From the early days of Parker's program directing through the present time, the station has utilized human interest elements in its newscasts; the off-beat, an element of strangeness has always been part of the station since Arnie Shepard did features on crazy things in the early 60s.

"Difference has been a key to our success," said Parker. "We focused on being different than everyone else."

WDRC-AM and FM simulcasted throughout the '60s, and super personalities enhanced the station throughout the entire period. Some of the many great personalities who did shows on the station included Ron Landry, Sandy Beach, Ken Griffin, Jim Nettleton, Kurt Russell,



Billboard photo by Mike Adaskaveg

Communications: Charlie Parker, left, program director of WDRC-AM-FM, Hartford, discusses the day's activities with AM air personality Len Thomas. The rapport he has with his staff is one of the reasons Parker has been successful in programming for 19 years.

Joey Reynolds, Don Juan and Long John Wade, as well as a number of others.

Parker wishes he could have carried over the strength of personalities on AM throughout the '70s. But, AM and FM had to split with the coming of the new decade, and FM took over in popularity throughout the market because of its superior sound quality.

"Right now, there is room and need for AM radio to become the entertainer in any market," comments Parker. "I don't know what hap-

pened to the personalities of those days, but now it is difficult to find people of their caliber.

"I have a couple of theories," he continues. "One is that the Drake format just stunned people and the strong personality was forgotten. The other is that the Vietnam War caused us to lose a lot of men who would eventually have been the ones to pick up and carry over the personality type radio we were accustomed to in the '60s to a new generation."

"They're just theories ... no one will know for sure what happened," says Parker. "No one has picked up on the trend of the '60s in many markets. Super personalities are rare, and it is difficult to find these people for your station. The young disk jockeys thus don't have people to emulate, most of them have never heard Joey Reynolds or Sandy Beach. I spend all my time looking for good personalities and find few."

Parker, a modest person who speaks with frankness, will not hide some of his envies or jealousies.

"I always wanted to do an air shift," he said. "I'm about the only program director who envies the guys on the air. When I was a kid, I used to practice announcing into a light bulb.

"When I first started, I used a 30-watt bulb, then when I got better I went to a 60-watt, and then a 100-watt, and so on," he jokes.

Parker likes to write and he writes well. He writes a good number of the spots aired on the station. He also produces many of the commercials.

At one time, Parker almost did an air shift at WDRC, but backed away when he realized that he couldn't possibly do two jobs and do both well.

To be continued in the next issue of Billboard.

ARB STUDY TIES FEMS, LATIN RADIO

By AGUSTIN GURZA

LOS ANGELES—A recent radio study conducted by Arbitron in four major Latin markets shows that the Spanish radio format is most popular among Spanish-surnamed women who spent 55.8% of their listening time tuned to Spanish-formatted radio stations.

But the study also indicates that contemporary and black radio formats in the four cities—Los Angeles, New York, Miami and San Antonio—have virtually the same listening shares among the Latin population as they do for the total population.

Next to Spanish, contemporary was the second most popular format among Latin listeners with a 25.5% share. The black format was third with 6.2% and beautiful music fourth with 5.5%.

The study showed that Spanish radio remains the most popular across the board among Latin persons over 12 years old who spend 44.1% of their time with Spanish-formatted stations.

While women were shown to spend the most time listening to Spanish radio, Latin men reportedly spent 41.9% of their listening time and Latin youth between 12 and 17 years of age spent the least, only 10.6% of their time.

The youthful listeners were attracted instead mostly by contemporary formats which accounted for 61.4% of their time. They also listened more to black stations (16.6% of listening time) than to Spanish ones.

San Antonio was the only one of the four markets in which Spanish radio was not the most popular. In San Antonio, contemporary stations

DJ COMEDY

Written by top Hollywood comedy writer and major market DJ. Fits any format. Now in our 4th year with over 300 subscribers.

For freebie:

HYPE, INK
BOX 69581
LA, CA 90069

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 3/26/77

Easy Listening

Copyright 1977, Billboard Publications, Inc.
No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	8	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
2	1	9	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP)
3	4	7	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
4	3	12	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
5	5	7	RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP)
6	6	16	LOVE THEME FROM "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP)
7	7	8	I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Dawnbreaker, BMI)
8	8	14	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
9	17	5	WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
10	11	5	ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngan, BMI)
11	10	5	I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
12	9	12	MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI)
13	13	4	RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC)
14	12	12	YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP)
15	16	5	HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/Warner-Tamerlane, BMI)
16	23	7	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP)
17	19	6	SPRING RAIN Silvertti, Salsoul 2414 (Barnegat, BMI)
18	14	17	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chelsea, BMI)
19	15	16	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
20	20	6	CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
21	33	3	GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawnbreaker, BMI)
22	27	3	"ROOTS" MEDLEY: A. Motherland, B. Theme From "ROOTS" Quincy Jones, A&M 1909 (Wolper, ASCAP)
23	29	10	IT AINT EASY COMING DOWN Charlene Duncan, Prodigi 0632 (Motown) (Stone Diamond, BMI)
24	25	3	SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP)
25	21	14	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
26	18	7	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
27	37	2	WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
28	30	3	SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low Sat, BMI)
29	32	3	HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed)
30	22	17	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipahulu, ASCAP)
31	28	3	GONNA FLY NOW (Theme From Rocky) Bill Conti, United Artists 940 (United Artists, ASCAP/Unit, BMI)
32	24	7	BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems-EMI, BMI)
33	35	2	NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista AS0230 (Chicken Key/Dawnbreaker, BMI)
34	26	10	THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
35	31	7	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
36	43	2	ALL STRUNG OUT ON YOU John Travolta, Midsong International 10907 (Daddy Sam, ASCAP)
37	44	3	DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP)
38	42	2	FREE Deniece Williams, Columbia 3-10429 (Kee-Drick, BMI)
39	45	5	YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Divine, BMI)
40	40	5	DON'T LEAVE ME THIS WAY Thelma Houston, Tamla 54278 (Motown) (Mighty Three, BMI)
41	41	7	THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 5098 (United Artists, ASCAP/Unit, BMI)
42	34	21	TORN BETWEEN TWO LOVERS Mary MacGregor, Ariola America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
43	38	7	FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP)
44	39	7	BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tempo, CAPAC)
45	48	4	THE FIRST CUT IS THE DEEPEST Rod Stewart, Warner Bros. 8321 (Duchess, BMI)
46	47	2	EVERY LITTLE TEARDROP Gallagher & Lyle, A&M 1904 (Irving, BMI)
47	49	2	REACH Orleans, Asylum 45375 (Siren, BMI)
48	50	2	RAIN ON Ray Conniff, Columbia 3-10473 (Uni-Chappell/Wembley, BMI)
49	NEW ENTRY →		HELLO STRANGER Yvonne Elliman, RSD 871 (Polydor) (Cobillon/Braintree/Loveland, BMI)
50	NEW ENTRY →		MAKE WAY MIAMI Babyface, AAI 1010 (Tektra, BMI)

(Continued on page 75)

Billboard Singles Radio Action

Playlist Top Add Ons

Playlist Prime Movers

Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/17/77)

TOP ADD ONS - NATIONAL

- NATALIE COLE - I've Got Love On My Mind (Capitol)
- LEO SAYER - When I Need You (W.B.)
- BOZ SCAGGS - Lido Shuffle (Columbia)

D - Discotheque Crossover

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

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

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

Pacific Southwest Region

• TOP ADD ONS:

- GLEN CAMPBELL - Southern Nights (Capitol)
- STEVIE WONDER - Sir Duke (Tamla) (LP)
- ROSE ROYCE - I Wanna Get Next To You (MCA)

★ PRIME MOVERS:

- EAGLES - Hotel California (Asylum)
- DAVID SOUL - Don't Give Up On Us (Private Stock)
- D ★ THELMA HUSTON - Don't Leave Me This Way (Tamla)

BREAKOUTS:

- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- Q - Dancing Man (Epic/Sweet City)
- LEO SAYER - When I Need You (W.B.)

KFI - Los Angeles

- GLEN CAMPBELL - Southern Nights (Capitol)
- STEVIE WONDER - Sir Duke (Tamla) (LP)
- 10 C.C. - The Things We Do For Love (Mercury) 14-9
- ATLANTA RHYTHM SECTION - So In To You (Polydor) 24-19

Ten-Q (KTNQ) - Los Angeles

- Q - Dancin' Man (Epic/Sweet City)
- GLEN CAMPBELL - Southern Nights (Capitol)
- DAVID SOUL - Don't Give Up On Us (Private Stock) 16-10

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

KDAY - Los Angeles

- SHALAMAR - Uptown Festival (Soul Train)
- MARVIN GAYE - You Gotta Give It Up (Tamla)
- FACTS OF LIFE - Sometimes (Kayvette) 29-12
- JOETEX - Ain't Gonna Bump No More (Epic) 28-13

KEZY - Anaheim

- KISS - Calling Dr. Love (Casablanca)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)

D ★ THELMA HUSTON - Don't Leave Me This Way (Tamla) 30-20

★ EAGLES - Hotel California (Asylum) 23-16

KFIM - San Bernardino

- NONE
- EAGLES - Hotel California (Asylum) 15-9

10 C.C. - The Things We Do For Love (Mercury) 22-16

KCBQ - San Diego

- ATLANTA RHYTHM SECTION - So In To You (Polydor)
- ROD STEWART - The First Cut Is The Deepest (W.B.)

D ★ THELMA HUSTON - Don't Leave Me This Way (Tamla) 13-9

DAVID SOUL - Don't Give Up On Us (Private Stock) 14-10

KAFY - Bakersfield

★ WILTON PLACE STREET BAND - Disco Lucy (Island)

GLEN CAMPBELL - Southern Nights (Capitol)

DAVID SOUL - Don't Give Up On Us (Private Stock) 8-3

EAGLES - Hotel California (Asylum) 12-7

KRIZ - Phoenix

- ROSE ROYCE - I Wanna Get Next To You (MCA)
- LEO SAYER - When I Need You (W.B.)
- ABBA - Dancing Queen (Atlantic) 8-5
- 10 C.C. - The Things We Do For Love (Mercury) 14-11

KTKE - Tucson

- BOZ SCAGGS - Lido Shuffle (Columbia)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- EAGLES - Hotel California (Asylum) 13-3
- DAVID SOUL - Don't Give Up On Us (Private Stock) 14-8

KQED - Albuquerque

- HOT - Angel In Your Arms (Big Tree)
 - GARY WRIGHT - Phantom Writer (W.B.)
 - EAGLES - Hotel California (Asylum) 23-15
 - ROD STEWART - The First Cut Is The Deepest (W.B.) 12-16
- KENO - Las Vegas
- ROSE ROYCE - I Wanna Get Next To You (MCA)
 - MC CO & DAVIS JR. - Your Love (ABC)
 - GLEN CAMPBELL - Southern Nights (Capitol) 36-28
 - EAGLES - Hotel California (Asylum) 25-18

Pacific Northwest Region

• TOP ADD ONS:

- LEO SAYER - When I Need You (W.B.)
- NATALIE COLE - I've Got Love On My Mind (Capitol)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)

★ PRIME MOVERS:

- EAGLES - Hotel California (Asylum)
- DAVID SOUL - Don't Give Up On Us (Private Stock)

BREAKOUTS:

- WILLIAM BELL - Trying To Love Two (Mercury)
- BOZ SCAGGS - Lido Shuffle (Columbia)
- Q - Dancing Man (Epic/Sweet City)

★ PRIME MOVERS:

- EAGLES - Hotel California (Asylum)

- DAVID SOUL - Don't Give Up On Us (Private Stock)

BREAKOUTS:

- WILLIAM BELL - Trying To Love Two (Mercury)

- BOZ SCAGGS - Lido Shuffle (Columbia)

- Q - Dancing Man (Epic/Sweet City)

KFRC - San Francisco

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

- BARRY MANILOW - Weekend In New England (Arista) 17-10
- NATALIE COLE - I've Got Love On My Mind (Capitol) 18-22

KYA - San Francisco

- BOZ SCAGGS - Lido Shuffle (Columbia)
- WILLIAM BELL - Trying To Love Two (Mercury)

- GLEN CAMPBELL - Southern Nights (Capitol) 10-19

- NATALIE COLE - I've Got Love On My Mind (Capitol) 23-18

KLIV - San Jose

- GLEN CAMPBELL - Southern Nights (Capitol)

- QUEEN - Tie Your Mother Down (Elektra)

- BARRY MANILOW - Weekend In New England (Arista) 14-6

- JENNIFER WARNE - Right Time Of The Night (Arista) 10-3

KNDE - Sacramento

- WILTON PLACE STREET BAND - Disco Lucy (Island)

- NATALIE COLE - I've Got Love On My Mind (Capitol)

- EAGLES - Hotel California (Asylum) 19-11

KROY - Sacramento

- NATALIE COLE - I've Got Love On My Mind (Capitol)

- GLEN CAMPBELL - Southern Nights (Capitol)

- DAVID SOUL - Don't Give Up On Us (Private Stock) 19-13

D ★ THELMA HUSTON - Don't Leave Me This Way (Tamla) 25-23

KYNO - Fresno

- DEMIECE WILLIAMS - Free (Columbia)

- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)

- GLEN CAMPBELL - Southern Nights (Capitol) 22-11

ATLANTA RHYTHM SECTION - So In To You (Polydor) 24-18

PRIME MOVERS - NATIONAL

- EAGLES - Hotel California (Asylum)
- GLEN CAMPBELL - Southern Nights (Capitol)
- DAVID SOUL - Don't Give Up On Us (Private Stock)

KJOT - Stockton, CA

- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- LEO SAYER - When I Need You (W.B.)
- ABBA - Dancing Queen (Atlantic) 8-5
- 10 C.C. - The Things We Do For Love (Mercury) 14-11

LEO SAYER - When I Need You (W.B.) 30-21

KGW - Portland

- NATALIE COLE - I've Got Love On My Mind (Capitol)
- WILLIAM BELL - Trying To Love Two (Mercury)
- GLEN CAMPBELL - Southern Nights (Capitol) 17-11
- ATLANTA RHYTHM SECTION - So In To You (Polydor) 25-19

Z-96 (WWZM-FM) - Grand Rapids

- ORLEANS - Reach (Asylum)
- GLEN CAMPBELL - Southern Nights (Capitol)
- HALL & OATES - Rich Girl (RCA) 6-2
- DAVID SOUL - Don't Give Up On Us (Private Stock) 4-1

Z-96 (WWZM-FM) - Grand Rapids

- EAGLES - Hotel California (Asylum)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)

WAKR - Erie, Pa.

- GLEN CAMPBELL - Southern Nights (Capitol) 26-20
- JACKSON BROWNE - Here Come Those Tears Again (Asylum) 11-6
- WINGS - Maybe I'm Amazed (Capitol) 13-7
- ABBA - Dancing Queen (Atlantic) 15-9

BREAKOUTS - NATIONAL

- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- Q - Dancing Man (Epic/Sweet City)
- KISS - Calling Dr. Love (Casablanca)

WXT - Oklahoma City

- NATALIE COLE - I've Got Love On My Mind (Capitol)
- LEO SAYER - When I Need You (W.B.)
- EAGLES - Hotel California (Asylum) 16-5

D ★ THELMA HUSTON - Don't Leave Me This Way (Tamla) 18-7

KOMA - Oklahoma City

- NONE
- ROD STEWART - The First Cut Is The Deepest (W.B.) 32-21
- EAGLES - Hotel California (Asylum) 31-22
- DEMIECE WILLIAMS - Free (Columbia)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- JACKSON BROWNE - Here Come Those Tears Again (Asylum) 25-21
- 10 C.C. - The Things We Do For Love (Mercury) 10-5

KELI - Tulsa

- MARSHALL TUCKER BAND - Heard It In A Love Song (Capricorn)
- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- GLEN CAMPBELL - Southern Nights (Capitol) 22-12
- EAGLES - Hotel California (Asylum) 26-18

INTIX - New Orleans

- ROSE ROYCE - I Wanna Get Next To You (MCA)
- BOZ SCAGGS - Lido Shuffle (Columbia)
- GEORGE HARRISON - Crackerbox Palace (Dark Horse) 13-8
- GLEN CAMPBELL - Southern Nights (Capitol) 30-25

KEEL - Shreveport

- HENRY MANCINI - Theme From "Charlie's Angels" (TRCA)
- TAVERAS - Whodunit (Capitol)
- 10 C.C. - The Things We Do For Love (Mercury) 8-3
- ATLANTA RHYTHM SECTION - So In To You (Polydor) 15-10

Southwest Region

• TOP ADD ONS:

- LEO SAYER - When I Need You (W.B.)
- NATALIE COLE - I've Got Love On My Mind (Capitol)
- BOZ SCAGGS - Lido Shuffle (Columbia)

★ PRIME MOVERS:

- EAGLES - Hotel California (Asylum)
- GLEN CAMPBELL - Southern Nights (Capitol)
- 10 C.C. - The Things We Do For Love (Mercury)

BREAKOUTS:

- CAPTAIN & TENNILLE - Can't Stop Dancing (A&M)
- GEORGE HARRISON - Crackerbox Palace (Dark Horse)
- KISS - Calling Dr. Love (Casablanca)

KILT - Houston

- KISS - Calling Dr. Love (Casablanca)
- EAGLES - Hotel California (Asylum) 28-16
- KENNY ROGERS - Lucille (U.A.) 34-25

KRBE - Houston

Billboard Singles Radio Action

Based on station playlists through Thursday (3/17/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 24

WVON—Chicago

- TIMMY THOMAS—Stone To The Bone (Glades)
- BLACKBYRD—Time Is Movin' (Fantasy)
- D★ TRAMMPS—Disco Inferno (Atlantic) 12-5
- RUFUS/CHAKA KHAN—At Midnight (ABC) 8-3

WNDE—Indianapolis

- EAGLES—Hotel California (Asylum)
- SMOKIE—Living Next Door To Alice (RSO)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 19-9
- GLEN CAMPBELL—Southern Nights (Capitol) 11-6

WOKY—Milwaukee

- BOZSCAGGS—Lido Shuffle (Columbia)
- FOREIGNER—Feels Like The First Time (Atlantic)
- EAGLES—Hotel California (Asylum) 31-18
- GLEN CAMPBELL—Southern Nights (Capitol) 26-16
- WZUU-FM—Milwaukee
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- KINKS—Sleepwalker (Arista)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 11-5
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 8-4

WIRL—Peoria, Ill.

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- AMBROSIA—Magical Mystery Tour (20th Century)
- GLEN CAMPBELL—Southern Nights (Capitol) 20-8
- EAGLES—Hotel California (Asylum) 23-14

KSLQ-FM—St. Louis

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- FOREIGNER—Feels Like The First Time (Atlantic)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 27-17
- GLEN CAMPBELL—Southern Nights (Capitol) 14-7

KKXN—St. Louis

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- JENNIFER WARNE—Right Time Of The Night (Arista)
- EAGLES—Hotel California (Asylum) 23-15
- BOZSCAGGS—Lido Shuffle (Columbia) 25-19

KIOA—Des Moines

- WILTON PLACE STREET BAND—Hello Stranger (RSO)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 20-10
- GLEN CAMPBELL—Southern Nights (Capitol) 21-11

KDWB—Minneapolis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- 10 C—The Things We Do For Love (Mercury)
- STEVE WONDER—I'm Not Lovel (Tamla) 28-22
- AMBROSIA—Magical Mystery Tour (20th Century) 25-20

WDGY—Minneapolis

- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- EAGLES—Hotel California (Asylum) 16-8
- KANSAS—Carry On Wayward Son (Kirshner) 14-7

KSTP—Minneapolis

- BOZSCAGGS—Lido Shuffle (Columbia)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- EAGLES—Hotel California (Asylum) 8-2
- WINGS—Maybe I'm Amazed (Capitol) 18-13

WHB—Kansas City

- EAGLES—Hotel California (Asylum)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 18-8
- HALL & OATES—Rich Girl (RCA) 9-3

KXLS—Rapid City, S.D.

- BOZSCAGGS—Lido Shuffle (Columbia)
- HENRY MANCINI—Theme From "Charlie's Angels" (RCA)
- LEO SAYER—When I Need You (W.B.) 27-15
- GLEN CAMPBELL—Southern Nights (Capitol) 28-16

KQWB—Fargo, N.D.

- BOZSCAGGS—Lido Shuffle (Columbia)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- JENNIFER WARNE—Right Time Of The Night (Arista) HB-19
- LEO SAYER—When I Need You (W.B.) 7-1

Northeast Region

TOP ADD ONS:

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- TAVERAS—Whodunit (Capitol)

PRIME MOVERS:

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- KANSAS—Carry On Wayward Son (Kirshner)
- GLEN CAMPBELL—Southern Nights (Capitol)

BREAKOUTS:

- GARY WRIGHT—Phantom Writer (W.B.)
- MC COO & DAVIS JR.—Your Love (ABC)
- KISS—Calling Dr. Love (Casablanca)

WABC—New York

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- MC COO & DAVIS JR.—Your Love (ABC)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 11-8
- HALL & OATES—Rich Girl (RCA) 12-9

WBLS—New York

- T-CONNECTION—Do What You Wanna Do (Dash)
- TAVERAS—Whodunit (Capitol)
- NONE
- *

WPXI—New York

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- CERRONE—Love In C Minor (Cotillion)
- 10 C—The Things We Do For Love (Mercury) 28-16
- EAGLES—Hotel California (Asylum) 20-12

WBFF—Rochester, N.Y.

- OLIVIA NEWTON-JOHNS—Sam (MCA)
- GENESIS—Your Own Special Way (Atco)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) 14-7
- KANSAS—Carry On Wayward Son (Kirshner) 17-10

WRKO—Boston

- NONE
- *
- GLEN CAMPBELL—Southern Nights (Capitol) 21-14
- BOZSCAGGS—Lido Shuffle (Columbia) 28-22

WBZ-FM—Boston

- JOHN TRAVOLTA—All Strung Out On You (Midnight Int'l)
- TAVERAS—Whodunit (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 22-7

- NATALIE COLE—I've Got Love On My Mind (Capitol) 23-17
- WGB—Washington

- GARY WRIGHT—Phantom Writer (W.B.)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- EAGLES—Hotel California (Asylum) 26-16

- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 7-3
- WORC—Worcester, Mass.

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- EAGLES—Hotel California (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol) 26-20
- SILVETTI—Spring Rain (Salsoul) 29-24

WDRC—Hartford

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- KLAATU—Calling Occupants (Capitol)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-19
- KANSAS—Carry On Wayward Son (Kirshner) 14-7

WFRO—Providence

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- JENNIFER WARNE—Right Time Of The Night (Arista)
- WINGS—Maybe I'm Amazed (Capitol) HB-12
- KANSAS—Carry On Wayward Son (Kirshner) 18-8

WEE—Richmond, Va.

- NATALIE COLE—I've Got Love On My Mind (Capitol)

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)

- GLEN CAMPBELL—Southern Nights (Capitol) 23-16

- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 17-12

WYRE—Baltimore

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- EAGLES—Hotel California (Asylum) 11-7

WZAO—Baltimore

- EAGLES—Hotel California (Asylum) 11-7

WZBQ—Tampa, St. Petersburg

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- DENEICE WILLIAMS—Free (Columbia)
- EAGLES—Hotel California (Asylum) 17-6

WZPQ—Lakeland, Fla.

- HENRY MANCINI—Theme From "Charlie's Angels" (RCA)
- KLAATU—Calling Occupants (Capitol)
- LEO SAYER—When I Need You (W.B.) 33-18

WMFJ—Daytona Beach

- STALLION—Old Fashioned Boy (Casablanca)
- TAVERAS—Whodunit (Capitol)
- BOZSCAGGS—Lido Shuffle (Columbia) 32-24

WAPE—Jacksonville

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- TAVERAS—Whodunit (Capitol)
- BOZSCAGGS—Lido Shuffle (Columbia)

WQXI—Atlanta

- KISS—Calling Dr. Love (Casablanca)
- Q—Dancin' Man (Epic/Sweet City)
- YVONNE ELLIMAN—Hello Stranger (RSO)

WFIL—Philadelphia

- TONY ORLANDO & DAWN—Sing (Elektra)
- GLEN CAMPBELL—Southern Nights (Capitol)
- EAGLES—Hotel California (Asylum) 24-17

WIBG—Philadelphia

- NONE
- *
- NONE
- *

WIFI—Philadelphia

- BOZSCAGGS—Lido Shuffle (Columbia)
- JENNIFER WARNE—Right Time Of The Night (Arista)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 28-10

WJLY—Albany

- Q—Dancin' Man (Epic/Sweet City)
- KISS—Calling Dr. Love (Casablanca)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 28-14

WKWY—Buffalo

- KISS—Calling Dr. Love (Casablanca)
- GARY WRIGHT—Phantom Writer (W.B.)
- LEO SAYER—When I Need You (W.B.) 29-10

WMBB—Buffalo

- NONE
- *
- NONE
- *

WYSL—Buffalo

- YVONNE ELLIMAN—Hello Stranger (RSO)
- AMBROSIA—Magical Mystery Tour (20th Century)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 23-12

WYTY—Albany

- YVONNE ELLIMAN—Hello Stranger (RSO)
- AMBROSIA—Magical Mystery Tour (20th Century)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 24-14

WPGC—Washington

- GLEN CAMPBELL—Southern Nights (Capitol)
- LEO SAYER—When I Need You (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 13-9
- ENCHANTMENT—Gloria (U.A.) EX-26

WOL—Washington

- SHALAMAR—Uptown Festival (Salsoul)
- TAVERAS—Whodunit (Capitol)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 10-7
- ENCHANTMENT—Gloria (U.A.) 8-6

WGH—Washington

- BOZSCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) HB-7

WCAO—Baltimore

- KISS—Calling Dr. Love (Casablanca)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic) 18-9

WYRE—Baltimore

- BOZSCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.) 28-22
- ATLANTA RHYTHM SECTION—So In To You (Polydor) HB-8

WYRE—Baltimore

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- 10 C—The Things We Do For Love (Mercury) 14-6

WYRE—Baltimore

- BOZSCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.) 28-22
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 13-9

WYRE—Baltimore

- BOZSCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.) 28-22
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 13-9

WYRE—Baltimore

- BOZSCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I

Billboard Album Radio Action

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

Based on station playlists through Thursday (3/17/77)

Top Add Ons-National

- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- JEFF BECK WITH JAN HAMMER GROUP—Live (Epic)

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

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

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

Western Region

• TOP ADD ONS

- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FOREIGNER—(Atlantic)

★ TOP REQUEST/AIRPLAY

- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- KINKS—Sleepwalker (Arista)

BREAKOUTS

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- IGGY POP—The Idiot (RCA)
- RUBY—(PGR International)
- WEATHER REPORT—Heavy Weather (Columbia)

KSAN FM—San Francisco (Don Pirocco)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- WEATHER REPORT—Heavy Weather (Columbia)
- IGGY POP—The Idiot (RCA)
- RUBY—(PGR International)
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- NELS LOFGREN—I Came To Dance (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)

KLOS FM—Los Angeles (Dale Horrelbeke)

- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- ANDREW GOLD—What's Wrong With This Picture (Elektra)
- CLIMAX BLUES BAND—Gold Plated (Sire)
- AMERICA—Harbor (Warner Brothers)
- FOREIGNER—(Atlantic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)

KMET FM—Los Angeles (Billy Juggs)

- FOREIGNER—(Atlantic)
- G.W. STEVENSON—Last Feeling (Warner Brothers)
- THE BAND—Islands (Capitol)
- QUEEN—A Day At The Races (Elektra)

KED FM—San Diego (Steve Capo)

- BAD COMPANY—Burnin' Sky (Swan Song)
- HILLS LOFGREN—I Came To Dance (A&M)
- PETER GABRIEL—(A&M)
- THE BAND—Islands (Capitol)

KFTR FM—Fresno (Kalen Malone)

- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- GEORGE BENSON—In Flight (Warner Brothers)

KFIC FM—Fresno (Kalen Malone)

- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- GEORGE DUKE—From Me To You (Epic)
- ROGER McGUINN—Thunderbyrd (Columbia)
- TERIUM NAKMURA—Rising Sun (Polydor)
- RUBY—(PGR International)
- KINKS—Sleepwalker (Arista)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- NELS LOFGREN—I Came To Dance (A&M)
- KINKS—Sleepwalker (Arista)
- EAGLES—Hotel California (Asylum)

KBRC FM—Phoenix (J.D. Freeman)

- BAD COMPANY—Burnin' Sky (Swan Song)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- THE BAND—Islands (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- ROB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)

KISW FM—Seattle (Lee Michaels)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- STARS—Violation (Capitol)
- RICHARD TORRANCE—Barback (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KANSAS—Leftoverfare (Kirshner)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- GEORGE BENSON—In Flight (Warner Brothers)

KOMO FM—San Jose (Dan Jang)

- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- FOREIGNER—(Atlantic)
- JOHN HANDY—Caravan (ABC/Impulse)
- KALAPANA—(Arista)
- KINKS—Sleepwalker (Arista)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)

KWST FM—Los Angeles (Mike Sato)

- THE BAND—Islands (Capitol)
- HEAD EAST—Gettin' Lucky (A&M)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- PABLO CRUISE—A Place In The Sun (A&M)
- IGGY POP—The Idiot (RCA)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- SAMMY HAGAR—(Capitol)

KXST FM—Dallas (Charlie Kendall)

- TOP ADD ONS:
- THE BAND—Islands (Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)

- TOP REQUEST/AIRPLAY:
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- SEA LEVEL—(Capricorn)
- JACKSON BROWNE—The Pretender (Asylum)

- BREAKOUTS:
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- WEATHER REPORT—Heavy Weather (Columbia)
- RITA COOLIDGE—Anytime... Anywhere (A&M)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- CARLTON JEFFRIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- CARLTON JEFFRIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- CARLTON JEFFRIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- CARLTON JEFFRIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- CARLTON JEFFRIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)

National Breakouts

- RITA COOLIDGE—Anytime... Anywhere (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- IGGY POP—The Idiot (RCA)
- ROGER McGUINN—Thunderbyrd (Columbia)

WLW FM—New York (Dennis McNamee)

- THE BAND—Islands (Capitol)
- ROGER McGUINN—Thunderbyrd (Columbia)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- WEATHER REPORT—Heavy Weather (Columbia)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- PETER GABRIEL—(A&M)
- ALESSI—(A&M)

WOUR FM—Utica/Syracuse (Jeff Chard)

- THE BAND—Islands (Capitol)
- FOREIGNER—(Atlantic)
- ROGER McGUINN—Thunderbyrd (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)
- BAD COMPANY—Burnin' Sky (Swan Song)
- MAMA'S PRIDE—Uptown & Lowdown (ABC)
- THE BAND—Islands (Capitol)
- JUSTIN HAYWARD—Songwriter (Desire)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- DAVID BOWIE—Low (RCA)
- GENESIS—Wind & Wuthering (A&M)
- AL STEWART—The Year Of The Cat (Janus)

WKDF FM—Nashville (Jack Crawford)

- RITA COOLIDGE—Anytime... Anywhere (A&M)
- NELS LOFGREN—I Came To Dance (A&M)
- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- FOREIGNER—(Atlantic)
- KLAATU—Hope (Capitol)
- R.E.O. SPEEDWAGON—Live (Epic)
- KANSAS—Leftoverfare (Kirshner)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- JETHRO TULL—Songs From The Wood (Chrysalis)

WQDR FM—Raleigh (Chris Miller)

- BAD COMPANY—Burnin' Sky (Swan Song)
- IAN MATTHEWS—Hit & Run (Columbia)

- RITA COOLIDGE—Anytime... Anywhere (A&M)

- CARLTON JEFFRIES—Ghost Writer (A&M)

- ROY HARPER—One Of Those Days In England (Chrysalis)

- NELS LOFGREN—I Came To Dance (A&M)

- R.E.O. SPEEDWAGON—Live (Epic)

- FLEETWOOD MAC—Rumours (Warner Brothers)

- BOSTON—(Epic)

- STEVE WONDER—Songs In The Key Of Life (Tamla)

- KANSAS—Leftoverfare (Kirshner)

WCQZ FM—Boston (Beverly Mire)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- RICHARD TORRANCE—Barback (Capitol)
- FOREIGNER—(Atlantic)

WMMB FM—Philadelphia (Paul Foor)

- BAD COMPANY—Burnin' Sky (Swan Song)

- PABLO CRUISE—A Place In The Sun (A&M)

- WEATHER REPORT—Heavy Weather (Columbia)

- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

WRCB FM—Cincinnati (John Currin)

- STEVIE WONDER—Songs In The Key Of Life (Tamla)

- AL STEWART—The Year Of The Cat (Janus)

WBBM FM—Chicago (Paul Foor)

- BAD COMPANY—Burnin' Sky (Swan Song)

- PABLO CRUISE—A Place In The Sun (A&M)

- WEATHER REPORT—Heavy Weather (Columbia)

- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)

WRRW FM—New York (Meg Griffin)

- ROY HARPER—One Of Those Days In England (Chrysalis)

- IGGY POP—The Idiot (RCA)

- PEZ BAND—(Paramount)

- THE BAND—Islands (Capitol)

- WEATHER REPORT—Heavy Weather (Columbia)

- ASLEEP AT THE WHEEL—The Wheel (Capitol)

- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

- KRAFTWERK—Trans Europe Express (Capitol)

- CAT STEVENS—Saturnalia (A&M)

- THE BAND—Islands (Capitol)

- CARLTON JEFFRIES—Ghost Writer (A&M)

- ROGER McGUINN—Thunderbyrd (Columbia)

- FLEETWOOD MAC—Rumours (Warner Brothers)

- SEA LEVEL—(Capricorn)

- NELS LOFGREN—I Came To Dance (A&M)

- BAD COMPANY—Burnin' Sky (Swan Song)

- NELS LOFGREN—I Came To Dance (A&M)

- NITE CITY—(20th Century)

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced

Billboard Hot Soul Singles

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	+STAR Performer—singles registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	+STAR Performer—singles registering greatest proportionate upward progress this week					
			Title, Artist	(Writer), Label & Number (Dist., Label) (Publisher, Licensee)	Title, Artist				Title, Artist	(Writer), Label & Number (Dist., Label) (Publisher, Licensee)	Title, Artist	(Writer), Label & Number (Dist., Label) (Publisher, Licensee)		
1	1	10	I'VE GOT LOVE ON MY MIND—Natalie Cole	(C. Jackson, M. Yancy, Jay's Enterprises, Capitol 4360) (Jay's Enterprises/Chappell, ASCAP)	35	40	10	RIGOR MORTIS—Cameo	(L. Blackman, L. Leftenant, A. Leftenant), Chocolate City 005 (Casablanca) (Bitter Days, BMI)	★	RENEWED	YOUR LOVE—Marilyn McCoo & Billy Davis Jr.	(H.B. Barnum, W. Johnson, ABC 12762) (E. Patricia, BMI)	
2	2	16	TRYING TO LOVE TWO—William Bell	(W. Bell, P. Mitchell, Mercury 73829) (Phonogram/Bell-Kat, BMI)	36	32	9	BOOGIE CHILD—Bee Gees	(R. Gibb, B. Gibb, M. Gibb), RSO 867 (Polydor) (Stigwood/Unichappell, BMI)	★	79	3	WHAT WOULD THE WORLD BE WITHOUT MUSIC—Mystique	(B. Sigler, D. Cooley, Curtom 0223 (Warner Bros.) (Mighty Three, BMI)
4	4	8	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan	(I. Maiden, L. Washburn, ABC 12739) (American Broadcasting/Elektra, ASCAP)	★	47	6	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram	(I. Baylor, L. Ingram), Koko 724 (Kondike, BMI)	70	36	15	ISN'T IT A SHAME—LaBelle	(R. Edelman, Epic 8-50315 (Hastings, BMI))
5	5	7	LOVE IS BETTER IN THE A.M.—Johanne Taylor	(H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Groovesville, BMI/Conquistador, ASCAP)	38	24	20	FREE—Deniece Williams	(D. Williams, H. Redd, N. Watts, S. Greene), Columbus 3-10429 (K'ice Drink, BMI)	71	39	10	SPY FOR BROTHERHOOD—Miracles	(B. Griffin, P. Moore), Columbia 3-10464 (Grimore, ASCAP)
6	6	9	SOMETIMES—Facts Of Life	(B. Anderson), Kayette 5128 (TK) (Station, BMI)	39	30	9	FEEL FREE—Four Tops	(L. Payton, F. Bridges, D.B. McNeil), ABC 12236 (ABC/Dunhill/Rall, BMI)	72	62	7	THE WAY YOU MAKE ME FEEL—Melba Moore	(C.H. Kipp Jr.), Buddah 562 (Charles Kipp, BMI)
10	10	5	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes	(D. Floyd), ABC 12240 (Sire, BMI)	40	45	5	LOVE IN 'C' MINOR (Pt. 1)—Cerrone	(Alec, H. Costandinos, Cerrone), Cetillion 44215 (Atlantic) (Welbeck, ASCAP)	★	83	2	THAT'S WHAT IT'S ALL ABOUT—Brick	(J. Brown), Bang 712 (Web, IV) (Silver Cloud/Trolley, ASCAP)
8	8	8	I WANNA GET NEXT TO YOU—Rose Royce	(N. Whithfield), MCA 40662 (Duchess, BMI)	41	41	8	DISCO LUCY (I Love Lucy Theme)—Wilson Place Street Band	(E. Daniel, H. Adamson), Island 079 (Desi/La, ASCAP)	74	82	5	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd	(E. Floyd, S. Cropper), Malaco 1040 (TK) (East/Memphis, BMI)
			TOO HOT TO STOP—Bar-Kays	(F. Freeman, H. Neils III, L. Dobson, J. Alexander, M. Reed, W. Stewart, I. Smith, C. Allen, H. H. Williams), Atlantic 3-10429 (K'ice Drink, BMI)	42	35	10	LOVE TO THE WORLD—LTD	★ NEW ENTRY	YOU TURNED ME ON TO LOVE—Johnny Bristol	(Johnny Bristol, Atlantic 3-10429 (K'ice Drink, BMI))			

Billboard Subscription Order

P.O. Box 2156, Radnor, Pa. 19089

CONTINENTAL U.S.

- 1 year (52 issues) \$60
- 6 months (26 issues) \$35
- 2 years (104 issues) \$100
- 1 year—First Class \$120

CANADA

- 1 year (52 issues) \$70
- 1 year—First Class \$120

Payment enclosed Bill me

American Express

Card Number _____

Master Charge

Card Expires _____

Bank Americard

Master Chg. Bank Number _____

- Hawaii and Puerto Rico (via air jet) \$ 90
- Alaska (available first class only) \$120
- Continental Europe, Great Britain, Africa, U.S.S.R. (via air jet) and Mexico, Caribbean, Central America (via air mail) \$125
- South America (via air mail) and New Zealand, Australia (via air jet) \$135
- Asia, Pacific, all others (via air mail) \$180
- Japan (via air jet) \$ 49.500

Billboard • P.O. Box 2156, Radnor, Pa. 19089

Name _____

Company _____ Title _____

Address (business home) _____

City _____ State/Province/Country _____ Zip _____

Signature _____

new renewal

I DO NOT WISH TO RECEIVE INDUSTRY RELATED PROMOTIONAL MAIL

PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY OF FIRST COPY

McGrew, general manager of in Los Angeles, retired from Friday (18) to concentrate on the outlet.

rew, who joined the station yrs ago says, "When I started I had 13 employees; we now 1. The station had grown, our has increased tremendously in no longer manage the sta do a show at the same

bringing back Ted Terry to s 11 a.m.-3 p.m. program, w notes that he is also looking "exceptional" female an

/ exceptional because I need an who fully understands dio is about. I don't need a sexy voice or a commercial fe

nt a neutral individual, who s to be a woman because we female voice here, but who alienate the woman listeners ig to be sexy."

Y-FM, a classical music sta Bastrop, La., has changed its to r&b, with Mel O. Davis appointed music/program di

B 70326

s was an announcer at WLL-E-AM and WSHA-FM in Raleigh, N.C.

A testimonial dinner is being scheduled for Lucky Cordell, industry veteran, former WVON radio executive and past president of NATRA, at the Chicago Regency Hotel (downtown) on April 29.

Committee members for the testimonial include Granny White, CBS, Chicago; Ernie Leaner, Ernie's One-Stop, Chicago; Paul Gallis; Bill Sheppard, Motown Records, Los Angeles; Eddie Holland, Cetillion Records, New York; and Hillary Johnson, Atlantic Records, New York.

Tickets for the event (\$50) may be obtained through the above individuals.

Freda Payne joins Tavares on "I Want To See You Soon," a cut from the group's upcoming Capitol Rec

ords LP "Love Storm."

Payne, who is currently working

(Continued on page 30)

26	20	11	LOOK INTO YOUR HEART—Aretha Franklin	(C. Mayfield), Atlantic 3373 (Warner Tametone, BMI)	57	60	6	STICK TOGETHER (Part One)—Minnie Riperton	(M. Riperton, R. Rudolph, S. Wonder), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	91	85	4	LOVE IN 'C' MINOR—Heart And Soul Orchestra
31	6	I'M QUALIFIED TO SATISFY YOU—Barry White	(B. White), 20th Century 2328 (Ga-Vette, January, BMI)	58	50	6	BOOGIE BOPPER—Sam	(J.H. Wagner, D. Hammann), Capitol 4382 (Glenwood/Osmusic, ASCAP)	92	78	5	THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage	
26	26	I TRIED TO TELL MYSELF—Al Green	(W. Mitchell, A. Green), Hi 2322 (London) (London) (Dec/Al Green, BMI)	★	69	6	GOOD THING MAN—Frank Lucas	(F. Lucas, V. Pina), Ica 001	93	98	3	DON'T LET LOVE WALK OUT ON US/ASK ME FOR WHAT YOU WANT—Garland Green	
53	2	YOU'RE THROWING A GOOD LOVE AWAY—Samplers	(S. Marshall, T. Wurham), Atlantic 3382 (Mighty Three, BMI)	★	81	2	ON YOUR FACE—Earth, Wind & Fire	(M. White, C. Stearns, F. Bailey), Columbia 3-10492 (Sagittaire, BMI)	94	100	3	UPTOWN FESTIVAL—Shalamar	
28	28	9	SPACE AGE—Jimmy Castor Bunch	(E. Henderson Jr.), Atlantic 3375 (Imperial, BMI)	★	71	4	CLOUDY—AWB	(Stuart, Gorrie), Atlantic 3388 (Average, ASCAP)	95	100	3	HOLLAND, DUZIER, HOLLAND, Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Agate, BMI)
29	23	10	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra	(J. Berry), 20th Century 2325 (Ensign, BMI)	★	74	3	SUPER BAND—Kool & The Gang	(Kool & The Gang), Do-Lite 1580 (Delightful/Gang, BMI)	96	100	3	I'VE GOT TO DANCE (To Keep From Cryin')—Destinations
49	4	DISCO INFERNO—Trammps	(L. Green, R. Kennedy), Atlantic 3389 (Six Strings/Golden Fleece, BMI)	★	73	4	DON'T TOUCH ME—Shelba Deane	(H. Cochran), Casino 114 (GRT) (Trot, BMI)	97	100	3	DO WHAT YOU WANNA DO—T-Connection	
31	27	12	JUST ANOTHER DAY—Peabo Bryson	(P. Bryson), Bullet 67 (Web, IV, BMI)	64	66	6	DOUBLE DUTCH—Fatback Band	(G. Thomas, B. Curtis, J. Elphin, K. Ballard), Spring 171 (Polydor) (Citra, BMI)	98	100	3	STANDING IN THE SAFETY ZONE—Bobby Womack & Brotherhood
32	34	7	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production	(T. Williams), Catalogue 4223 (Atlantic) (Pepper, ASCAP)	★	75	3	OUT OF THE BLUE (Can You Feel It)—Gag Band	(C. Wilson), Taboo 10884 (RCA) (Big Heart, BMI)	99	100	3	(Bobby Womack, H. Payne), Columbia 3-10493 (Bobby Womack/Unarl, BMI)
54	3	THE PINOCCHIO THEORY—Bootsy's Rubber Band	(W. Collins, G. Clinton), Warner Bros. 8238 (Rubber Band, BMI)	66	72	8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Ruth Davis	(B. Kirkland, R.L. Kirkland, R. Davis, H. Powell), Clarendge 424 (Clarendge/Roxie, ASCAP)	100	95	3	LOVE IS SOMETHING THAT LEADS YOU—Cosby Houston	
34	29	12	HA CHA CHA (Funktion)—Brass Construction	(R. Muller), United Artists 677 (Desert Moon, BMI)	67	68	7	RICH GIRL—Daryl Hall & John Oates	(D. Hall), RCA 10860 (Unichappell, BMI)				DO WHAT YOU WANT, BE WHAT YOU ARE—Lew Kirshen

Soul Sauce Chi WVON And Kent In Parting

By JEAN WILLIAMS

LOS ANGELES—Herb Kent, 17-year announcer at WVON in Chicago, has been relieved of his duties. He started at the station when its call letters were WHFC.

According to Kent, "On March 11, Jerry Boulding (operations manager of the station) called me into his office and told me, 'I can't use you anymore. You don't have enough energy and this is a young man's game.'

"I have community appeal going for me," he continues, "particularly with the clergy, some department store heads and my audience!" He adds that he hopes to be reinstated at WVON.

Boulding, who admits that Kent probably has tremendous community support says, "Herb performed well but we just agreed to disagree. There were elements of the format wasn't handling as well as I have liked."

* * *

McGrew, general manager of in Los Angeles, retired from Friday (18) to concentrate on the outlet.

rew, who joined the station yrs ago says, "When I started I had 13 employees; we now 1. The station had grown, our has increased tremendously in no longer manage the sta do a show at the same

bringing back Ted Terry to s 11 a.m.-3 p.m. program, w notes that he is also looking "exceptional" female an

Billboard Album Radio Action

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

Based on station playlists through Thursday (3/17/77)

Top Add Ons-National

- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- JEFF BECK WITH JAN HAMMER GROUP—Live (Epic)

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

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

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

Western Region

• TOP ADD ONS:

- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FOREIGNER—(Atlantic)

★ TOP REQUEST/AIRPLAY:

- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- JETHRO TULL—Songs From The Woods (Chrysalis)
- KINKS—Sleepwalker (Arista)

BREAKOUTS:

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- IGGY POP—The Idiot (RCA)
- RUBY—(PRB International)
- WEATHER REPORT—Heavy Weather (Columbia)

KSAN-FM—San Francisco (Dan Paluszak)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- WEATHER REPORT—Heavy Weather (Columbia)
- IGGY POP—The Idiot (RCA)
- RUBY—(PRB International)
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- NELS LOFGREN—I Came To Dance (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)

KLOS-FM—Los Angeles (Dallas Hooperbeke)

- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- ANDREW GOLD—What's Wrong With This Picture (Elektra)
- CLIMAX BLUES BAND—Gold Plated (Sony)
- AMERICA—Harbor (Warner Brothers)
- FOREIGNER—(Atlantic)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Woods (Chrysalis)

KMET-FM—Los Angeles (Billy Jaggs)

- FOREIGNER—(Atlantic)
- B.W. STEVENSON—Last Feeling (Warner Brothers)

FLEETWOOD MAC—Rumours (Warner Brothers)

- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- EAGLES—Hotel California (Asylum)
- QUEEN—A Day At The Races (Elektra)

KGB-FM—San Diego (Steve Caplin)

- BAD COMPANY—Burnin' Sky (Swan Song)
- NELS LOFGREN—I Came To Dance (A&M)
- PETER GABRIEL—(A&M)

FLEETWOOD MAC—Rumours (Warner Brothers)

- EAGLES—Hotel California (Asylum)
- BOSTON—(Epic)
- GEORGE BENSON—In Flight (Warner Brothers)

KFG-FM—Fresno (Helen Malone)

- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

GEORGE DUKE—From Me To You (Epic)

- ROGER McGUINN—Thunderbird (Columbia)
- TERUO NAKAMURA—Kissin' Sun (Polydor)
- RUBY—(PRB International)
- KINKS—Sleepwalker (Arista)

JETHRO TULL—Songs From The Woods (Chrysalis)

- PINK FLOYD—Animals (Columbia)

KBPI-FM—Denver (Jean Valdez)

- BAD COMPANY—Burnin' Sky (Swan Song)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- THE BAND—Islands (Capitol)
- AL STEWART—The Year Of The Cat (Janus)
- EAGLES—Hotel California (Asylum)
- KISW-FM—Seattle (Lee Michaels)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- STARZ—Violation (Capitol)
- RICHARD TORRANCE—Barback (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- FOREIGNER—(Atlantic)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KANSAS—Leftoverfare (Kashmere)
- JETHRO TULL—Songs From The Woods (Chrysalis)
- GEORGE BENSON—In Flight (Warner Brothers)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- THE BAND—Islands (Capitol)
- WEATHER REPORT—Heavy Weather (Columbia)
- PETER GABRIEL—(A&M)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- NELS LOFGREN—I Came To Dance (A&M)
- KINKS—Sleepwalker (Arista)
- EAGLES—Hotel California (Asylum)

KBDC-FM—Phoenix (J.D. Freeman)

- RITA COOLIDGE—Anytime... Anywhere (A&M)
- TYVONNE ELLIOTT—Love Me (RSQ)
- POUSETTE DART BAND—Amnesia (Capitol)
- RICHARD TORRANCE—Barback (Capitol)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- SMOKEY ROBINSON—Deep In My Soul (Tamla)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Woods (Chrysalis)
- AMERICA—Harbor (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- WRDE-FM—New Orleans (Scott Segars)
- THE BAND—Islands (Capitol)
- WEATHER REPORT—Heavy Weather (Columbia)
- PETER GABRIEL—(A&M)

WCOL-FM—Columbus (Bob Goding)

- BAD COMPANY—Burnin' Sky (Swan Song)
- NELS LOFGREN—I Came To Dance (A&M)
- PABLO CRUISE—A Place In The Sun (A&M)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
- ELLIOT RANDALL'S—New York (Kestner)
- KANSAS—Leftoverfare (Kashmere)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- PINK FLOYD—Animals (Columbia)
- WQVE-FM—Pittsburgh (Marty Paich)
- TONY WILSON—I Like Your Style (Bearsville)
- WILD CHERRY—(Epic)
- FOREIGNER—(Atlantic)
- GRAHAM PARKER—Hold Back The Night (Mercury)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- THE BAND—Islands (Capitol)
- KANSAS—Leftoverfare (Kashmere)
- AL STEWART—The Year Of The Cat (Janus)
- ROB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KNOD-FM—Tulsa (Leisa Johnson)

National Breakouts

- RITA COOLIDGE—Anytime... Anywhere (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- IGGY POP—The Idiot (RCA)
- ROGER McGUINN—Thunderbird (Columbia)

WLR-FM—New York (Dennis McNamara)

- THE BAND—Islands (Capitol)
- ROGER McGUINN—Thunderbird (Columbia)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- WEATHER REPORT—Heavy Weather (Columbia)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- PETER GABRIEL—(A&M)
- ALESSI—(A&M)
- WQUB-FM—Utica/Syracuse (Jeff Chard)
- THE BAND—Islands (Capitol)
- FOREIGNER—(Atlantic)
- ROGER McGUINN—Thunderbird (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)
- BAD COMPANY—Burnin' Sky (Swan Song)
- AL STEWART—The Year Of The Cat (Janus)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

FIRST CLASS
PERMIT NO. 39
WAYNE, PA.

BUSINESS REPLY MAIL

No Postage Stamp Necessary If Mailed in the United States

Postage will be paid by

Billboard
P.O. BOX 2156
RADNOR, PA. 19089

(A&M)

- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- ROGER McGUINN—Thunderbird (Columbia)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- DAVE MASON—So High (Warner Brothers)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)

KLBI-FM—Austin (Steve Smith)

- THE BAND—Islands (Capitol)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- WEATHER REPORT—Heavy Weather (Columbia)
- NELS LOFGREN—I Came To Dance (A&M)
- ROB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capricorn)

KLOL-FM—Houston (Sandi Mathis)

- THE BAND—Islands (Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- FOREIGNER—(Atlantic)
- B.W. STEVENSON—Last Feeling (Warner Brothers)
- BLONDIE—(Private Stock)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BAD COMPANY—Burnin' Sky (Swan Song)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Asylum)

(A&M)

- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- RITA COOLIDGE—Anytime... Anywhere (A&M)

WRAS-FM—Atlanta (Bob Bailey)

- FOREIGNER—(Atlantic)
- THE BAND—Islands (Capitol)
- JOHN MAYALL—Lots Of People (ABC)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- IGGY POP—The Idiot (RCA)
- MIGHTY JOE YOUNG—(Ovation)
- NELS LOFGREN—I Came To Dance (A&M)
- BAD COMPANY—Burnin' Sky (Swan Song)
- BRUCE COCKBURN—In The Falling Dark (Island)
- COUNTRY JOE McDONALD—Goodbye Blues (Fantasy)

WRQ-FM—Lexington (Dick Hungate)

- WEATHER REPORT—Heavy Weather (Columbia)
- JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
- MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- MICKY NEWBERY—Dusty Tracks (ABC)
- GRAHAM PARKER—Hold Back The Night (Mercury)
- SEA LEVEL—(Capricorn)
- THE BAND—Islands (Capitol)
- NELS LOFGREN—I Came To Dance (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

BREAKOUTS

- ROGER McGUINN—Thunderbird (Columbia)
- ASLEEP AT THE WHEEL—The Wheel (Capitol)
- RITA COOLIDGE—Anytime... Anywhere (A&M)
- IGGY POP—The Idiot (RCA)

WRW-FM—New York (Tom Morris)

- WEATHER REPORT—Heavy Weather (Columbia)
- BITA COOLIDGE—Anytime... Anywhere (A&M)
- ASLEEP AT THE WHEEL—The Wheel (Capitol)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- KRAFTWERK—Trans Europe Express (Capitol)
- CAT STEVENS—Saturnight (A&M)
- THE BAND—Islands (Capitol)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- ROGER McGUINN—Thunderbird (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)

WRWW-FM—New York (Meg Griffin)

- ROY HARPER—One Of Those Days In England (Chrysalis)
- IGGY POP—The Idiot (RCA)
- PEZ BAND—(Passport)
- THE BAND—Islands (Capitol)
- MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
- JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
- MICKY NEWBERY—Dusty Tracks (ABC)
- GRAHAM PARKER—Hold Back The Night (Mercury)
- SEA LEVEL—(Capricorn)
- THE BAND—Islands (Capitol)
- NELS LOFGREN—I Came To Dance (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)

(A&M)

- RETURN TO FOREVER—Music Magic (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capricorn)
- NELS LOFGREN—I Came To Dance (A&M)

- WRW-FM—Providence (Tracy Black)
- FOREIGNER—(Atlantic)
- BAD COMPANY—Burnin' Sky (Swan Song)
- THE BAND—Islands (Capitol)
- ROGER McGUINN—Thunderbird (Columbia)
- IAN MATHEWS—Hit & Run (Columbia)
- KATE & ANNA McGARRIGLE—Dancer With Brushed Knees (Warner Brothers)
- GARLAND JEFFERIES—Ghost Writer (A&M)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Brothers)
- NELS LOFGREN—I Came To Dance (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/26/77

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	Title, Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)																																																								
1 1 10	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Cheppell, ASCAP)	35 40 10	RIGOR MORTIS—Cameo (L. Blackman, L. Leffman, A. Leffman), Chocolate City 005 (Casablanca) (Before Days, BMI)	36 32 9	BOOGIE CHILD—Bee Gees (R. Gibb, B. Gibb, M. Gibb), RSO 867 (Polydor) (Stigwood/Unichappell, BMI)	37 47 6	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram), Coke 724 (Klonika, BMI)	38 24 20	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kiss Dick, BMI)	39 30 9	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ABC/Dunhill/Rall, BMI)	40 45 5	LOVE IN 'C' MINOR (PL. 1)—Cerrone (Alec, R. Costandinos, Cerrone), Cetillion 44215 (Atlantic) (Wellbeck, ASCAP)	41 41 8	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (E. Daniel, H. Adamsen), Island 078 (Desilu, ASCAP)	42 35 10	LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Alibr, ASCAP)	43 43 7	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Womack), Casablanca 875 (Rick's/Matz, BMI)	44 44 9	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conaway), School 2012 (Lucky Three/Top Bound/Mighty Three, BMI)	45 51 5	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 9320 (Warner-Tamerlane/Marsound, BMI)	46 46 6	I CAN'T SAY GOODBYE—Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gauchero/Bill Lee, BMI)	47 76 3	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. G. Jones, B. G. Fried), A&M 1909 (Warner Bros., ASCAP)	48 48 10	WAKE UP & BE SOMEBODY—Brainstorm (G. Kent), Tabu 1081 (RCA) (Interior, BMI)	49 51 5	FREE LOVE—Joan Carr (Y. Gamble, L. Huff), Philadelphia Int'l 3514 (Epic) (Mighty Three, BMI)	50 56 5	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, F. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI)	51 33 14	FANCY DANCER—Commodores (R. Laprade, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	52 70 2	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Sailor, ASCAP)	53 55 9	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)— Mighty Clouds Of Joy (F. Wilson, T. McCadden, L. Brown), ABC 12241 (Trace/Screem Gems-EMI, BMI/Jobete, ASCAP)	54 63 5	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8327 (Angelshell, BMI)	55 60 6	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	56 69 6	BOOGIE BOPPER—Sun (L.H. Wagner, D. Hammans), Capitol 4382 (Glenwood/Osmosis, ASCAP)	57 81 2	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike, N. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI)	58 74 3	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	59 81 2	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stearns, P. Bailey), Columbia 3-10492 (Sagittaire, BMI)	60 71 4	CLOUDY—AWB (Stuart, George), Atlantic 3388 (Average, ASCAP)	61 74 3	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1530 (Delightful/Gang, BMI)	62 73 4	DON'T TOUCH ME—Shabba Dooze (H. Cochran), Casino 114 (GRT) (Free, BMI)	63 64 6	DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, J. Elphick, K. Ballard), Spring 171 (Polydor) (Chita, BMI)	64 75 3	OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tabu 10654 (RCA) (Big Heart, BMI)	65 66 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	66 72 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	67 68 7	RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 19860 (Unichappell, BMI)
2 2 16	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73839 (Phonogram) (Bell-Kat, BMI)	36 32 9	BOOGIE CHILD—Bee Gees (R. Gibb, B. Gibb, M. Gibb), RSO 867 (Polydor) (Stigwood/Unichappell, BMI)	38 24 20	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kiss Dick, BMI)	39 30 9	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ABC/Dunhill/Rall, BMI)	40 45 5	LOVE IN 'C' MINOR (PL. 1)—Cerrone (Alec, R. Costandinos, Cerrone), Cetillion 44215 (Atlantic) (Wellbeck, ASCAP)	41 41 8	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (E. Daniel, H. Adamsen), Island 078 (Desilu, ASCAP)	42 35 10	LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Alibr, ASCAP)	43 43 7	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Womack), Casablanca 875 (Rick's/Matz, BMI)	44 44 9	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conaway), School 2012 (Lucky Three/Top Bound/Mighty Three, BMI)	45 51 5	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 9320 (Warner-Tamerlane/Marsound, BMI)	46 46 6	I CAN'T SAY GOODBYE—Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gauchero/Bill Lee, BMI)	47 76 3	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. G. Jones, B. G. Fried), A&M 1909 (Warner Bros., ASCAP)	48 48 10	WAKE UP & BE SOMEBODY—Brainstorm (G. Kent), Tabu 1081 (RCA) (Interior, BMI)	49 51 5	FREE LOVE—Joan Carr (Y. Gamble, L. Huff), Philadelphia Int'l 3514 (Epic) (Mighty Three, BMI)	50 56 5	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, F. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI)	51 33 14	FANCY DANCER—Commodores (R. Laprade, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	52 70 2	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Sailor, ASCAP)	53 55 9	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)— Mighty Clouds Of Joy (F. Wilson, T. McCadden, L. Brown), ABC 12241 (Trace/Screem Gems-EMI, BMI/Jobete, ASCAP)	54 63 5	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8327 (Angelshell, BMI)	55 60 6	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	56 69 6	BOOGIE BOPPER—Sun (L.H. Wagner, D. Hammans), Capitol 4382 (Glenwood/Osmosis, ASCAP)	57 81 2	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike, N. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI)	58 74 3	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	59 81 2	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stearns, P. Bailey), Columbia 3-10492 (Sagittaire, BMI)	60 71 4	CLOUDY—AWB (Stuart, George), Atlantic 3388 (Average, ASCAP)	61 74 3	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1530 (Delightful/Gang, BMI)	62 73 4	DON'T TOUCH ME—Shabba Dooze (H. Cochran), Casino 114 (GRT) (Free, BMI)	63 64 6	DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, J. Elphick, K. Ballard), Spring 171 (Polydor) (Chita, BMI)	64 75 3	OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tabu 10654 (RCA) (Big Heart, BMI)	65 66 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	66 72 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	67 68 7	RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 19860 (Unichappell, BMI)				
3 3 14	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (C. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Ellinco, ASCAP)	37 47 6	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram), Coke 724 (Klonika, BMI)	38 24 20	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kiss Dick, BMI)	39 30 9	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ABC/Dunhill/Rall, BMI)	40 45 5	LOVE IN 'C' MINOR (PL. 1)—Cerrone (Alec, R. Costandinos, Cerrone), Cetillion 44215 (Atlantic) (Wellbeck, ASCAP)	41 41 8	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (E. Daniel, H. Adamsen), Island 078 (Desilu, ASCAP)	42 35 10	LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Alibr, ASCAP)	43 43 7	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Womack), Casablanca 875 (Rick's/Matz, BMI)	44 44 9	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conaway), School 2012 (Lucky Three/Top Bound/Mighty Three, BMI)	45 51 5	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 9320 (Warner-Tamerlane/Marsound, BMI)	46 46 6	I CAN'T SAY GOODBYE—Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gauchero/Bill Lee, BMI)	47 76 3	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. G. Jones, B. G. Fried), A&M 1909 (Warner Bros., ASCAP)	48 48 10	WAKE UP & BE SOMEBODY—Brainstorm (G. Kent), Tabu 1081 (RCA) (Interior, BMI)	49 51 5	FREE LOVE—Joan Carr (Y. Gamble, L. Huff), Philadelphia Int'l 3514 (Epic) (Mighty Three, BMI)	50 56 5	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, F. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI)	51 33 14	FANCY DANCER—Commodores (R. Laprade, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	52 70 2	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Sailor, ASCAP)	53 55 9	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)— Mighty Clouds Of Joy (F. Wilson, T. McCadden, L. Brown), ABC 12241 (Trace/Screem Gems-EMI, BMI/Jobete, ASCAP)	54 63 5	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8327 (Angelshell, BMI)	55 60 6	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	56 69 6	BOOGIE BOPPER—Sun (L.H. Wagner, D. Hammans), Capitol 4382 (Glenwood/Osmosis, ASCAP)	57 81 2	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike, N. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI)	58 74 3	GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	59 81 2	ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stearns, P. Bailey), Columbia 3-10492 (Sagittaire, BMI)	60 71 4	CLOUDY—AWB (Stuart, George), Atlantic 3388 (Average, ASCAP)	61 74 3	SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1530 (Delightful/Gang, BMI)	62 73 4	DON'T TOUCH ME—Shabba Dooze (H. Cochran), Casino 114 (GRT) (Free, BMI)	63 64 6	DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, J. Elphick, K. Ballard), Spring 171 (Polydor) (Chita, BMI)	64 75 3	OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tabu 10654 (RCA) (Big Heart, BMI)	65 66 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	66 72 8	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland & Butta Davis (B. Kirkland, R.L. Kirkland, K. Davis, H. Powell), Clarendge 424 (Clarendge/Bukit, ASCAP)	67 68 7	RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 19860 (Unichappell, BMI)				
4 4 8	LOVE IS BETTER IN THE A.M.—Johnnie Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Groovesville, BMI/Conquistador, ASCAP)	38 24 20	FREE—Deniece Williams (D. Williams, H. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kiss Dick, BMI)	39 30 9	FEEL FREE—Four Tops (L. Payton, F. Bridges, D.D. McNeil), ABC 12236 (ABC/Dunhill/Rall, BMI)	40 45 5	LOVE IN 'C' MINOR (PL. 1)—Cerrone (Alec, R. Costandinos, Cerrone), Cetillion 44215 (Atlantic) (Wellbeck, ASCAP)	41 41 8	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (E. Daniel, H. Adamsen), Island 078 (Desilu, ASCAP)	42 35 10	LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Alibr, ASCAP)	43 43 7	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, B. Womack), Casablanca 875 (Rick's/Matz, BMI)	44 44 9	MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Conaway), School 2012 (Lucky Three/Top Bound/Mighty Three, BMI)	45 51 5	A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 9320 (Warner-Tamerlane/Marsound, BMI)	46 46 6	I CAN'T SAY GOODBYE—Millie Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gauchero/Bill Lee, BMI)	47 76 3	"ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. G. Jones, B. G. Fried), A&M 1909 (Warner Bros., ASCAP)	48 48 10	WAKE UP & BE SOMEBODY—Brainstorm (G. Kent), Tabu 1081 (RCA) (Interior, BMI)	49 51 5	FREE LOVE—Joan Carr (Y. Gamble, L. Huff), Philadelphia Int'l 3514 (Epic) (Mighty Three, BMI)	50 56 5	HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, F. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI)	51 33 14	FANCY DANCER—Commodores (R. Laprade, L. Richie, Commodores), Motown 1408 (Jobete/Commodores Entertainment, ASCAP)	52 70 2	FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Sailor, ASCAP)	53 55 9	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)— Mighty Clouds Of Joy (F. Wilson, T. McCadden, L. Brown), ABC 12241 (Trace/Screem Gems-EMI, BMI/Jobete, ASCAP)	54 63 5	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8327 (Angelshell, BMI)	55 60 6	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, S. Wonder), Epic 8-50337 (Dickie Bird/Jobete/Black Bull, ASCAP)	56 69 6	BOOGIE BOPPER—Sun (L.H. Wagner, D. Hammans), Capitol 4382 (Glenwood/Osmosis, ASCAP)	57 81 2	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randazzo, V. Pike																										



IMPRESSIVE TRIO—Aretha Franklin with Jacqueline Onassis, former First Lady, and Rosie Grier, following her performance at the Dorothy Chandler Pavilion in Los Angeles. The event was a benefit concert for Giant Step, Inc., a non-profit organization dedicated to helping L.A. area youth and senior citizens.

GROUP'S 20TH ANNIVERSARY Sees \$10 Mil Gross From O'Jays Tour

By JEAN WILLIAMS

LOS ANGELES—Barbara Kennedy, manager of the O'Jays, says the group is expected to gross \$10 million on its 20th anniversary five-month concert tour which begins May 10.

She notes that while Philadelphia International Records is planning to flood the market with merchandising aids, she, in conjunction with the label, is working on a massive television and radio campaign. "Our tv spots will not merely tell the people about the upcoming LP, 'Traveling At The Speed Of Thought' but will be based around the group's 20 years in the industry," says Kennedy.

On the concert tour, a few state senators will honor the group and the organization is expecting a citation from President Carter, she adds.

Kennedy explains that she has charted the group's career through its semi-retirement.

"In 1976, we started our heavy emphasis on theatres, doing all the major ones across country plus concerts and tv appearances. This year we're just concentrating on our one-nighter anniversary tour and next year we'll go back to what we did last year but broaden it."

"With this type of plan, we hope to be able to capture the mass market so that when it's time for the O'Jays to go into semi-retirement, the major theatre circuit is what they will fall back on," Kennedy will not give a date for the group's semi-retirement.

She explains that another part of the career plan started with the last LP "Message In The Music."

"The new LP, which will be released about May 1, will broaden that humanitarian message concept and the next one will broaden it even more," she says.

"The O'Jays are careful with their material. They purposely don't deal with sex-oriented lyrics. We get offended when we hear some of these sex-type lyrics. The group's image is what's important and if they came out with a sexy song, they would probably lose 90% of their market. The public just wouldn't tolerate that from the O'Jays."

"The same thing applies to their dress. If they came onstage with space-oriented outfits, they would lose their audiences. These people expect them to come looking like a million dollars in classy costumes."

Soul Sauce

• Continued from page 29

on her first Capitol LP, will make her initial Las Vegas appearance in 10 years when she opens with the Four Tops at the Tropicana Hotel, Friday (25) through April 19.

* * *

Jeff Lane has been set to score the motion picture "Youngblood," which stars Lawrence Jacobs. Brass Construction will perform on the soundtrack.

Lane, producer of Brass Construction and B.T. Express, is now producing the Arista recording group Mandrill. Lane is also set to begin producing Brass' third United Artists LP.

* * *

Gene McDaniels, recording artist plus writer and producer for such acts as Roberta Flack, Gladys Knight & the Pips, Les McCann, Melba Moore and others, also produced Jimmy Smith's Mercury LP "Sit On It."

McDaniels wrote several tunes for the LP including "My Place In Space," "Born To Groove," "Slippery Hips," "Give Up The Booty," and "Cherrystones."

* * *

Sherie Payne of the Supremes has been set as a presenter for the NAACP's 10th annual Image

Get Rid Of Fat, Marsel Boss Urges

LOS ANGELES—Oscar Williams, an economist/efficiency expert, recently named president of year-old Marsel Records, has a method for restructuring a label which he claims boosts its sales.

"The first thing to do when restructuring a relatively new, small label, is to evaluate each individual within the firm and their functions," he says. "Then draw up charts where everyone can focus into selling records."

"At Marsel, like at many firms, we found there was a lot of wasted time and effort. We trimmed the fat and had to get rid of five employees."

"I set up conference calls with our field personnel and each time we have a call, I expect an increase in the efficiency of their jobs."

"Forms are sent out to the field people which must be returned weekly with their week's activities."

Williams is developing an a&r department headed by Stayce Kasee, hired an in-house producer, compiled a library of new product and is signing new acts. Label is owned by Sal Watts.

Williams, originally brought in as an efficiency expert and who is a producer, writer and musician, says he is signing only acts which have already been developed and polished.

"The first week that I arrived, Marsel's sales for the Keisha Brown record on Little Star Records jumped from 500 copies a day to 2,000 copies," he claims. Little Star is owned by well known producer/conductor H.B. Barnum and Brown's record is distributed by Marsel.

Chappell In Pact

NEW YORK—Chappell Music and Cool Springs Publishing have entered into an exclusive worldwide co-publishing pact covering the ASCAP catalogs of Rick Taylor's Memphis-based Soultaic Inc.

Awards presentation and show to be held at the Century Plaza Hotel in Los Angeles April 24.

Incidentally, rumors are still running rampant concerning Mary Wilson, the only original member of the Supremes, striking out as a single act.

* * *

Atlantic artist Aretha Franklin is scheduled for two television appearances to coincide with the release of her newest LP "Sweet Passion."

The singer will perform on the "Mac Davis Show" on NBC-TV April 26 and on "Midnight Special." She will also be performing at the Superdome in New Orleans May 28 and at the Riverfront Stadium, Milwaukee, July 22.

* * *

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

Set Licensees

NEW YORK—Bareback Records, formed recently here, will have its product licensed in Canada and the Philippines by Direction Records.

Two singles will be released initially under the terms of the deal. Malverne Record Distributors will handle Bareback product in the New York and New England area.

Billboard Soul LPs™

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

This Week	Last Week	Weeks on Chart	#STAR Performer-LPs registering greatest proportionate upward progress this week	Title	Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	Title	Artist, Label & Number (Dist. Label)
1	1	8	ASK RUFUS	Rufus featuring Chaka Khan, ABC AB 575	31	20	11	VIBRATIONS	Ray Ayers (Dynamite) Polydor PD 1-6033	
2	2	7	IN FLIGHT	George Benson, Warner Bros. WSH 2983	32	32	26	CHILDREN OF THE WORLD	Box Sets, RSO RS 1-3003 (Polydor)	
3	3	8	A-A-AH, THE NAME IS BOOTSY BABY	Bootsy's Rubber Band, Warner Bros. BS 2972	★ 45	2	2	SWEET BEGINNINGS	Marlene Stewart, Columbia PC 34458	
★ 6	4	5	UNPREDICTABLE	Natalie Cole, Capitol SD 11600	35	34	20	FOUR SEASONS OF LOVE	Donna Summer, Casablanca NBLP 2038	
5	4	24	SONGS IN THE KEY OF LIFE	Steve Wonder, Tamla T13-3402 (Motown)	36	39	4	SUITE FOR A SINGLE GIRL	Jerry Butler, Motown M-17823	
6	7	5	ROOTS	Diony Jones, A&M SP 4626	37	35	11	BODYHEAT	James Brown Polydor PD 1-6033	
7	5	12	ANYWAY YOU WANT IT	Thelma Houston, Tamla T13-34351 (Motown)	★ 48	2	2	TEDDY PENDERGRASS	Philadelphia International PT 34390 (Epic)	
8	9	25	THIS IS NIECY	Deniece Williams, Columbia PC 34242	★ 50	2	2	LOVE CRAZY	Miracles, Columbia PC 34460	
9	10	17	THE JACKSONS	Epic PE 34729	★ 51	NEW ENTRY	NEVER SAY YOU CAN'T SURVIVE	Curtis Mayfield, Casablanca NBLP 2034		
10	8	24	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	Rose Royce, MCA Z 6000	41	42	4	THIS IS ANOTHER DAY	Andrea Crouch & The Deciples, Light 5683 (Word/ABC)	
11	11	17	UNFINISHED BUSINESS	Blackbyrd, Fantasy F 9518	42	40	6	KING SIZE	E.B. King, ABC AB 577	
★ 16	16	7	CARICATURES	Donald Byrd, Blue Note BN LAE33-G (United Artists)	43	38	23	THE CLONES OF DR. FUNKESTEIN	Parliament, Casablanca NBLP 2034	
13	13	23	JOY RIDE	Dramatics, ABC ABCD 955	44	33	10	LET 'EM IN	Billy Paul, Philadelphia International PT 34389 (Epic)	
14	14	6	AN EVENING WITH DIANA ROSS	Motown MJ 67782	45	44	11	WONDERFUL	Edwin Hawkins Singers Birthright 405	
15	12	12	A SECRET PLACE	Ginger Washington Jr., Kodak 3251 (Motown)	46	46	12	WELCOME TO OUR WORLD	Mass Production, Columbia SD 9510 (Atlantic)	
16	17	24	SPIRIT	Earth, Wind & Fire, Columbia PC 34241	47	47	3	MAZE featuring FRANKIE BEVERLY	Capitol ST 11607	
★ 25	3	3	RATED EXTRAORDINAIRE	Johnnie Taylor, Columbia PC 34403	48	36	19	OPEN SESAME	Kool & The Gang, De-Lite DEP 2923	
★ 26	5	5	IT FEELS SO GOOD	Manhattans, Columbia PC 34450	49	55	12	WHAT YOU NEED	Side Effect, Fantasy F 9513	
19	15	10	PERSON TO PERSON	Average White Band, Atlantic SD 2-1062	50	37	26	MESSAGE IN THE MUSIC	O'Jays, Philadelphia International PT 34345 (Epic)	
20	23	5	A MAN AND A WOMAN	Isaac Hayes & Dionne Warwick, ABC AB 996-2	51	51	7	JEAN CARN	Philadelphia International PT 34394 (Epic)	
21	24	5	DEEP IN MY SOUL	Smoky Robinson, Tamla T-35051 (Motown)	52	49	3	CALIENTE	Earl Barber, A&M SP 4597	
22	22	8	ENCHANTMENT	United Artists UA-LA 682-G	53	57	17	DO IT YOUR WAY	Crown Heights Affair, De-Lite DEP 2922	
23	19	7	REACHING FOR THE WORLD	Harold Melvin & The Blue Notes, ABC AB 965	54	54	9	SO SO SATISFIED	Ashford & Simpson, Warner Bros. BS 2982	
24	21	9	METHOD TO OUR MADNESS	Undisputed Truth, Westbound WH 2967 (Warner Bros.)	55	56	3	LOVE IN C MINOR	Cerrone, Columbia SD 9513 (Atlantic)	
25	29	9	DISCO INFERNO	Trammps, Atlantic SD 18211	56	NEW ENTRY	EASY TO LOVE	Ike & Tina Turner, Spring SP 15713 (Polydor)		
26	18	21	GOOD HIGH	Hick Bang BLF 408 (West End)	57	NEW ENTRY	HE'S ALL I'VE GOT	Love Unlimited, Unlimited Gold U-101 (20th Century)		
27	27	21	SOLID	Michael Henderson, Buddah BDS SH82	58	58	19	SOMETHING SPECIAL	Silvers, Capitol ST 1580	
28	28	19	BRASS CONSTRUCTION II	United Artists UA-LA 77-G	59	52	3	STORMIN'	Boyz II Men, Taboo TBL 2048 (RCA)	
29	31	22	PART 3	R.C. & The Sunshine Band, TK 605	60	60	2	LAST NIGHT ON EARTH	Rhythm Heritage, ABC AB 587	
30	30	19	TOO HOT TO STOP	Bil-Kas, Mercury SIM-1-1099 (Phonogram)						

DOUBLE SATISFACTION!



BREAKING OUT:
The Album and The Single
(BS 2992) (WBS 8337)

“So So Satisfied” Ashford & Simpson

 on Warner Bros.
Records & Tapes

KUTE
KJLH
KSOL
KDIA
KYAC
KDKO
KRE-FM
KNOK
K104-FM

WBOK
WYLD
WXEL-FM
KJET
KFJL-FM
WTNK
WBAD
KADO-FM
WGOK

WBLX
WBLS-FM
WNJR
WWRL
WAMO
WDKX
WBLK-FM
WUFO
WCAU-FM

WDAS
WHAT
WOL
WHUR
WWIN
WEBB
WDKX
WBLK-FM
WUFO
WCAU-FM

WTOY
WPCE
WUSS
WHOW
WWIN
WEBB
WENZ
WANT
WRAP

WGCI-FM
WWCA
WESL
WOWI
WILA
WBLU
WANN
WKOU
WVON

WQPR-FM
KOWH-FM
WNOV
WLNK
WABQ
WJMO

WCIN
WDAO
WVKO
KKSS-FM
WNOV
WKLR-FM
WAMM
WQPR-FM
WLOU
WABQ
WCMX-FM
WJMO

WAOK

WIGO
WEDR-FM
WLOK
WTLC-FM
WKLK-FM
WAMM
WLOU
WCMX-FM
WQPR-FM
WOKJ
WFDR-FM

WRDW
WGOV
WJIZ-FM
WOKS
WSOK
WAPX
WLLE
WWIL-FM
WNOO

WJBE
WORL
WANM-FM
WWDM
WRSV
WRXB
WRXV
WGIV
WPDQ

Jazz

Jazz Institute Spreading The Word, Helps Chicago

CHICAGO—Major advances in the city's jazz life are claimed by the restructured Jazz Institute Of Chicago.

The group, a non-profit corporation which was revitalized here last fall, inaugurated a "jazz hotline" telephone service March 7 which provides a summary of the day's jazz activities in Chicago.

The two-minute recorded message operates seven days a week, 24-hours a day, and is reached by dialing 421-6394.

Institute sponsors say the hotline is listing between 15 and 20 events daily. The message, organized according to location in the city, changes daily.

Simultaneous with debut of the phone line, the organization announced that its Monday night jam sessions at Rick's Cafe Americain are to be regular monthly events.

The second of these jams, held March 7, featured bands led by pianist Art Hodes and tenor saxophonist Sonny Seals. The jams draw upon Chicago area musicians, many

of whom are institute members.

Benefits of the tax deductible membership (\$10) also were enumerated here this month. These include a 20% discount on drinks at Rick's and admission discounts at the jazz clubs, Jazz At Noon, Jazz Showcase and AmazinGrace.

Also, member's record purchases are discounted at the Jazz Record Mart and Laury's Discount Records outlets here.

Plans to sponsor two series of jazz concerts, and to organize a jazz archive, open to the public, have been announced by the Institute, as well.

In a related development, it was announced that Chicago area jazz musicians will be featured each Monday of the month at Rick's. The room which draws on touring, mainstream jazzmen primarily, previously has been dark Mondays.

"The success of two Monday night jam sessions we recently held with the Jazz Institute illustrates that there exists a keen interest in good local jazz groups," says Bill Snyder, Rick's entertainment director.

LOS ANGELES—MCA Records' issuance of six new twofer albums covers a comprehensive spectrum of jazz from traditional dixieland through early Count Basie to vintage Art Tatum in the label's budget-priced Leonard Feather series of reissues.

The Basie package is the strongest and most welcome. Thirty-two tracks comprise "Good Morning Blues" and 19 of those offer vocals by Helen Humes, Earle Warren (lead altoist) and the late Jimmy Rushing. Most of the songs assigned the Basie group by Decca a&r nabobs of the late '30s are absurdly inane lyrically and melodically but the wizardry of Basie and his associates converts them into minor classics.

This was the Basie band which featured Lester Young and the underrated Herschel Evans on tenors and what still is acclaimed 40 years later as the finest rhythm section of all time, Jones-Green-Page, a cohesive, enthusiastic unit sparked by the

leader's sterling keyboard contributions.

Feather has included nine classic Basie piano solos (with rhythm section) to enhance the album's musical value.

Tatum's genius is presented in 13 tracks which producer Feather has combined with 13 less distinguished but historically applaudable piano performances by James P. Johnson, a giant in his time whose skills rubbed off and influenced the young Basie, Tatum and Fats Waller.

"Shades Of Bix" is jazz of a vastly different genre with Jimmy McPartland and the late Bobby Hackett contributing 28 samples of their ouvres. Both are identified as disciples of the late Iowa-born cornetist Leon Beiderbecke and in their

(Continued on page 73)

LOS ANGELES—WSUP-FM at the Univ. of Wisconsin at Platteville now features jazz each Sunday evening with host Don Hess. The program runs the gamut from mainstream to blues to crossover. The show is called "Jazz From Chicago." Station, which celebrated its 13th birthday March 1, is reportedly the oldest campus outlet in the state of Wisconsin. It plans additional jazz shows.

Drummer J. C. Heard is ensconced at Vittorio's In The Alley club in Livonia, Mich., outside Detroit. And drummer Frank Isola plays weekends at the Songshop near Wayne State Univ. ... Benny Carter led a discussion on jazz Thursday (17) at Princeton's Afro-American Studies Center and then played a concert that evening. He returns to the school April 8 with the school's jazz ensemble as guest composer, conductor and soloist. ... The Wilmington (Del.) Music School has named Lawrence Spencer as head of its 1977 jazz workshop. He has been a member of the workshop since 1971.

There will be plenty of loft jazz live in lower Manhattan starting April 1-May 1 at the Ladies' Fort, 2 Bond St. Thirty evenings will be devoted to 30 different musicians, according to the sponsoring group, Universal Sounds Of Beautiful People. The musicians include veteran boppers to new unknowns to knowledgeable avant-garders. Names include: Archie Shepp, Tommy Turrentine, Clifford Jordan, Richie Cole, Dizzy Reece.

Miles Davis' newest Columbia release "Water"

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



Chick Corea: his music is in evolution.

Corea In Return To The Road

By AGUSTIN GURZA

LOS ANGELES—"A 25-year-old guy will write to me," says Chick Corea, "and he'll say he just started playing the piano and do I think it's too late for him."

"Late?" Corea asks himself looking seriously puzzled. "What a weird consideration."

"There are a lot of people walking around," he explains, "thinking they only have 10, 20, 30 years left. People get despondent that they're not accomplishing things as fast as they want to."

For Corea, who at 35 has become one of the most widely acclaimed and commercially successful jazz musicians, lack of accomplishment as a cause for despondency should be the least of his worries.

Both his recent solo albums on Polydor ("My Spanish Heart" and "The Leprechaun") as well as his group works with Return To Forever ("The Romantic Warrior") on Columbia placed high on the pop charts and have gained across-the-board critical approval, including two Grammys honoring his work on "Leprechaun."

And speaking of fast accomplishments, Corea's upcoming agenda includes a 45-city, 51-date tour with his newly reconstituted

(Continued on page 82)

Jazz Beat

Babies" was cut in the late '60s, causing knowledgeable buffs to wonder why Columbia is releasing it now in light of the fact that the label apparently didn't think it was worth releasing when it was first recorded. Sidemen include Herbie Hancock, Chick Corea, Wayne Shorter, Ron Carter, Dave Holland and Tony Williams.

Guitarist Al DeMeola jams with Spanish flamenco guitarist Paco Delucia on his new LP "Elegant Lady" ... Eubie Blake was showcased Wednesday (16) at NYU's Loeb Student Center in the "Highlights In Jazz" series presented by Jack Kleinsinger. ... Two days later the Frank Lowe quartet played NYU sponsored by the school's program board new music series.

Tickets for shows at Chicago's Jazz Showcase club are being handled by three record shops, Jazz Record Mart in Chicago, Round Records in Sheridan and the Slipped Disc in Evanston. Elvin Jones quintet was the most recent headliner through Sunday (20) with the Dizzy Gillespie quartet opening Wednesday (23) through Sunday (27).

Monk Montgomery is now broadcasting jazz on KLAY in Las Vegas Sundays from 6 p.m. to midnight. He started out with one hour. ... The Univ. of Nevada at Las Vegas' fourth annual invitational jazz festival is scheduled for April 1-3. The school's music department can provide details.

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

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	Title
			Artist, Label & Number (Distributing Label)
1	1	7	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	2	11	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
3	3	18	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
4	10	3	ROOTS Quincy Jones, A&M SP 4626
5	4	11	MY SPANISH HEART Chick Corea, Polydor PD-29003
6	6	52	BREEZIN' George Benson, Warner Bros. BS 2919
7	7	7	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
8	8	11	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
9	9	16	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
10	11	26	CALENTI Gato Barbieri, A&M SP 4597
11	13	20	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
12	12	16	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APLI-1822
13	17	8	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
14	14	7	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
15	15	30	BAREFOOT BALLET John Klemmer, ABC ABCD 950
16	5	18	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
17	38	3	BIG CITY Lenny White, Nemperor NE 441 (Atlantic)
18	23	30	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
19	19	11	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
20	20	26	I HEARD THAT!! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
21	21	20	ROMEO & JULIET Hubert Laws, Columbia PC 34330
22	22	42	BOB JAMES THREE CTI 6063
23	27	3	HYMNS SPHERES Keith Jarrett, ECM 2-1086 (Polydor)
24	34	5	SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
25	24	16	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
26	36	3	AURORA Jean-Luc Ponty, Atlantic SD 18163
27	26	9	JEAN CARN Philadelphia International PZ 34394 (Epic)
28	29	3	SEAWIND CTI 5002
29	NEW ENTRY		SWEET BEGINNINGS Marlene Shaw, Columbia PC 34458
30	NEW ENTRY		NOTHING WILL BE AS IT WAS ... TOMORROW Flora Purim, Warner Bros. BS 2985
31	31	5	JOE PASS: Virtuoso #2 Pablo 2310-788 (RCA)
32	32	11	SOLID Michael Henderson, Buddah BDS 5662
33	18	20	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
34	37	3	25TH ANNIVERSARY REUNION Dave Brubeck Quartet, A&M/Horizon SP 714
35	NEW ENTRY		SHOUT IT OUT Patrice Rushen, Prestige 10101 (Fantasy)
36	25	7	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
37	30	5	HAPPINESS HEARTACHES Brian Auger's Oblivion Express, Warner Bros. BS 2981
38	40	3	KIRKATRON Rahsaan Roland Kirk, Warner Bros. BS 2982
39	16	8	HANK CRAWFORD'S BACK Kudu 3351 (Motown)
40	NEW ENTRY		THE OTHER VILLAGE VANGUARD TAPES John Coltrane, ABC/Impulse AS 9325-2

© Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

Rock Singles Best Sellers

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 3/14/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.		
1 RICH GIRL—Daryl Hall & John Oates—RCA 10860	21 ENJOY YOURSELF—Jacksons—Epic 8-50289	
2 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450	22 JEANS ON—David Dundas—Chrysalis 2094	
3 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638	23 THE FIRST CUT IS THE DEEPEST—Rod Stewart—Warner Bros. 8321	
4 DANCING QUEEN—Abba—Atlantic 3372	24 NEW KID IN TOWN—Eagles—Asylum 45373	
5 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875	25 DO YA—Electric Light Orchestra—United Artists 939	
6 DON'T GIVE UP ON US—David Soul—Private Stock 45129	26 HOT LINE—Sylvers—Capitol 4336	
7 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372	27 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278	
8 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287	28 HOTEL CALIFORNIA—Eagles—Asylum 45386	
9 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252	29 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4359	
10 SAY YOU'LL STAY UNTIL TOMORROW—Tori Jones—Epic 8-50308	30 SO IN TO YOU—Atlanta Rhythm Section—Polydor 14373	
11 CARRY ON WAYWARD SON—Kansas—Kirshner 4267	31 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223	
12 WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212	32 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365	
13 YEAR OF THE CAT—Al Stewart—Janus 266	33 SAM—Olivia Newton-John—MCA 40670	
14 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860	34 CAR WASH—Rose Royce—MCA 40615	
15 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304	35 BOOGIE CHILD—Bee Gees—RSO 867	
16 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283	36 WALK THIS WAY—Aerosmith—Columbia 3-10449	
17 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376	37 HARD LUCK WOMAN—Kiss—Casablanca 973	
18 CRACKERBOX PALACE—George Harrison—Dark Horse 3313	38 I'VE GOT LOVE ON MY MIND—Natalie Cole—Capitol 4360	
19 HERE COME THOSE TEARS AGAIN—Jackson Browne, Asylum 45379	39 YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils—A&M 1888	
20 MAYBE I'M AMAZED—Wings—Capitol 4385	40 ALL STRUNG OUT ON YOU—John Travolta—Midsong International 10907	

Rock LP Best Sellers

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

As Of 3/14/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.		
1 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403	21 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 11557	
2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084	22 ALIVE!—Kiss—Casablanca NBLP 7020	
3 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090	23 WINGS OVER AMERICA—Capitol SWCO 11593	
4 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010	24 YEAR OF THE CAT—Al Stewart—Janus JXS 7022	
5 BOSTON—Epic PE 34188	25 BARRY MANILOW II—Arista AL 4016	
6 LOVE AT THE GREEK—Neil Diamond—Columbia KC2 34404	26 SONG OF JOY—Captain & Tennille—A&M SP 4570	
7 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516	27 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479	
8 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-34002	28 SONGS FROM THE WOOD—Jethro Tull—Chrysalis CHR 1132	
9 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052	29 UNPREDICTABLE—Natalie Cole—Capitol SO 11600	
10 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060	30 FLEETWOOD MAC—Reprise MS2225	
11 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092	31 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307	
12 ANIMALS—Pink Floyd—Columbia JC 34474	32 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381	
13 LEFTOVERTUR—Kansas—Kirshner PZ 34334	33 SILK DEGREES—Boz Scaggs—Columbia PC 33920	
14 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703	34 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094	
15 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978	35 IN FLIGHT—George Benson—Warner Bros. BSK 2983	
16 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037	36 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America ST 50015	
17 DESTROYER—Kiss—Casablanca NBLP 7025	37 ASK RUFUS—Rufus featuring Chaka Khan—ABC AB 975	
18 JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL1-2195	38 ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros. BS 2965	
19 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005	39 ARRIVAL—Abba—Atlantic SD 18207	
20 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G	40 BARRY MANILOW I—Arista AL 4007	

Broadway Theatre Boosted By Radio

NEW YORK—The League of New York Theatres and Producers has developed a series of 3½-minute public service radio programs for airing on radio stations throughout the country.

The series titled "This Is Broadway" is the first of its kind ever attempted by the League, and is ex-

pected to go a long way toward heightening public interest in the performing arts, not only in New York, but around the U.S.

The spots scheduled for airing later this month, will feature interviews and theatre news, as well as information on how best to obtain theatre tickets when on a visit to New York.

General News

ANATOMY OF ROCK GROUP

Looking To Build a Name? Here's How Missouri Style

By DAVE DEXTER JR.

LOS ANGELES—This might be called the anatomy of a rock group—how it is dressed, financed, recorded and promoted in an all-out campaign to establish it on the charts.

Chris Fritz is a driving, tireless, ambitious man in Kansas City who has savored success promoting rock concerts. He also is the man behind the Missouri-based combo known as Granmax, which last week saw its first LP released on the Pacific label.

"We are starting from the bottom," says Fritz, who decreed that all promotion copies of Granmax's "A Ninth Alive" debut album be pressed on shining, pristine white vinyl. The all-white grooves and coal black label right off the bat give the combo an edge over other LPs, and perhaps, Fritz figures, an advantage with radio stations.

Fritz dresses Granmax in white, all the equipment is white and on-

stage there's a black backdrop on which the Granmax logo is vividly reproduced in white.

"It's a small but powerful metal combo," says Fritz, "made up of two brothers, Tim and Lewis McCorkle and Steve Meyers. They play loud."

Tim says he whips his electric bass with such intensity, and at such volume, "that if the sound doesn't move my clothes it isn't me playing." Along with the high decibels are flash, fog and strobe effects plus, says Fritz, "the Amsterdam effect and a few other unmentionable surprises."

The name is new but Meyers and the two McCorkles have been together eight years in the Midwest. They were known, until recently, as Stonehenge.

Most of Granmax's music is purely original.

"We have been rehearsing a special show," Fritz notes. "It starts with a 45-minute laser light demonstration, using one of the largest projectors ever made. The beams are generated by a 2-watt krypton system which delivers a strong, sharp, three-dimensional beam in the purest and most intense colors imaginable. They appear to be suspended in space and there are shapely patterns that revolve, glow, float, pulsate, change, vanish and then reappear—and then Granmax comes on with its own lighting and sound systems.

"We believe we are the first to use a hologram that produces a wondrous three-dimensional effect suspended in mid-air above the audience."

Fritz and the three musicians are not alone in laboring around the clock to establish Granmax nationally. Stan Koron, Tim Miller, Ron Hodgen, Charles Zych, Jeff Walker, Bob Cole, K. C. George Fields, Chandra Hamm and Bill Burgman have all been toiling to put the show together, promote the debut album and firm up bookings.

"Everyone who buys the LP," Fritz declares, "is given a coupon that carries a short rock trivia question. If the buyer answers the question, he is entitled to his choice of a T-shirt or a free ticket to a Granmax live concert. And we are inviting our fans to write a review of the act. As Granmax travels about, there will be tie-ups with radio stations which will judge the reviews and award tape decks, a 10-speed bike and subscriptions to Rolling Stone Magazine to 12 winners."

Without divulging the expenses he is running up in his do or die effort to establish an unknown trio much as Grand Funk Railroad was established a decade ago, the confident Fritz proposes to buy radio spots in every market the Granmax show is booked.

"We know the music is good enough," he says. "It's simply a matter of marketing it intelligently."

Fritz and his colleagues have no interest in the usual band-building formula of sending a group out to open shows for big name attractions.

Granmax has previously warmed up audiences for Manfred Mann, Kansas, Black Oak Arkansas, Mahogany Rush and other celebrated combos. Its first album is titled "A Ninth Alive," in fact, because the ninth track was taped live recently when the group was performing at a Manfred Mann concert. The remaining nine tunes were recorded conventionally at Kansas City's Liberty Sound with Bob Cole at the board.

Jukebox

Plaques To Be Shipped

CHICAGO—New AMOA membership plaques will be in the hands of operators by May 1, the national organization informs here.

The new plaques replace those bearing the association's former appellation, but retain the same distinctive design emblem for the enlarged association name and initials.

Each member will be supplied with one of the new medallions at no charge, the AMOA says. Additional plaques may be purchased at \$10 each. They are designed either to be wall-hung or to stand on desk or table.

The AMOA says 1977 date stickers for the plaques will be mailed with an upcoming issue of "Location," the association newsletter.

The group also reveals plans to distribute etch proofs of the new emblem for members to use on letterheads, envelopes, labels, etc.

A 'Condensed' Jukebox Shown

CHICAGO—A "condensed" version of Rock-Ola's 160-play model 470 jukebox, which bowed in the fall, has been introduced here.

The 100-play model 469 box retains the look of the 470, described by Rock-Ola as "disco-art," but is approximately 12 inches shorter in width.

Rock-Ola says the design of the box series is extremely compatible with the decor of recently created restaurants, grills, lounges and discotheques.

The manufacturer says the new 469 features a three-button record selection system, and a single entry three coin acceptor, set for quarters. The standard complement of 469 speakers includes two six-inch mid and high range drivers mounted at the outer edges of the upper display panel, and two 12-inch heavy magnet bass speakers, according to the company.

Rock-Ola's pattern of new box introductions is regularly to follow a larger 160-play machine with a smaller box of the same design.

CBS' Stahl To Speak In Ohio

CHICAGO—An address by Leslie Stahl, CBS-TV Washington news correspondent is scheduled to keynote the annual convention of the Ohio Music and Amusement Assn., April 15 and 16, at the Carousel Inn, Columbus, Ohio.

Rufus King, Sr., a Washington attorney and legislative authority on the coin operated music and amusement industry, also will address the gathering. King's working seminar session address is keyed to free games legislation currently pending in the Ohio legislature, informs Dick Neustadt, executive director of the association.

Neustadt says the convention's trade show expects 25 exhibitors, a figure up over last year and that booth space is still available.

Wives of attendees are offered a luncheon with fashion show and a trip to the French Market in Columbus, Neustadt reports.

It's Hut, Not Nut

NEW YORK—Sudden Rush Music has entered into a general partnership agreement with Pearl Hut Inc. not Pearl Nut Inc., as reported in the last issue.

New On The Charts



BABYS

"If You've Got The Time" - 88

This four-man British group's brand of blues-tinged rock mixes AM commerciality with a raw energy force more closely tied to AOR. The Babys are on Chrysalis, which is coming off a January top 20 hit by first-time artist David Dundas, "Jeans On," the label's biggest single since going independent.

Visually the act is evenly split between mod/pretty boy and tough punk types. In sound it is reminiscent of such classic British rockers as Free and Bad Company. The members of The Babys, all in their early-to-mid-20s, got together a year ago in London. Rather than send a simple demo around to the record companies, they commissioned a videotape of their performance, produced by Mike Mansfield, who helms Britain's "Supersonic" television series.

Chrysalis co-principal Chris Wright then signed the act, and its debut album was released in January, when it received a first time around pick in Billboard. It was co-produced in Toronto by Bob Ezrin, who has also done Alice Cooper, Kiss, Guess Who and Peter Gabriel. The group has already appeared this month on "The Mike Douglas Show" and "American Bandstand," and will be on "The Midnight Special" Friday (25). It hasn't appeared in public yet, but will start touring in late April or May.

The Babys, whose steel-solid, fluently rocking debut album is all original except for a cover of Barry Mann's "I Love How You Love Me" from the '60s, includes John Waite on lead vocals and bass, Walt Stocker on guitar and Mike Corby on keyboards and guitar. The only member to have been in a known band is drummer Tony Brock, who was in Spontaneous Combustion, an early '70s trio on Harvest that Greg Lake produced.

For the moment contact them through Chrysalis.

FLIGHT CASES

Custom
Made



Anvil-Type. Precision Work. All cases lined with foam rubber. The quality of Anvil at lower cost.

Send for price list.

LASON CASE CO.

333 W. 52nd St., NYC 10019
(212) 245-1970

Unsurpassed in Quality

GLOSSY PHOTOS

15c EACH IN
1000 LOTS

1000 POSTCARDS \$70.00

100 8x10 \$18.95

CUSTOM COLOR PRINTS \$89 per 100

COLOR LITHO \$210 per 1000

COLOR POSTCARDS \$180 per 3000

MOUNTED ENLARGEMENTS 20"x30" 30"x40" \$14.00 \$20.00

COPY ART
Photographers

A Division of JAMES J. KRIEGLSMANN
165 W. 46th St., N.Y. 10036
(212) PL 7-0233

Hagar And Thin Lizzy Save Show

LOS ANGELES—Wolf & Rissmiller Concerts here brought in Sammy Hagar as special guest act and moved Thin Lizzy up to headliner when vocalist Freddy Mercury's illness made Queen pull out of a sellout Sacramento Memorial Auditorium show on 24 hours notice.

Capitol rocker Hagar is a Sacramento favorite and 2,300 stayed to see the show even with the original headliners not available. Radio spots before the show and signs posted around the auditorium advised concertgoers of the billing change and availability of refunds. Bullhorns were also used outside the 4,551-seat auditorium.

Wolf & Rissmiller would have lost \$7,000 if they had been forced to cancel the show entirely.

L.A. Horn Celebrates 25th Year

LOS ANGELES—A unique singers' showroom, the Horn, celebrates its 25th anniversary Tuesday (22) with a gala "alumni celebrity" party. Among the famed performers who appeared regularly at the Horn early in their careers were Jim Nabors, Vicki Carr and Jack Jones.

The Horn is still operated by Ric Ricardi, who founded it after putting in 29 years as 20th Century-Fox Films head of music casting. Ricardi also runs a vocal coaching studio next door to the club.

The Horn, in Santa Monica at 2627 Wilshire Blvd., pays the performers who provide some 4½ hours of continuous entertainment nightly and is still usually crowded with customers after 25 years.

Talent Set Live Talent At Brooklyn Club

By RADCLIFFE JOE

NEW YORK—In an ambitious attempt to bring top caliber live entertainment back to Brooklyn an ex-Legal Aid lawyer will open a 600-seat cabaret/nightclub in the borough's downtown area April 1.

The club, designated Smucker's, is in keeping with the borough fathers' long-range program to rejuvenate the tawdry downtown district. According to owner Sam Dulberg, it

will feature a wide range of musical entertainment spanning such formats as jazz, reggae, Latin and chamber music.

Scheduled to open the club are Richie Havens and Josh White Jr. Other acts already booked include Garland Jeffreys, Vicki Sue Robinson, Eddie Palmieri, the Sonny Fortune Quintet, Larry Coryell, Blue Magic, Ralph McDonald and David Sanborn, he says.

The club, a two-level facility, includes plans for a discotheque and restaurant at a later date, features what Dulberg describes as state-of-the-art sound and lighting, with special attention to the acoustics of the room. The decor will feature large murals of outstanding musicians hung on exposed brick walls, and

complemented with live plants and track lighting to create a warm, intimate atmosphere.

Dulberg says that the club was patterned after Manhattan's successful Bottom Line. It is constructed on the theory that Brooklyn, with its 3½ million population and 12 colleges, must have the largest single entertainment audience in the country.

According to Dulberg, Smucker's has already been promised record label support in the showcasing of acts. The club is located close to the Brooklyn Academy of Music, with easy access to all major public transportation routes. A significant promotional campaign utilizing both print and electronic media is promised.

TOPFLIGHT ACTS BOOKED

Westchester Theatre Defying Bankruptcy

By DICK NUSSER

NEW YORK—Operating under a court-ordered Chapter bankruptcy plan, the Westchester Premier Theatre is still managing to come up with a vigorous show schedule for 1977.

D'Lugoff believes the new monitors and sound system designed by Sonic Systems of Connecticut and the depth of his 25 x 36 foot stage will lure folkies, rockers and jazz orchestras to the club.

He is also keen on attracting comedy acts, since the room has been associated with hip comics, from Dick Gregory to George Carlin.

"We've been cast as a jazz club for so long," he explains, "I sometimes think younger musicians aren't aware of us."

The difficulty with jazz acts, he says, is that there aren't enough of them to warrant a full-time booking policy.

The 350-seat Top of the Gate upstairs room will continue to be used for cabaret acts and light jazz.

Signings

Ornette Coleman to A&M Records and Horizon Jazz Series with his first LP in April. . . . Grover Washington Jr. to World Wide Artists for representation in all fields. . . . K.C. & the Sunshine Band re-signs to T.K. Records with own Sunshine Sound record label. . . . Singer/actor/comedian Larry Paulette to Vanguard Records.

Kevin Ayers to ABC Records in a U.S. Canada deal with debut LP "Yes, We Have No Bananas" set for release at the end of this month. Robert Gordon, former lead singer of Tuff Darts, to Private Stock Records. . . . Neal Fox to RCA Records with debut LP "A Painting" to be released shortly. . . . Formerly The Harlettes to C.M. Leigh Management Inc.

Stormin' Norman & Suzy to Polydor Records for recording, to Sid Bernstein for management and to William Morris for bookings. . . . R&B group Hodges, James & Smith to London Records and to British Decca overseas. . . . Keith Sykes to Midsong International Records, with his first LP for the label expected shortly. . . . Saxophonist Spider Martin to Improv Records.

Georgia r&b vocalist Geo. Brooks to Ameroma Records. . . . French artist Sacha Distel to Morningstar division of Springboard International. . . . Brownsville Station to Private Stock. . . . Judy Luciano to Sire Records.

Bruce Foster, writer-singer descended from Stephen Foster, is first artist signed to producer Jimmy Ienner's Casablanca-distributed Millennium label. . . . Peter Bliss, writer-singer, to United Artists. He is managed by Vicki Wickham who had represented the disbanded Labelle.

Sons Of Champlin to BNB Management's Big Heart Music. The group records for Ariola America. . . . Petula Clark to CBS Disques of France for a three-year French language singing deal covering Europe and South America.

from Barry White to Dame Margot Fonteyn. However, Stein left in October 1975, after booking one season.

Stein is also unavailable for comment. Since his stint with Weisman, he had been involved with plans to open a cabaret theatre in Times Square, but that project has reportedly been shelved.

Bankruptcy proceedings did not begin until December 1976, in any case, and a Westchester County court devised a plan whereby Weisman would continue as chief executive officer.

Despite the Chapter XI ruling, Weisman apparently is still able to gather enough front money to persuade top acts like Sinatra and Martin to appear.

Another possibility, of course, is that some acts are taking a percentage of the gate against a smaller guarantee.

Whatever the deal, the Westchester Premier Theatre is alive and kicking with Sonny & Cher, Rufus featuring Chaka Khan, Frankie Valli, Helen Reddy, Al Stewart, Johnny Mathis, Paul Anka, Tom Jones, Shirley MacLaine, Tony Orlando, Englebert Humperdinck, Gladys Knight and a host of other record acts booked through November 1977.

Grand Canyon Goes Rock; Government OKs July Date

NEW YORK—The U.S. National Park Service has given tentative approval for Year One Productions to film a rock concert in Grand Canyon on July Fourth.

The approval, hinged on Year One getting \$500,000 insurance for the project and allows the Year One band to stage for the first time the "Year One" rock opera which, say the organizers, celebrates year one of a new peaceful era.

The project, which got its inspiration from a Rolling Stone magazine article on John Lennon seven years ago, has already resulted in a "Year One" album on the Year One label that is being distributed locally in New York, Denver and Miami. Ken Collier, spokesman for the project, says that negotiations are going on for national distribution for the LP.

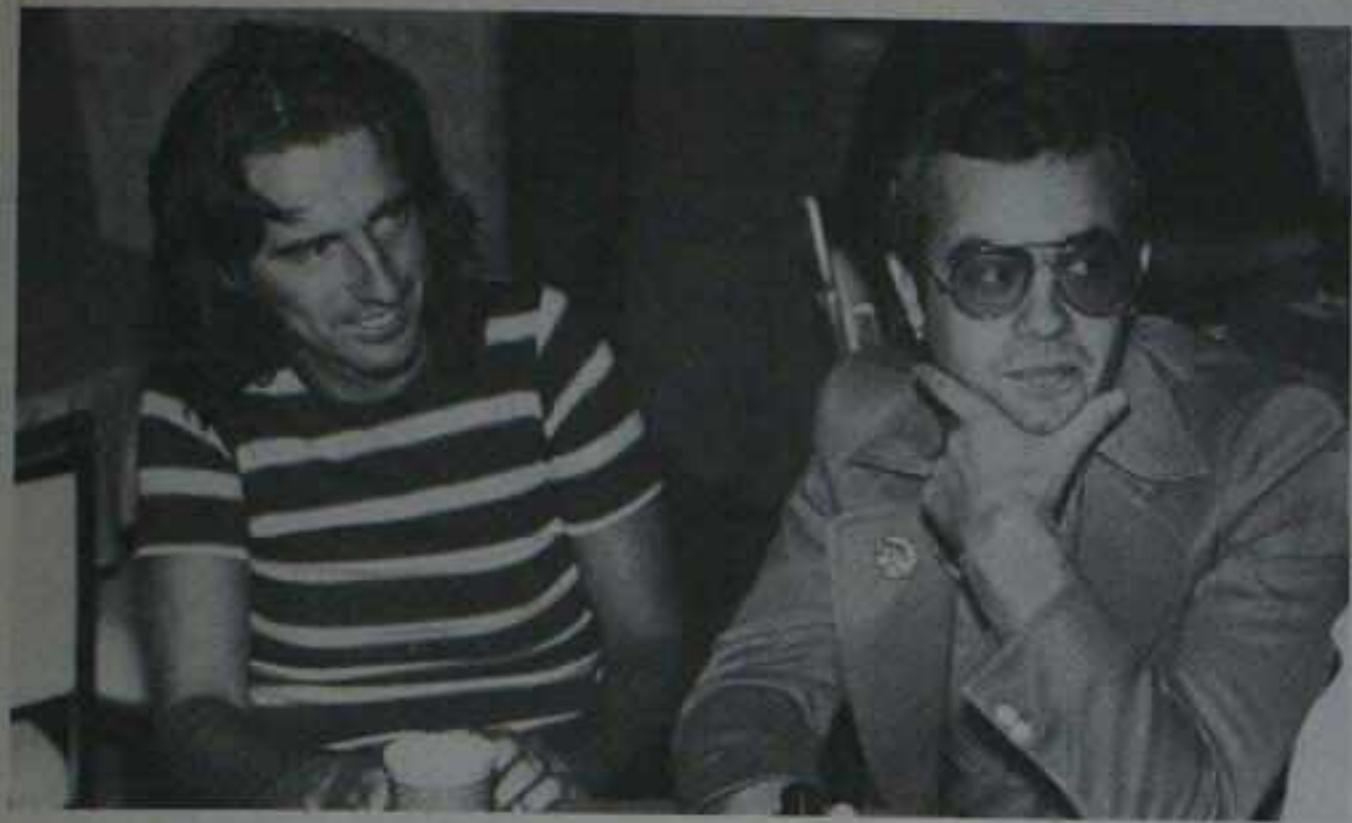
following the Grand Canyon performance.

"This is the first time that a band has recorded an album on its own label, organized a film production and has gone to the government and received permission for a project of this sort," says Collier.

Collier notes the band will mount a publicity drive in the Phoenix area for fans to come out as extras for the film, much like fans were gathered for the "Star Is Born" concert.

Collier says he has use of the Mother Point site along the Canyon from June 26 to July 7 and that even if there are major complaints, be guaranteed that the rock opera will be played and filmed at least once with other performances at the local train station for overflow crowds if necessary.

BILLBOARD'S THIRD ANNUAL INTERNATIONAL TALENT FORUM



NAT FREEDLAND—Forum Director

THE AGENDA

Tuesday, May 31

10 am-6 pm REGISTRATION
Evening Boat Ride Showcases

Wednesday, June 1

10 am KEYNOTE SPEECH
"Is There A Better Way? Constructive Alternatives in the Talent Industry"
—Frank Barsalona, Speaker
10:30-Noon "Power Sources: A Label Presidents Panel"
ONE-ON-ONE LUNCH
12:15-1:30 "Black Live Music Crossover"
2 pm-3:30 "Personal Managers: Is There A Better Way?"
4 pm-5:30 ALLAN PEPPER & STANLEY SNADOWSKY Seminar and Labels Showcase at the Bottom Line, New York City

Thursday, June 2

10:30-Noon "Concert Promoters: Is There A Better Way?"
ONE-ON-ONE LUNCH
12:15-1:30 "Booking Agents: Is There A Better Way?"
2 pm-3:30 "Facility Operators: Is There A Better Way?"

Friday, June 3

10:30-Noon "Radio Power: Plugging In Air Support for Touring Dates"
ONE-ON-ONE LUNCH
12:15-1:30 "Artist Relations-Publicity: Is There A Better Way?"
2 pm-3:30 "Entertainment Attorneys: Is There A Better Way?"
4 pm-5:15 "Campus Buying: Is There A Better Way?"
5:15-6:30 COCKTAILS
7:30 pm AWARDS DINNER
8 pm MC, Ron Delsener

NEW YORK
HILTON
MAY 31-JUNE 4
1977



Saturday, June 4

Talent Industry "Basics" Seminars
9 am-9:30 COFFEE
9:30-10:30 "Physical Production"
10:30-11:30 "Personal Management"
11:30-12:30 "How to Communicate With Your Record Company"
Bob Regehr, Warner Bros. Vice-President,
Artist Career Development
LUNCH
12:30-2 pm "Concert Promotion"
2 pm-3 pm "Winning Through Intimidation"
3 pm-4 pm COFFEE BREAK
4 pm-4:30 "Booking Agencies"
4:30-5:30 "Publicity"
5:30-6:30

ALL MODERATORS AND SPEAKERS
TO BE ANNOUNCED



1977 EXECUTIVE COMMITTEE

CO-CHAIRMEN:

Booking Agents:

Frank Barsalona
Premier Talent, New York

Concert Promotion:

Ron Delsener
Ron Delsener Enterprises,
New York

* * *

Personal Management:

Dee Anthony
Bandana Enterprises, New York

Artist Relations:

Michael Klenfner
Arista Records, New York

Nightclubs:

Alan Pepper/Stanley Snadowsky
Bottom Line, New York

Entertainment Law:

Ina Meibach
Weiss & Meibach, New York

Facilities:

Jack Globenfeld
Nassau Coliseum, New York

Canada:

Ron Scribner
Music Shoppe Int'l, Don Mills



Billboard International Talent Forum

Attn: Diane Kirkland

9000 Sunset Boulevard, #1200/Los Angeles, California 90069

Please register me for Billboard's International Talent Forum, May 31-June 4

I am enclosing a check or money order in the amount of:

\$175 (Special early-bird rate) \$200 (after April 20) \$150 (College rate!)
(you can CHARGE your registration if you wish.)

Mastercharge (Bank # _____)

Bank Americard

Card # _____

Diner's Club

Expiration Date _____

American Express

Signature _____

Name _____

Title _____

Company Affiliation _____

Phone _____

Address _____

All information on hotel rooms will be sent immediately upon receiving your registration!

No refunds after May 10.

Registration Fee does not include hotel or airfare

REGISTRATION AT THE DOOR WILL BE \$225, SO REGISTER NOW!



PURE PRAIRIE KONG—The "King Kong" billboard on Sunset Strip wore this 8x10 foot Pure Prairie League T-shirt—a world's record size reportedly—for about a week after Albert Soto, president of the RCA rock-country group's Pasadena fan club, decided the creation he sewed would draw more attention on Kong than on the League's adjoining Sunset billboard.

Talent In Action

**JOHNNY WINTER
MUDDY WATERS
JAMES COTTON**

Palladium, New York

It was a great night of blues March 4 when three generations of blues masters got together on one stage to show the mostly young, mostly white audience what the magic of the music is all about.

Adding their talent to the two-hour show were Willie "Big Eyes" Smith on drums, Pine Top Perkins on piano, Bob Margolin on guitar, and Charles Calmese, drums. This is basically the same lineup that appears on the Waters/Winter "Hard Again" LP on Columbia.

The first hour of the concert was performed without Waters, with Winter and Cotton sharing the spotlight. Johnny Winter provided some fine though not overly trilly guitar playing while James Cotton's shirt changed color from his sweat as he muscled his way through some powerful harmonica leads.

But it was Muddy Waters who provided the real magic of the evening. Dressed in white shirt and tie, he showed himself to be a man of tremendous natural dignity. His rendition of "Kansas City" with Cotton and Perkins can only be described as elegant.

This troubadour held the focus throughout the next hour, with Winter in the background contributing occasional fills and basically pushing things along.

As the band got into "Mannish Boy" and later "I'm A Man," Waters loosened up, got up off his stool and delivered a sizzling solo that had the audience on its feet as well. Looking like a benign Mao Tse-tung, Waters danced around the stage as a good time was had by all.

ROMAN KOZAK

**GEORGE BENSON
SEA WIND**

Music Center, Los Angeles

Benson's phenomenal success as jazz's leading crossover guitarist has taken him in less than one year from playing the uptown Roxy nightclub to the downtown prestigious Music Center, home of the Los Angeles Philharmonic.

His one-night stand March 15 in which he did two shows with his Quintet plus a 26-piece orchestra, solidified the "extreme" reason why he is so popular today: his brand of electric guitar playing is based on avoiding all the dissonance, distortion and rhythmic overkill which are the hallmarks of much of high energy rock music.

Benson plays pretty for the people, with delineated notes, extended runs, a Wes Montgomery flavored octave style of picking, controlled dynamics, swashbuckling clusters of cascading notes and a determination not to stray too far afield from the main melody line.

And he's developing into one hell of a fine singer, capable of projecting the emotion of the gospel experience into the wide openness of a soul tinged pop style. The fact that he sounds and phrases like Stevie Wonder doesn't seem to hurt at all.

Onstage, Benson has an impish grin as he takes his tiny one-two steps to the right and then to the left, lifting up one foot slightly or smoothly turning from one side of the stage to the other as he plays. This is the extent of his stage mannerisms, but the mini-effect is to add a wee bit of accent to his finely honed improvisations.

Of course, working the one-nighter circuit

tends to help one develop rememberable improvisations, so that what we heard during the first show may have been developed somewhere along the way; there are no stumbling spots musically.

The 58-minute concert spotlighted material from Benson's first two Warner Bros. LPs, with pianist Jorge Dalto playing hauntingly soulful solos on a number of selections to set the mood for Benson's vocalizing. Ronnie Foster on synthesizer added appropriate swirls and twirls and controlled high-pitched sounds to the ensemble sound. Five of the 11 tunes were vocals: "Everything Must Change," "Gonna Love You More," "Nature Boy," "This Masquerade," and "Here Comes The Sun."

Benson augments his vocals with pungent guitar licks which tie the tunes together. Instrumentally "Affirmation," "Six To Four," "The Wind And I" and "Breezin'" blended modern pop and disco beats under Benson's jazz improvisations, creating the crossover effect.

A black silhouette of a tree on a large rear stage screen was an arresting visual prop and the scene changed with the tunes: stars came out and disappeared and the sun rose behind the tree during George Harrison's aptly descriptive "Here Comes The Sun."

Sea Wind, an unannounced opening act, showed its potential in its half-hour, five tune set. The septet, formed originally in Honolulu but now living in L.A. and cutting for CTI, has one strong funky tune, "Praise" and a vocalist of promise, Pauline Wilson, who unfortunately is covered over by the trumpet-sax-keyboard-guitar-bass-drum setup.

ELIOT TIEGEL

**TIM RICE
ANDREW LLOYD WEBBER**

Ballroom, New York

Webber & Rice, authors of such multi-media events as "Jesus Christ Superstar" and "Evita," appeared in the flesh to sing some of their songs and announced to the audience March 10, that it was the first time that they ever had done this sort of thing.

But despite a lack of polish, and not the greatest pipes in the world, the show did have a winning quality about it as the two went through some of their better and worst songs.

With Rice standing up to sing and Webber accompanying him on piano the 40-minute set went quickly, with the duo interspersing 11 songs with a running history and commentary on their careers.

Helping out on a couple of songs was Marta Heflin, who once sang the role of Mary Magdalene, and who in this performance did a nice version of "Don't Cry For Me Argentina," from "Evita."

Most of the material on the set came from "Superstar," beginning with a medley from the musical and ending with "Herod's Song" and "Could We Start Again, Please." In between, they did selections from "Evita," "Joseph And The Amazing Technicolor Dreamcoat" and some of their earlier material, including something called "Kansas Morning" which they said was horrible, and it was.

ROMAN KOZAK

**RAY STEVENS
DICK FELLER**

Exit/In, Nashville

To quote the title of one of his best songs—"Making The Best Of A Bad Situation"—Dick

(Continued on page 41)

Return to Forever Dates

April

- 22 Indiana Univ.
Bloomington, Ind.
- 23 Uptown Theatre
Chicago, Ill.
- 24 Masonic Temple
Detroit, Mich.
- 28 Ellis Aud.
Memphis, Tenn.
- 30 Gardens
Louisville, Ky.

- 14 Capitol Theatre
Passaic, N.J.
- 15 Orpheum
Boston, Mass.
- 17 Auditorium Theatre
Rochester, N.Y.
- 18 Mid-Hudson
Civic Center
Poughkeepsie, N.Y.
- 20-21 Palladium
New York, N.Y.

May

- 1 Ohio Wesleyan
Delaware, Ohio
- 2 Cincinnati, Ohio
- 5 Mich. State Univ.
East Lansing, Mich.
- 6 Music Hall
Cleveland, Ohio
- 7 Century Theatre
Buffalo, N.Y.
- 8 Princeton Univ.,
Dillon Gym
Princeton, N.J.
- 10 Syria Mosque
Pittsburgh, Pa.
- 11 SUNY
Fredonia, N.Y.
- 13 Spectrum
Philadelphia, Pa.

- 22 Constitution Hall
Washington, D.C.
- 25 Chrysler Hall
Norfolk, Va.
- 26 Ovens Aud.
Charlotte, N.C.
- 27 Fox Theatre
Atlanta, Ga.
- 28 Curtis Hixon Hall
Tampa, Fla.
- 29 Jai Alai Fronton
Miami, Fla.
- 31 Music Hall
Omaha, Neb.

June

- 1 Orpheum Theatre
Minneapolis, Minn.
- 3 Performing Arts Ctr.
Milwaukee, Wisc.

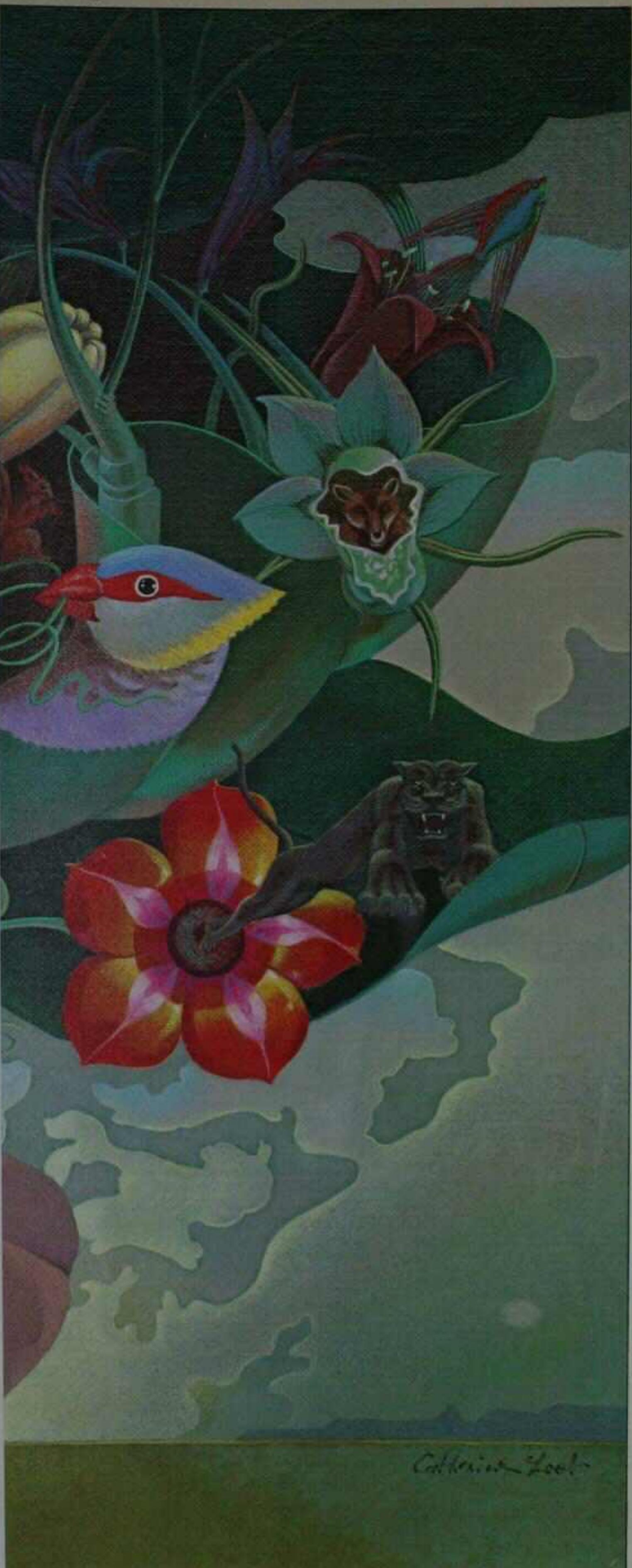
Meet the magicians.

No introductions needed here: you know who they are. Return to Forever. Brilliant musicians with their collective consciousness firmly fixed on greatness. The leaders of this exceptional crew just triumphed in down beat's Readers' Poll Awards as Best Pianist and Best Bassist. (That's the same bassist whom Rolling Stone recently honored as Jazzman of the Year.)

Hear Return to Forever at work—on a brand-new album. It's called "Musicmagic," and it's magic, all right. It could be Return to Forever's biggest album ever—and you don't have to be clairvoyant to know that.

"Musicmagic." Return to Forever's newest sorcery on Columbia Records and Tapes.

Produced by Chick Corea.
Co-produced by Stanley Clarke.



Catherine Zoraten

16	MARCH 9 BOB SEGER & THE SILVER BULLET BAND /DUKE JUPITER—Cedric Kushner, Aud. Theater, Rochester, N.Y., March 11	2,179	\$5.50-\$6.50	\$13,243
17	BOB SEGER & THE SILVER BULLET BAND—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., March 13	2,257	\$4.50-\$6.50	\$13,238
18	PHOEBE SNOW—MorningSun Prod., Freeborn Hall, Davis, Calif., March 12	2,100	\$5.50-\$7.50	\$12,067
19	JANIS IAN/TOM CHAPIN—MorningSun Prod., Comm. Theater, Sacramento, Calif., March 14	1,642	\$5.65-\$7.65	\$11,959

© 1978 Columbia Pictures Industries, Inc.
Erroll Garner classic, "Misty."

After paying homage to two of the luminaries in the audience—Chet Atkins and Jerry Reed—Stevens sang his biggest hit, "Everything Is Beautiful." A performance of "The Streak" with a classical slant finished the show, but the SRO crowd brought him back for an encore—a song that Stevens and Reed used to end their shows while performing as no-names in Atlanta: "Goodnight Sweetheart."

GERRY WOOD

(Continued on page 42)

Feb. 25 to March 8 because drummer Charlie Allen Martin broke both legs in a Detroit auto accident and had to be replaced by Jamie Oldaker, Seger's 1972 drummer who had since played with Eric Clapton.

Six dates in New York City, Ohio and Pennsylvania which were already soldout had to be rescheduled so that Seger could have sufficient rehearsal with the fill-in drummer.

ing Out 'ustrations

DE HALL

out any explanation. He recorded another song that had been a hit years ago.

"The reason I'm singing now is out of frustration as a songwriter... I felt I couldn't continue to be strung along like that." He flew to New York and cut "I Like Dreamin'" in Media Studios with Charlie Calello arranging and co-producing.

"I had a feeling it was a hit. Russ Regan (president of 20th Century Records) loved it. But I felt 'Love's Grown Deep' was better. 20th Century released 'Dreamin'' first just to establish me as a singer."

"Dreamin'" is already about 950,000 in sales and growing; it is in the top of the lists at WABC in New York and KHJ in Los Angeles, as well as stations coast-to-coast. More importantly, it is being played on MOR radio stations as well.

The album titled "Kenny Nolan" has just been released by 20th Century. Nolan is appearing on television shows such as "Dinah" to support the album and will be doing more. Already, he's working on his next album, then he plans perhaps a concert tour, which he admits will be a wholly new experience.

Alan Livingston, vice president of the entertainment group at 20th Century-Fox Corp., said recently (Billboard, Feb. 26, 1977) that while 20th Century Records lost \$4,664,000 in fiscal 1976, it only takes a giant hit album to rectify all of those losses... "and I think Kenny Nolan is starting to pay off for us."

'In Throws o' Gospelers

The Exit/In's involvement in the talent night is another effort by the management to introduce the club to a wider portion of the city's populace. Admission is \$4 and reservations may be made in advance or tickets purchased at the door. There will be no alcoholic beverages served.

Cherry Hill & Devon Add Acts

PHILADELPHIA—Valley Forge Music Fair in suburban Devon, Pa., and the Latin Casino across the river in Cherry Hill, N.J., biggest buyers of name acts here, have added more dates extending into the next fall season.

The Latin, a theatre-restaurant with over 1,000 table seats, added Helen Reddy for May 10-15; Dionne Warwick with Lou Rawls, May 16-22; Natalie Cole, Sept. 16-25; Billy Davis & Marilyn McCoo, Oct. 17-23; Don Rickles, Oct. 28-Nov. 6; and Tony Orlando & Dawn, Nov. 7-13.

The Music Fair, 3,000-seat hard-top music-in-the-round tent operated by Lee Guber and Shelly Gross, added Melanie for a one-nighter with Martin Mull on April 8; Bob Newhart and Anthony Newley for May 10-15; Tony Martin and Cyd Charisse added to the "Folies Bergères" production June 6-12; and Ben Vereen for Aug. 1-7.

Anaheim For 2

LOS ANGELES—Alice Cooper and Bachman-Turner Overdrive play Anaheim Stadium June 19 from 2 to 10 p.m. Fun Productions is promoting and tickets are available only by mail at \$12.



PURE PRAIRIE KONG—The "King Kong" billboard on Sunset Strip wore this 8x10 foot Pure Prairie League T-shirt—a world's record size reportedly—for about a week after Albert Soto, president of the RCA rock-country group's Pasadena fan club, decided the creation he sewed would draw more attention on Kong than on the League's adjoining Sunset billboard.

Talent In Action

**JOHNNY WINTER
MUDDY WATERS
JAMES COTTON**

Palladium, New York

It was a great night of blues March 4 when three generations of blues masters got together on one stage to show the mostly young, mostly white audience what the magic of the music is all about.

Adding their talent to the two-hour show were Willie "Big Eyes" Smith on drums, Pine Top Perkins on piano, Bob Margolin on guitar, and Charles Calmese, drums. This is basically the same lineup that appears on the Waters/Winter "Hard Again" LP on Columbia.

The first hour of the concert was performed without Waters, with Winter and Cotton sharing the spotlight. Johnny Winter provided some fine though not overly trilly guitar playing while James Cotton's shirt changed color from his sweat as he muscled his way through some powerful harmonica leads.

But it was Muddy Waters who provided the real magic of the evening. Dressed in white shirt and tie, he showed himself to be a man of tremendous natural dignity. His rendition of "Kansas City" with Cotton and Perkins can only be described as elegant.

This triumvirate held the focus throughout the next hour, with Winter in the background contributing occasional fills and basically pushing things along.

As the band got into "Mannish Boy" and later "I'm A Man" Waters loosened up, got up off his stool and delivered a sizzling solo that had the audience on its feet as well. Looking like a benign Mao Tse-tung, Waters danced around the stage as a good time was had by all.

ROMAN KOZAK

**GEORGE BENSON
SEA WIND**

Music Center, Los Angeles

Benson's phenomenal success as jazz's leading crossover guitarist has taken him in less than one year from playing the uptown Roxy nightclub to the downtown prestigious Music Center, home of the Los Angeles Philharmonic.

His one-night stand March 15 in which he did two shows with his Quintet plus a 26-piece orchestra, solidified the "extreme" reason why he is so popular today: his brand of electric guitar playing is based on avoiding all the dissonance, distortion and rhythmic overkill which are the hallmarks of much of high energy rock music.

Benson plays pretty for the people, with de-linated notes, extended runs, a Wes Montgomery flavored octave style of picking, controlled dynamics, swashbuckling clusters of cascading notes and a determination not to stray too far afield from the main melody line.

And he's developing into one hell of a fine singer, capable of projecting the emotion of the gospel experience into the wide openness of a soul tinged pop style. The fact that he sounds and phrases like Stevie Wonder doesn't seem to hurt at all.

Onstage, Benson has an impish grin as he takes his tiny one-two steps to the right and then to the left, lifting up one foot slightly or smoothly turning from one side of the stage to the other as he plays. This is the extent of his stage mannerisms, but the mini-effect is to add a wee bit of accent to his finely honed improvisations.

Of course, working the one-nighter circuit

tends to help one develop rememberable improvisations, so that what we heard during the first show may have been developed somewhere along the way; there are no stumbling spots musically.

The 68-minute concert spotlighted material from Benson's first two Warner Bros. LPs, with pianist Jorge Dalto playing hauntingly soulful solos on a number of selections to set the mood for Benson's vocalizing. Ronnie Foster on synthesizer added appropriate swirls and twists and controlled high-pitched sounds to the ensemble sound. Five of the 11 tunes were vocals: "Everything Must Change," "Gonna Love You More," "Nature Boy," "This Masquerade," and "Here Comes The Sun."

Benson augments his vocals with pungent guitar licks which tie the tunes together. Instrumentally "Affirmation," "Six To Four," "The Wind And I" and "Breezin'" blended modern pop and disco beats under Benson's jazz improvisations, creating the crossover effect.

A black silhouette of a tree on a large rear stage screen was an arresting visual prop and the scene changed with the tunes: stars came out and disappeared and the sun rose behind the tree during George Harrison's aptly descriptive "Here Comes The Sun."

Sea Wind, an unannounced opening act, showed its potential in its half-hour, five-tune set. The septet, formed originally in Honolulu but now living in L.A. and cutting for CTI, has one strong funky tune, "Praise" and a vocalist of promise, Pauline Wilson, who unfortunately is covered over by the trumpet-sax-keyboard-guitar-bass-drum setup.

EJOT TIEGEL

**TIM RICE
ANDREW LLOYD WEBBER**

Ballroom, New York

Webber & Rice, authors of such multi-media events as "Jesus Christ Superstar" and "Evita," appeared in the flesh to sing some of their songs and announced to the audience March 10, that it was the first time that they ever had done this sort of thing.

But despite a lack of polish, and not the greatest pipes in the world, the show did have a winning quality about it as the two went through some of their better and worst songs.

With Rice standing up to sing and Webber accompanying him on piano the 40-minute set went quickly, with the duo interspersing 11 songs with a running history and commentary on their careers.

Helping out on a couple of songs was Marta Heflin, who once sang the role of Mary Magdalene, and who in this performance did a nice version of "Don't Cry For Me Argentina" from "Evita."

Most of the material on the set came from "Superstar," beginning with a medley from the musical and ending with "Herod's Song" and "Could We Start Again, Please?" In between, they did selections from "Evita," "Joseph And The Amazing Technicolor Dreamcoat" and some of their earlier material, including something called "Kansas Morning" which they said was horrible, and it was.

ROMAN KOZAK

**RAY STEVENS
DICK FELLER**

Exit/In, Nashville

To quote the title of one of his best songs—"Making The Best Of A Bad Situation"—Dick

(Continued on page 41)

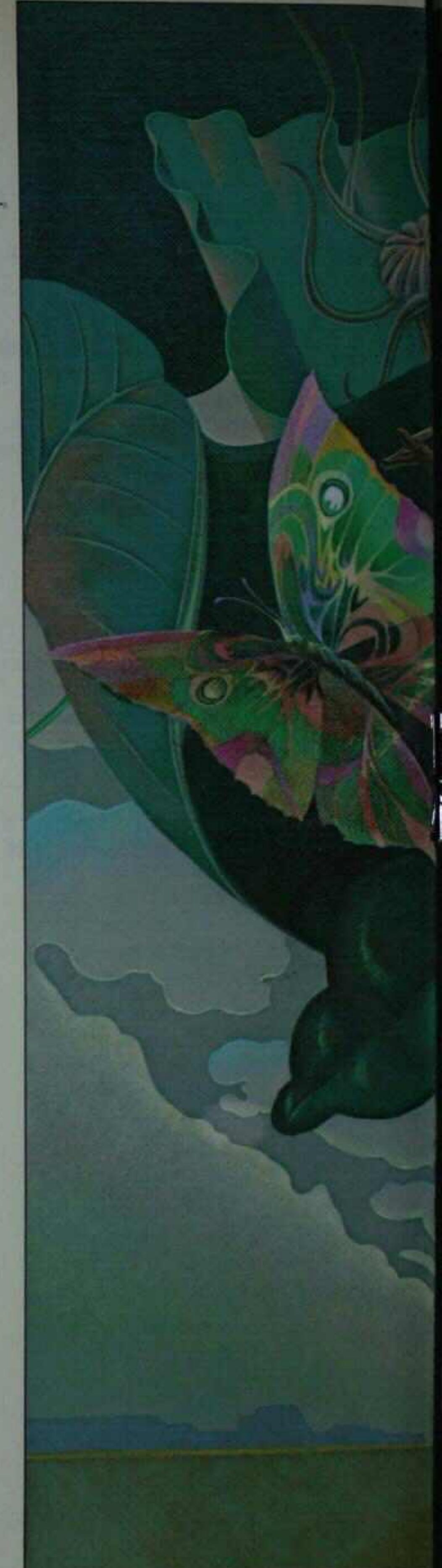
Return to Forever D

April

- 22 Indiana Univ.
Bloomington, Ind.
- 23 Uptown Theatre
Chicago, Ill.
- 24 Masonic Temple
Detroit, Mich.
- 28 Ellis Aud.
Memphis, Tenn.
- 30 Gardens
Louisville, Ky.

May

- 1 Ohio Wesleyan
Delaware, Ohio
- 2 Cincinnati, Ohio
- 5 Mich. State Univ.
East Lansing, Mich
- 6 Music Hall
Cleveland, Ohio
- 7 Century Theatre
Buffalo, N.Y.
- 8 Princeton Univ.,
Dillon Gym
Princeton, N.J.
- 10 Syria Mosque
Pittsburgh, Pa.
- 11 SUNY
Fredonia, N.Y.
- 13 Spectrum
Philadelphia, Pa.





- 16 MARCH 5
BOB SEGER & THE SILVER BULLET BAND/DUKE JUPITER—Cédric Kushner, Aud. Theater, Rochester, N.Y., March 11.
- 17 BOB SEGER & THE SILVER BULLET BAND—Electric Factory Concerts, Tower Theater, Philadelphia, Pa., March 13.
- 18 PHOEBE SNOW—MorningSun Prod., Freeborn Hall, Davis, Calif., March 12.
- 19 JANIS IAN/TOM CHAPIN—MorningSun Prod., Comm. Theater, Sacramento, Calif., March 14.

2,179	\$5.50-\$6.50	\$13,243
2,257	\$4.50-\$6.50	\$13,238
2,100	\$5.50-\$6.50	\$12,067
1,642	\$5.50-\$7.50	\$11,959

After paying homage to two of the luminaries in the audience—Chet Atkins and Jerry Reed—Stevens sang his biggest hit, "Everything Is Beautiful." A performance of "The Streak" with a classical slant finished the show, but the SRO crowd brought him back for an encore—a song that Stevens and Reed used to end their shows while performing as no-names in Atlanta: "Goodnight Sweetheart."

GERRY WOOD

(Continued on page 42)

Feb. 25 to March 8 because drummer Charlie Allen Martin broke both legs in a Detroit auto accident and had to be replaced by Jamie Oldaker, Seger's 1972 drummer who had since played with Eric Clapton.

Six dates in New York City, Ohio and Pennsylvania which were already soldout had to be rescheduled so that Seger could have sufficient rehearsal with the fill-in drummer.

ing Out Illustrations

DE HALL

out any explanation. He recorded another song that had been a hit years ago.

"The reason I'm singing now is out of frustration as a songwriter... I felt I couldn't continue to be strung along like that." He flew to New York and cut "I Like Dreamin'" in Media Studios with Charlie Calello arranging and co-producing.

"I had a feeling it was a hit. Russ Regan (president of 20th Century Records) loved it. But I felt 'Love's Grown Deep' was better. 20th Century released 'Dreamin'' first just to establish me as a singer."

"Dreamin'" is already about 950,000 in sales and growing; it is in the top of the lists at WABC in New York and KHJ in Los Angeles, as well as stations coast-to-coast. More importantly, it is being played on MOR radio stations as well.

The album titled "Kenny Nolan" has just been released by 20th Century. Nolan is appearing on television shows such as "Dinah" to support the album and will be doing more. Already, he's working on his next album, then he plans perhaps a concert tour, which he admits will be a wholly new experience.

Alan Livingston, vice president of the entertainment group at 20th Century-Fox Corp., said recently (Billboard, Feb. 26, 1977) that while 20th Century Records lost \$4,664,000 in fiscal 1976, it only takes a giant hit album to rectify all of those losses... "and I think Kenny Nolan is starting to pay off for us."

'In Throws o Gospelers

The Exit/In's involvement in the talent night is another effort by the management to introduce the club to a wider portion of the city's populace. Admission is \$4 and reservations may be made in advance or tickets purchased at the door. There will be no alcoholic beverages served.

Cherry Hill & Devon Add Acts

PHILADELPHIA—Valley Forge Music Fair in suburban Devon, Pa., and the Latin Casino across the river in Cherry Hill, N.J., biggest buyers of name acts here, have added more dates extending into the next fall season.

The Latin, a theatre-restaurant with over 1,000 table seats, added Helen Reddy for May 10-15; Dionne Warwick with Lou Rawls, May 16-22; Natalie Cole, Sept. 16-25; Billy Davis & Marilyn McCoo, Oct. 17-23; Don Rickles, Oct. 28-Nov. 6; and Tony Orlando & Dawn, Nov. 7-13.

The Music Fair, 3,000-seat hard-top music-in-the-round tent operated by Lee Guber and Shelly Gross, added Melanie for a one-nighter with Martin Mull on April 8; Bob Newhart and Anthony Newley for May 10-15; Tony Martin and Cyd Charisse added to the "Folies Bergères" production June 6-12; and Ben Vereen for Aug. 1-7.

Anaheim For 2

LOS ANGELES—Alice Cooper and Bachman-Turner Overdrive play Anaheim Stadium June 19 from 2 to 10 p.m. Fun Productions is promoting and tickets are available only by mail at \$12.

To



PURE PRAIRIE KONG—The "King 8x10 foot Pure Prairie League T-shirt about a week after Albert Soto, president of the Pasadena fan club, decided the creation of Kong than on the League.

Talent

JOHNNY WINTER MUDDY WATERS JAMES COTTON

Palladium, New York

It was a great night of blues March 4 when three generations of blues masters got together on one stage to show the mostly young, mostly white audience what the magic of the music is all about.

Adding their talent to the two-hour show were Willie "Big Eyes" Smith on drums, Pinetop Perkins on piano, Bob Margolin on guitar and Charles Calmese, drums. This is basically the same lineup that appears on the Waters/Winter "Hard Again" LP on Columbia.

The first hour of the concert was performed without Waters, with Winter and Cotton sharing the spotlight. Johnny Winter provided some fine though not overly frilly guitar playing while James Cotton's shirt changed color from his sweat as he muscled his way through some powerful harmonica leads.

But it was Muddy Waters who provided the real magic of the evening. Dressed in white shirt and tie, he showed himself to be a man of tremendous natural dignity. His rendition of "Kansas City" with Cotton and Perkins can only be described as elegant.

This triumvirate held the focus throughout the next hour, with Winter in the background contributing occasional fills and basically pushing things along.

As the band got into "Mannish Boy" and later "I'm A Man" Waters loosened up, got up off his stool and delivered a sizzling solo that had the audience on its feet as well. Looking like a benign Mao Tse-tung, Waters danced around the stage as a good time was had by all.

ROMAN KOZAK

GEORGE BENSON SEA WIND

Music Center, Los Angeles

Benson's phenomenal success as jazz's leading crossover guitarist has taken him in less than one year from playing the uptown Roxy nightclub to the downtown prestigious Music Center, home of the Los Angeles Philharmonic.

His one-night stand March 15 in which he did two shows with his Quintet plus a 25-piece orchestra, solidified the "extreme" reason why he is so popular today; his brand of electric guitar playing is based on avoiding all the dissonance, distortion and rhythmic overkill which are the hallmarks of much of high energy rock music.

Benson plays pretty fast for the people, with delineated notes, extended runs, a Wes Montgomery flavored octave style of picking, controlled dynamics, swashbuckling clusters of cascading notes and a determination not to stray too far afield from the main melody line.

And he's developing into one hell of a fine singer, capable of projecting the emotion of the gospel experience into the wide openness of a soul tinged pop style. The fact that he sounds and phrases like Stevie Wonder doesn't seem to hurt at all.

Onstage, Benson has an impish grin as he takes his tiny one-two steps to the right and then to the left, lifting up one foot slightly or smoothly turning from one side of the stage to the other as he plays. This is the extent of his stage mannerisms, but the mini-effect is to add a wee bit of accent to his finely honed improvisations.

Of course, working the one-nighter circuit

the Amazing Technicolor Dreamcoat" and some of their earlier material, including something called "Kansas Morning" which they said was horrible, and it was.

ROMAN KOZAK

RAY STEVENS DICK FELLER

Exit/In, Nashville

To quote the title of one of his best songs—*Making The Best Of A Bad Situation*—Dick

(Continued on page 41)

Top Boxoffice

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, copied, recorded, or otherwise, without the prior written permission of the publisher.

ARTIST—Promoter, Facility, Dates
ENTRIES SELLOUT PERFORMANCES

Total
Ticket
Sales

Ticket
Price
Scale

Gross
Receipts

Arenas (6,000 To 20,000)

THRO TULL—Electric Factory Concerts, Riverfront	18,000	\$5.50-\$6.50	\$111,627*
THRO TULL—Feyline Inc., McNichols Sports	14,260	\$6-\$8	\$104,199
STON/STARCASTLE—Schon Prod., Civic Center	16,752	\$5.50-\$6.50	\$96,764*
STON/NILS LOFGREN/STARCASTLE—Wolf &	13,426	\$5.75-\$6.75	\$85,793*
Rissmiller, Sports Arena, San Diego, Calif., March 13			
ENESIS—Electric Factory Concerts, Spectrum,	13,500	\$5-\$7	\$83,436*
Philadelphia, Pa., March 8			
SS/LEGS DIAMOND—Entam Ltd., Coliseum,	9,949	\$6-\$7	\$67,928
Amplion, Va., March 7			
THRO TULL—Contemporary Prod., Kiel Aud., St.	10,586	\$5-\$7	\$66,250*
Louis, Mo., March 13			
PARLIAMENT FUNKADELIC/BOOTSIE'S RUBBER	9,339	\$5.50-\$7.50	\$66,247
AND/ROSE ROYCE—Feyline Inc./L & E Prod.,			
Olympic Stadium, Detroit, Mich., March 12	9,970	\$6.50-\$7.50	\$65,722*
THRO TULL—Contemporary Prod., Chris Fritz,			
Civic Aud., Omaha, Nebr., March 9	9,450	\$5.50-\$6.50	\$56,950*
ERICA/SILVER—Wolf & Rissmiller, Pauley			
Pavilion, L.A., Calif., March 12	7,470	\$5.50-\$7.50	\$52,751
NATALIE COLE—Northwest Releasing, Neal Blaisdell			
Center, Honolulu, Hawaii, March 13	9,254	\$4-\$6	\$52,057
READ/JELLY—Kansas State Univ., Ahearn			
Goldhouse, Manhattan, Kansas, March 8	7,011	\$6-\$7	\$50,405
READ/JELLY—Entam Ltd., Rupp Arena, Lexington,			
Ky., March 12	7,816	\$5.50-\$6.50	\$46,150*
PARLIAMENT FUNKADELIC/BOOTSIE'S RUBBER	6,941	\$6-\$7	\$44,659
AND/ROSE ROYCE—Feyline Inc./L & E Prod., Hara			
Dayton, Ohio, March 11	6,761	\$6-\$7	\$43,237
NSAS/RUSH/DERRINGER—Entam Ltd., Scope,			
Jolk, Va., March 8	6,000	\$7	\$42,000*
PARLIAMENT FUNKADELIC/BOOTSIE'S RUBBER			
AND/ROSE ROYCE—Feyline Inc./L & E Prod.,			
Sports Arena, Toledo, Ohio, March 13	8,652	\$5-\$7	\$38,767
STON/NILS LOFGREN—John Bauer Concerts,			
Seattle, Wash., March 9	5,125	\$5.50-\$7.50	\$33,966
AC DAVIS/DOLLY PARTON—Daydream Prod.,			
One County Col., Madison, Wis., March 11	5,295	\$4.50-\$6.50	\$29,624
ERICA/SILVER—Fun Prod., Arena, Tucson, Ariz.,			
March 10	4,249	\$5.50-\$6.50	\$27,295

Auditoriums (Under 6,000)

DRAMATICS/DENIECE WILLIAMS—Tauras Prod.,	5,717	\$4.50-\$6.50	\$34,912
Power Theater, Philadelphia, Pa., March 12 (2)	4,662	\$5.50-\$7.50	\$33,061*
AC DAVIS/DOLLY PARTON—Daydream Prod.,			
Performing Arts Center, Milwaukee, Wis., March 10	4,800	\$6-\$7	\$30,400*
READ/JELLY—Schon Prod., Northrop Aud.,			
Minneapolis, Minn., March 9	3,850	\$6.50-\$7.50	\$27,318*
STON/STARCASTLE—Pacific Presentations,			
Robertson Gym, Santa Barbara, Calif., March 12	3,638	\$6.50-\$7.50	\$27,279
ANIS IAN/TOM CHAPIN—Wolf & Rissmiller, Civic			
Aud., Santa Monica, Calif., March 11 (2)	3,200	\$7.50	\$24,000*
RUCE SPRINGSTEEN—Di Cesare Engler Prod., St.			
Vincent's College, Latrobe, Pa., March 11	3,456	\$6-\$7	\$22,988*
ANSAS/RUSH—Monarch Enterprises, Capitol			
Theater, Passaic, N.J., March 12	3,092	\$5.50-\$7.50	\$21,739
ANIS IAN/TOM CHAPIN—MorningSun Prod., Comm.			
Theater, Berkeley, Calif., March 13	3,112	\$5-\$7	\$19,192
DINNY WINTER/MUDY WATERS/JAMES			
OTTON—Festival East Inc., Shea's Theater, Buffalo,	2,662	\$5.50-\$7.50	\$18,080
N.Y., March 12			
OB SEGER & SILVER BULLET BAND/STARZ—			
Festival East Inc., Kleinhans Music Hall, Buffalo,	3,100	\$4.50-\$6.50	\$17,668*
N.Y., March 8			
USH/MAX WEBSTER/CHEAP TRICK—Electric			
Factory Concerts, Tower Theater, Philadelphia, Pa.,	2,493	\$5.50-\$7.50	\$16,626
March 11			
ADAMIR ASHKENAZY—Northwest Releasing,			
Queen Elizabeth Theater, Vancouver, B.C., March 13	2,500	\$6.50	\$16,250
MMY LOU HARRIS—Mid-South Concerts, Dixon			
Lyrics Hall, Memphis, Tenn., March 10	2,300	\$5.65-\$6.65	\$14,398
HIN LIZZY/SAMMY HAGAR—Wolf & Rissmiller,			
Mem. Aud., Sacramento, Calif., March 8	2,700	\$4-\$6	\$14,304*
RED WARING & THE YOUNG PENNSYLVANIANS—			
Northwest Releasing, Opera House, Spokane, Wash.,	2,179	\$5.50-\$6.50	\$13,243
March 9			
OB SEGER & THE SILVER BULLET BAND/DUKE			
UPITER—Cedric Kushner, Aud. Theater, Rochester,	2,257	\$4.50-\$6.50	\$13,238
N.Y., March 11			
OB SEGER & THE SILVER BULLET BAND—Electric			
Factory Concerts, Tower Theater, Philadelphia, Pa.,	2,100	\$5-\$6	\$12,067
March 13			
HOEBO SNOW—MorningSun Prod., Freeborn Hall,	1,642	\$5.65-\$7.65	\$11,959
Calif., March 12			
ANIS IAN/TOM CHAPIN—MorningSun Prod., Comm.			
Theater, Sacramento, Calif., March 14			

New On The Charts

Q "Dancing Man"—★

This six-man group is the latest chart act from Sweet City, the label that first hit No. 1 six months ago with Wild Cherry's "Play That Funky Music."

Two of the group members, Robert Peckman (who wrote this single) and Don Garvin, were part of Jaggerz, the one-shot Kama Sutra group whose sassy pop smash "The Rapper" was bucking "Bridge Over Troubled Water" seven years ago for the top singles slot. Peckman also toured in the '60s with the likes of the Four Tops, Martha & the Vandellas and the Young Rascals, as did fellow Q-member Bill Vogel.

After those brief flings with success, members of the group built a record studio in their hometown of Beaver Falls, Pa. After some releases in Britain on U.K. Records, the Sweet City pact was signed last December. An LP titled after the single is planned for release late in the spring, which will include this infectious r&b-tinted pop single, similar in sound to some of Three Dog Night's hotter, funkier hits.

The management/booking contact is Mike Belkin at Sweet City in Cleveland, (216) 464-5990. That office also handles Wild Cherry and the James Gang.

Talent In Action

• Continued from page 36

Feller did just that, appeasing and entertaining a group of Stevens-hungry fans at this high-energy, high-talent night that put Nashville's Exit/In back into the mainstream of the national talent spectrum.

Following Feller's lyric-rich performance, Stevens, the veteran Warner Bros. artist who once hosted his own network television show, assumed the stage with the assurance which a king assumes his crown.

Stevens assembled a 10-musician band for the March 9 show and subsequent tour, and the band was as tight as a size three girdle. Lisa Silver, the enigmatic violin queen; Roger Morris on piano, an instrument that Stevens also pounded with regularity; and the zany steel-guitar whiz Larry Sasser all merged talents with a horn section, drummer, banjo, bass and guitar.

Stevens opened the 75-minute set with "Feel The Music" from his new LP, then dipped back 15 years to his hit, "Ahab The Arab." A powerful writer as well as instrumentalist and a musician with an infallible sense of tone and key, Stevens then rendered his most poignant and acerbic message song, "Mr. Businessman."

Coaxing more sound out of fewer musicians than just about anybody in memory, Stevens led his band through a rousing tribute to one of his favorite talents—Ray Charles—with a medley that flowed from "What'd I Say" to "Georgia On My Mind" with an effective and brilliant slowing of tempo.

Utilizing a natural feel of when to switch from serious material to comedy, Stevens, with outlandish adlibs and even crazier lyrics, rendered "Freddy Feelgood And His Tight Little Five-Piece Band" with a hilarious interlude as the musicians simulated instruments with their voices.

Then "Along Came Jones," another pop with a past and "Guitarzan." Leading into his gospel-oriented hit "Turn Your Radio On," Stevens brought the house down with his description of the low-voiced gospel bass singer who had a vasectomy last Tuesday... and Wednesday... and Thursday.

His powerful new song, "Get Crazy With Me," followed, and then the nonchalant, nonplussed, sleepy-looking singer stepped outside the boundaries of his own compositions again to sing Paul Craft's "Honky Tonk Waltz" and the Erroll Garner classic, "Misty."

After paying homage to two of the luminaries in the audience—Chet Atkins and Jerry Reed—Stevens sang his biggest hit, "Everything Is Beautiful." A performance of "The Streak" with a classical slant finished the show, but the SRO crowd brought him back for an encore—a song that Stevens and Reed used to end their shows while performing as no-names in Atlanta: "Goodnight Sweetheart."

GERRY WOOD

(Continued on page 42)

Talent

Nolan Singing Out His Own Frustrations

By CLAUDE HALL

LOS ANGELES—To the mainstream music public, Kenny Nolan is the latest overnight sensation record hitmaker. Who'd ever heard of him before his current top 10 single "I Like Dreamin'?"

Actually, quite a few familiar star names have good reason to know all about Nolan and his phenomenal songwriting track record.

Frankie Valli certainly would remember that it was a song written by Nolan—"My Eyes Adored You"—that brought him back to record popularity. And Nolan wrote a comeback No. 1 song, "Lady Marmalade," for LaBelle.

At one time, four of his songs were on Billboard's Hot 100 Chart at once, including "Get Dancing" by Disco-Tex and the Sexolettes and "Swing Your Daddy" by Jim Gilstrap, which he wrote and produced.

Nolan has been songwriting since 1969 and scoring like crazy both here and in England where Dee Clark was successful with "Ride A Wild Horse" and Lulu with "Take Your Mama For A Ride."

His hit "I Like Dreamin'" was his first major effort as a singer, though he had sung with the 11th Hour—a group that didn't exactly march to thunderous success—and another group called Firefly.

His recorded singing, however, came in a roundabout fashion. Another record artist asked Nolan to write a song for him. "I worked for about four weeks, going over songs, and finished 'I Like Dreamin'" for him. But he decided against it with-

out any explanation. He recorded another song that had been a hit years ago.

"The reason I'm singing now is out of frustration as a songwriter... I felt I couldn't continue to be strung along like that." He flew to New York and cut "I Like Dreamin'" in Media Studios with Charlie Calella arranging and co-producing.

"I had a feeling it was a hit. Russ Regan (president of 20th Century Records) loved it. But I felt 'Love's Grown Deep' was better. 20th Century released 'Dreamin'" first just to establish me as a singer."

"Dreamin'" is already about 950,000 in sales and growing; it is in the top of the lists at WABC in New York and KHJ in Los Angeles, as well as stations coast-to-coast. More importantly, it is being played on MOR radio stations as well.

The album titled "Kenny Nolan" has just been released by 20th Century. Nolan is appearing on television shows such as "Dinah" to support the album and will be doing more. Already, he's working on his next album, then he plans perhaps a concert tour, which he admits will be a wholly new experience.

Alan Livingston, vice president of the entertainment group at 20th Century-Fox Corp., said recently (Billboard, Feb. 26, 1977) that while 20th Century Records lost \$4,664,000 in fiscal 1976, it only takes a giant hit album to rectify all of those losses... "and I think Kenny Nolan is starting to pay off for us."

Nashville Exit/In Throws Doors Open to Gospelers

NASHVILLE—Nashville's Exit/In will host its first gospel talent showcase March 29 at 8 p.m., featuring artists from Greentree Records including the Wall Brothers, Tim Sheppard and Reba.

The contemporary gospel label is sponsoring the showcase to further inroads already made into the secular market.

This even marks the first anniversary of the label established one year ago to provide a platform for contemporary Christian artists. "This is an important and growing market," says Don Cusic, originator of the gospel showcase idea, "and this type of show is needed to expose the talent to those outside the contemporary religious field."

Greentree Records is a division of the Benson Co., widely known for its publishing activities in the gospel field for the past 75 years.

Promotion is being handled through the usual Exit/In outlets with additional flyers being distributed at various Christian bookstores and churches.

Seger Tour Goes With New Drummer

</

Talent In Action

• Continued from page 41

SONNY ROLLINS

Paul's Mall, Boston

Rollins and his band were enthusiastically received by a near-capacity audience in the larger of the two rooms in this facility's complex. Rollins' hour-long set combined bop, blues, ballads, calypso and get-down funk during his March 2 opener.

His latest band is a remarkably supportive outfit, tightly interactive as a group and each impressive while stepping outside for solo extrapolations. The latest configuration, most of whom have been playing together for over a year, includes Mike Wolff on keyboards; Don Pate on Fender bass; drummer Eddie Moore, and 12-string guitarist Aureli Ray.

The seven numbers in the set were never introduced by title, between pieces Rollins would say to one or another of his sidemen "Let's do that one that goes ba-dee-dee, ba-diddly-dee-dee" and he'd launch into it, wringing from his sax a cascade of notes that would effortlessly change direction, wander briefly along a number of tangents, and meet up with the other instruments at the opening theme.

But it was the interaction of Don Pate's low-down bumpfunk bass and Eddie Moore's drums being soundly pummeled that really got the audience going. It was almost as if the audience was properly and reverentially awed by the proceedings until a 15-minute funk excursion, and they were on the edge of their seats from that moment on.

Rollins gave the audience a well-rounded program, one that touched most of the bases in his own career and the entire spectrum of possible listener tastes. The calypso frenzy of "Don't Stop The Carnival," the closing number in the set, had everybody wanting more but to no avail. Stop it they did exactly one hour after it began.

JIM McGLYNN

REX ALLEN JR.

Palomino, Los Angeles

While paying tribute to his legendary father and others of an older musical genre in the audience (he had been introduced by Chill Wills), Rex Allen Jr. firmly proved his own right to a musical niche on records and onstage Feb. 28.

His musical tributes included—right after he spoke of being reared to western music and voicing a lament that western music has been shoved aside—his hit "Can You Hear Those Pioneers?" which he'd written with his wife Judy, "Tumbling Tumbleweeds" and his father's theme song of 35 years—"Streets Of Laredo" backed only by his own guitar playing.

Allen doesn't sound like his father, but he somehow inherited all of those great harmonies of the Sons of the Pioneers. His voice is pleasant, mellow and ranges from deep to mid-range. "Broken Lady" was the first of 16 tunes during the hour set. His current hit of "Two Less Lonely

A Sinatra Special

LOS ANGELES—Frank Sinatra's first television special since his 1974 live telecast from Madison Square Garden airs April 21 on ABC-TV. Guesting are Tony Bennett, John Denver, Natalie Cole, Loretta Lynn, Dean Martin, Robert Merrill and Leslie Uggams.

The all-music, 60-minute show tapes here April 5-8.

People" encouraged an encore of "Cottonfields" and his dad joined him onstage briefly to gain a standing ovation.

While his three-piece band was excellent on vocal harmonies—equally good as the Pioneers of today, in fact—it's grasp of instruments left something to be desired. It seemed to be more familiar with rock instrumentation.

However, the night raised more than \$1,000 for the Country Music Academy. Sponsoring the event was KGBS.

Ray Saunders and the Palomino house band led off the night, highlighted by Saunders' latest record "Somewhere Along The Way."

CLAUDE HALL

ASHFORD & SIMPSON NEW YORK MARY

Bottom Line, New York

Nick Ashford and Valerie Simpson are two people of immense talent. They write consistently excellent r&b songs, they are outstanding producers and they sing with a power and intensity that is worthy of the most devout gospel shouter. Despite this overwhelming ability, Ashford and Simpson do not perform with the poise and confidence one would expect from such great talents. Their live act is marred by a garish, over-theatric stage show that detracts from their music.

The Feb. 27 show opened pretentiously with the duo entering with arms raised, accepting applause before they had sung a note. Once the music started things picked up as the duo performed 10 songs from its two most recent Warner Bros. LPs. The 85-minute set had no musical weak points and was brought to a climax by a medley of the team's most popular compositions including "Let's Go Get Stoned," "Ain't No Mountain High Enough," "You're All I Need" and "Reach Out And Touch." The enthusiastic SRO crowd called the duo back for a captivating rendering of "Give Me Something Real," one of the team's best works, though not one of its most popular.

Arista artist New York Mary opened the show with 35 minutes of listenable, jazz-oriented funk. Though the band's three-piece horn section was excellent throughout the act was flawed by an over-active rhythm section and a general lack of creativity.

ROBERT FORD JR.

IRIS CHACON

Radio City Music Hall, New York

Hot, spicy salsa took over Radio City for the first time Feb. 20 featuring the sultry Puerto Rican bombshell Chacon in a three hour extravaganza which soldout both matinee and 8 p.m. performances in the 6,000-seat hall.

The Standing Ovation, a combined pop and rock band from Puerto Rico opened Chacon's almost hour-long set with "I Love Music" featuring Chacon's four-man dance troupe. The band was of average quality and the fans didn't seem to mind that the lyrics were not clear.

Then Iris Chacon, wearing a baby blue rhinestone-studded playsuit with a deep diamond cut revealing her navel wiggled onstage to sing the popular dance hall song, "Hey, Big Spender," which went over very well.

She seems to sing better in English than in Spanish, if this song is any indication.

Chacon's act seems to rely primarily on a teaser effect. She changed costumes three times, each time exposing more and more of her most titillating natural asset, her derriere, to her wildly exhilarated fans. Utilizing the mike in synchronized motion to her undulations, she climaxed her show by closing with her hit tune from Borinquen Records, "Tu Boquita" (Your Mouth) a sensuous tune about what she would do to her lover's mouth if it were made of chocolate, or cake, or other sweet delicacies.

Produced by promoters Ralph Mercado and Ray Aviles, the belated Valentine show opened with vocalist Imael Miranda (ex-vocalist for the Harlow Orchestra) doing "Manuela No Me Pelea," "Tu Me Abandonaste," and an excellent medley of the late Rafael Hernandez's noted Puerto Rican tunes done to commemorate the fact that Latin music has come this far. The young vocalist had an excellent stage presence and was immensely well received by the excited audience.

Cheo Feliciano was lowered on a pedestal onto the stage. He opened his 40 minute set with "Francesca Cruel" and then went into "Que Pena Me Das." Unfortunately he had a cold and was very hoarse for which he apologized but continued with the show. He went on to do "Como Rien," recorded when he began his career with the Joe Cuba Sextet. Then he sang his long-time hit "Anacaona" and climaxed the set with another Hernandez tune "Canta" ar-



Mike McGee photo

TEXAS PAYOFF—Ted Nugent (second from left) gets a hatful of \$100 bills from Concerts West of Dallas as part of his payoff for setting the firm's record for highest drawing power in the state of Texas during a 12-month period. Epic Records rock guitarist Nugent performed before some 110,000 Texans in about 18 shows to gross upwards of \$750,000. From left: Troy Blakely of Diversified Management Agency; Nugent; Jay Hagerman of Concerts West; Bill Herd, Epic regional promotion.

ranged by Louie Ramirez which featured a melodic violin solo by Alfredo de la Fe and a piano solo by Sonny Bravo of Tipica '73 orchestra which excellently backed the vocalists for the first two hours of the show.

OREGON DOUBLE IMAGE

Bottom Line, New York

Oregon is a quartet of expert musicians which specializes in blending Oriental and jazz rhythms into an effective musical format. With several albums out on the Vanguard label, the group has gained a small but devoted following among fellow musicians and students.

The music is hard to categorize. Some of the best of it is improvisatory, but still not jazz. It is new music in the simplest sense, which is to say it's not a sacrifice to melody, structure, or electronic technique. The group's ability to develop and comment on a theme puts it close to classical music, but the underlying thought is always modern. It uses microphones, but could be described as acoustic. Suffice it to say, Oregon is unique.

It delivered 50 minutes of this compelling mixture March 2 playing six pieces that drew an attentive response from the audience. Opening with an improvised group number featuring tabla, guitar, bass clarinet and string bass, Oregon shifted into its next number, a cut from its current album, "Friends," without losing the established musical thread.

In concert, it's impressive to see how easily the players shift from one instrument to another. Ralph Tower moves from guitar to piano without fanfare. Collin Walcott goes from tabla to sitar and Paul McCandless goes from English horn to oboe to bass clarinet, sometimes within the context of one extended piece of music. What's nice is that it's not done to impress, but merely to enhance the music.

Opening act was the Double Image, a quartet more into jazz. For 45 minutes it played six pieces of a moody jazz/pop nature dominated by two exceptional vibraphone players. The music is nowhere as involved and exciting as Oregon, as it shifts back and forth between Martin Denny and the MJQ.

DICK NUSSE

JANIS IAN TOM CHAPIN

Santa Monica Civic Auditorium, Calif.

This double bill of charismatic and popular performing talents stirred the crowd to such a degree that even opening act Chapin was demanded back for an encore March 11.

Alternating between acoustic guitar, electric guitar and piano, Ian mesmerized the crowd with her melancholy ballads and sarcastically quipped faster-paced rockers. Ian is a meticulous performer in both her writing and singing. Her 90-minute, 17-tune set came off without flaw as she demonstrated versatility plus premier talent.

Opening the set with the tearjerking ballad of "Jesse," Janis Ian occupied the next half hour with songs from her latest Columbia LP, "Miracle Row." The livelier, more optimistic sound, accented by her electric guitar added punch and excitement beyond her recorded works. But either in studio product or live performance, the sheer power and strength of her material is sufficient enough to carry her through.

Ian's present works, particularly the "Miracle Row" / "Maria" medley showed Ian in a new

reflect a chemistry of almost magical inspiration.

Divided between down home rockers and funkier riff-oriented jams, Detective's presentation March 14 celebrated the group's world premiere. Featuring 10 songs mostly from its forthcoming debut Swan Song album, the 55-minute set ranged from "Deep Down," a lively up-tempo instrumental, to "Nightingale," a teenage ballad that began loosely and unstructured on guitar and piano, then blossomed into a full-bodied arrangement, and closed with a driving rendition of "There's Good Rockin' Tonight."

Detective's focal point centers around Michael Des Barres and Michael Monarch. Fronting the group's casual delivery with his sweaty vocals and sarcastic but harmless comments, Des Barres moves enthusiastically across stage, poised though somewhat awkward, while Monarch stands effortlessly feeling his way through each song by instinct rather than deliberation in a fluid but biting guitar style.

Though Tony Kaye's keyboards did little more than provide rhythmic accompaniment, the punchy and steady abrasiveness of bassist Bobby Pickett, who shared background vocals with drummer Jon Hyde, provided a greater depth of emotion and intensity to the overall sound.

Detective knows its craft well, but seems something of a carbon copy of the old Jeff Beck Group lifted from the days of "Beck-Ola" and "Rough 'N Ready." Yet Detective has resurrected the legendary charisma of its guiding influence so authentically that it almost works for them as well as it did the original. The obvious resemblance in everything from arrangements to Monarch's stance, while soloing in Beck's style undercuts any statement of its own the group may ultimately offer.

KEVIN MERRILL

SELDOM SCENE

New York University, New York

Rated as America's top bluegrass group by the readers of *Muleskinner News*, a magazine covering that field, the Seldom Scene is five semi-pro musicians playing bass, banjo, mandolin, and Dobro guitar who hail from the Washington, D.C. area where they've built up a following among bluegrass fans.

Unfortunately, its reputation doesn't hold up in live performance, although the vocal harmonies are better than most and Tom Gray's bass and Mike Auldridge's Dobro playing are superb. The group lacks an essential spark, that wild, full-speed ahead recklessness that characterized the best bluegrass groups.

Auldridge has been pursuing a solo career for some time now and he appears to have left the others behind. They were not playing together Feb. 26, rather they seemed more intent on getting through the 80-minute set. They're extremely laconic musicians and although they perked up a bit after an intermission the dozen or so songs they featured showed technical mastery but no feeling.

Compared to Bill Monroe and others, the Seldom Scene need more than Auldridge and Gray to get their music moving.

DICK NUSSE

RUTH COPELAND

Home, New York

"When I last played in New York," joked Copeland during her set, "I played Madison Square Garden. Now here I am at Home bar."

The Garden gig, where she opened for Sly Stone, was a few years back, but now Copeland is in the middle of a comeback.

Copeland sings rock and blues, and she is not a dainty, sensitive-soul performer. She is a white woman singer who can jump up and down and nail her heart out.

Although struggling with the house sound system that was no match for the bank of Marshalls brought by her backup band, Pepper, Feb. 22-23, Copeland has a strong, huge voice and she was able to punch through to be heard.

William Hoher, Eric Thorgren and John Tuli, the members of Pepper who now have their own debut LP for RCA, have played with Copeland on her "Take Me To Baltimore" LP so at least they were familiar with her material. They were joined by Bob Kulick on lead guitar, Alan Childs on drums and Jim Gregory on bass.

All are very knowledgeable musicians, but the first set was rather ragged. As the hour progressed, however, and especially on the second evening it was remarkable how everything coalesced. By the time Copeland got into "Milky Way Man" and "Cliches" from "Take Me To Baltimore," the audience, understandably cool in the beginning, was stomping, cheering and yelling for more.

ROMAN KOZAK

DETECTIVE

Roxy, Los Angeles

Detective strives hard to maintain a cool and casually authentic image of earlier British r&b/Rock outfits. Though visually the group takes a subtle, low-keyed stance, musically Detective blends a loosely grooving but highly intense rock'n'roll style based upon repeated lines and molded around elementary but driving chord changes.

In the wrong hands this basic formula can and has proved disastrous on more than several occasions. To its credit though, Detective's five members, veterans at the game, possess the experience and knock necessary to give a live performance of this kind the vibrancy it needs to

TOP QUALITY
8X10
PRINTS

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10's
500 - \$32.00 1000 - \$47.50

COLOR PRINTS
1000 - \$224.00

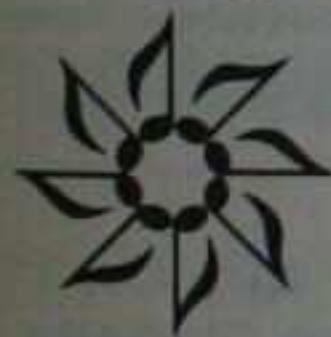
SEND FOR SAMPLES AND COMPLETE PRICES
ON 8x10's. OTHER SIZE PRINTS,
AND POSTERS

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

DONY BENNETT ★ NEW YORK CITY BALLET ★ COUNT BASIE ★ HARRY BELAFONTE ★ JOFFREY BAL
ONARD BERNSTEIN ★ VICTOR BORGE ★ BLOOD, SWEAT AND TEARS ★ PIERRE BOULEZ ★ BRE
LENN CAMPBELL ★ THE CARPENTERS ★ VICKI CARR ★ JOHNNY CASH ★ CAROL CHANN
ARRY CHAPIN ★ RAY CHARLES ★ CHICAGO ★ ROY CLARK ★ VAN CLIBURN ★ JUDY COLL
ARON COPLAND ★ BILL COSBY ★ MAC DAVIS ★ DAVID CROSBY AND GRAHAM NA
HN DENVER ★ THE DOOBIE BROTHERS ★ EARTH, WIND AND FIRE ★ DUKE ELLINGTO
SE FELICIANO ★ FERRANTE AND TEICHER ★ ARTHUR FIEDLER ★ THE FIFTH DIMENSIO
LA FITZGERALD ★ ROBERTA FLACK ★ FRED WARING AND THE PENNSYLVANIANS ★ AL GRE
IE GUESS WHO ★ ARLO GUTHRIE ★ HEART ★ MARILYN HORNE ★ JANIS JOPLIN ★ B.B. KI
ADYS KNIGHT AND THE PIPS ★ ANDRE KOSTELANETZ ★ KRIS KRISTOFFERSON AND RITA COOLID
BELLE ★ ERICH LEINSDORF ★ LIBERACE ★ GORDON LIGHTFOOT ★ LOGGINS & MESSI
DRIN MAAZEL ★ HENRY MANCINI ★ BARRY MANILOW ★ JOHNNY MATHIS ★ BETTE MID
EVE MILLER ★ JONI MITCHELL ★ PINK FLOYD ★ THE PENNSYLVANIA BALLET ★ ITZHAK PERLM
TER, PAUL, AND MARY ★ POCO ★ ANDRE PREVIN ★ CHARLEY PRIDE ★ LOU RAWLS ★ HELEN RED
CHARLIE RICH ★ KENNY ROGERS AND THE FIRST EDITION ★ LINDA RONSTADT ★ LEON RUSSI
ALS AND CROFTS ★ JOHN SEBASTIAN ★ NEIL SEDAKA ★ PETE SEEGER ★ DOC SEVERINS
A NA NA ★ RAVI SHANKAR ★ STEPHEN STILLS ★ BEVERLY SILLS ★ SONNY AND CH
E SPINNERS ★ WILLIAM STEINBERG ★ ISAAC STERN
ANKIE VALLI AND THE FOUR SEASONS
CHAEIL TILSON THOMAS
REDITH WILLSON
SE COLIN YOUNG
BBY VINTON



TEN SEASONS UNDER THE STARS

 blossom music center

summer home of

The Cleveland Orchestra
LORIN MAAZEL music director

A Special Place For Special People

For more information call Chris Fahlman (216) 929-3048

Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—ABC/Impulse Records producer Esmond Edwards and engineer Barney Perkins have been working on LPs for artists John Handy and Jimmy Ponder at Kendun. They have also been putting together the original cast recording of the musical "My Arms Are Too Short To Box With God" which they recorded on a recent trip to New York. Jeff Barry and Mark Piscitelli were also in supervising the mastering of John Travolta's LP and single.

Rusty Weir used Haji Sound's recording facility at Wide Horizons on Big Bear Lake with Glen Spreen producing and Alez Kazanegras on the board. The mixing on Chris Hillman's new LP was also completed at Haji. Jim Mason producing and Kazanegras at the console.

Hal Davis returned to Paramount where he cut Thelma Houston. Also, Mike Sutton came in cutting more tracks for Smokey Robinson, Sye Mitchell engineering, Dennis Moody seconding.

Gladys Knight & The Pips were in at Wally Heider doing vocal overdubs for their upcoming LP. Michael Masser producing, Sye Mitchell engineering. Heider has also purchased six new 24-track tape machines from Ampex for both studio and remote work.

Newly signed MCA artist Lisa Dal Bello was produced by David Foster at United Western.

At the Record Plant, Brooks Arthur produced Bette Midler, Bob Merritt and David Latman engineering. Brenda Russell contributed vocals; John Anthony produced the Tubes, Don Wood and Mike Beiriger at the board; Ralph Johnson produced Alexandre, Mike Braunstein and Mike Clink at the console; Charlie Callelo produced Paul Anka, Braunstein and Clink again at the controls... Supertramp produced themselves with engineers Tom Anderson and Steve Smith; Frank Zappa produced and engineered himself with assistance from Rick Smith; while Abi Ofarim produced Casablanca's Paul Jabara. At the Sausalito Plant, Al Kooper produced the Chris Morris Band and John Stronach produced Captain Beyond. Plant remotes did Elvin Bishop at the Old Waldorf in San Francisco and the Kinks and Quiver at Santa Monica Civic Auditorium.

Singer/guitarist Michael Katakis

Clinics, Seminars Set For L.A.'s 'Multi-Track Expo'

By JIM McCULLAUGH

LOS ANGELES—A series of clinics, seminars and panel discussions is beginning to take shape in conjunction with "Multi-Track Expo 1977."

The event is the first semi-pro recording show slated for the L.A. Convention Center April 23-24 (Billboard, March 5, 1977).

According to Dave Kelsey, Audio Concepts Inc./Dave Kelsey Sound, who organized the event, there will be seminars and clinics on microphone techniques, noise reduction use, mixdown techniques, signal processing, studio setup and equipment maintenance, studio design and acoustics, and record production.

In addition to this educational program, displays and demonstrations of recording related equipment from 30 manufacturers will be on display—from 4 and 8-track home studios to 16 and 24-track pro studios.

A registration fee for the general public has been set at \$3 which will be good for both days of the expo.

One "hands on" clinic will focus on the budget home studio including fundamental techniques, choice of equipment, setting up and overdubbing and is slated to be conducted by Dick Rosmini, TEAC engineering consultant who also teaches recording at USC.

Another clinic will be geared to the 8-track, one-inch pro studio.

Larry Blakely of dbx is slated to conduct a seminar complete with slides and demo tapes that will take place at regular intervals on the philosophy of noise reduction and how it applies to tape and disk.

One clinic will be devoted to magnetic tape itself, its formulation and specifications.

"I think it's important," says Kelsey, "that we generate a good appreciation to tape itself. That way you

can better understand what the recording equipment can and cannot do. That clinic will work in tandem with one on maximizing performance from a multi-track machine."

There will also be a 16-track mixdown seminar conducted by members of the local professional recording community which will "explain how one mixes from 16 to 2 tracks without burying the instruments or the vocals."

Bob Orban of Orban/Parasound is tentatively scheduled to conduct a seminar and demonstration on signal processing gear and will talk about equalizers and tone controls among other areas. Orban/Parasound is a signal processor specialist.

MXR is expected to have a continuous demonstration on digital delay devices and there will also be a complete professional disk mastering demonstration, adds Kelsey.

At least one professional remote truck will be on display, possibly more pending fire department approval, indicates Kelsey.

Expected to generate considerable interest will be a panel discussion of record producers. A moderator will ask producers topical questions and a question and answer period will follow.

A similar panel discussion with professional engineers will follow the producer panel and both will take place once a day. Names of both producers and engineers will be announced shortly.

A representative of Electro-Voice is tentatively scheduled to conduct a clinic on mixing techniques, a Crown representative is expected to conduct a seminar on room equalization and two of Audio Concept's own consultants will conduct a seminar on fundamental studio designs and acoustics.

duth helping. Also, the Gallup Brothers finished up an LP with Steve Mantoani at the console while Blue Note producer Dale Oehler was back doing vibes player Bobby Hutcherson with Hank Cicalo on the board, Sudduth seconding.

In activity elsewhere:

Some of Elton John's former sidemen including Davey Johnstone, James Newton-Howard, Roger Pope and Cooker Lo Presti were recording as a newly formed group called China at Musicland Studios in Munich for a debut Rocket LP. Elton John and Clive Franks are the producers.

Bill Szymczyk's Bay Shore Recording Studio in North Miami has been busy. Szymczyk produced Joe Walsh's solo LP as well as Jay Ferguson. Allan Blazek was producing Mickey Thomas' solo LP while the final mixes on Dickie Betts' LP were done there.

The Four Tops were in at Pro Sound Studios Detroit, Lawrence Patton producing and Robert Dennis on the boards.

Seitz To QCA

CINCINNATI—Chuck Seitz, a recording engineer for 25 years, the last 14 years as senior engineer at the RCA Victor studio in Nashville, has joined Edward R. Bosken's QCA Records, Inc., here to head up the company's engineering department.

Others on the QCA engineering staff are Ric Probst, Don Schepmann and Mike Fuller.

Campus

CAMPUS VIRTUALLY ISOLATED

Kan. State Asks Help From Agencies

By ED HARRISON

LOS ANGELES—In an attempt to heighten awareness of the concert program at Kansas State Univ. at Manhattan, program advisor Rob Cieslicki has sent out a detailed mailer to 13 prominent agencies and promoters.

The 12-page mailer is designed to increase the number of campus shows by broadening the school's recognition as a viable concert campus.

4 Kenton Clinics Slated For Summer

LOS ANGELES—Stan Kenton's 1977 schedule of one-week "in residence" jazz clinics has been firmed. The opening event will be June 19-25 at Drury College, Springfield, Mo.

Following the Drury clinic Kenton and his bandmen will be at Towson State College, Baltimore, July 24-29; California State College, Sacramento, Aug. 7-12 and Orange Coast College, Costa Mesa, Calif., Aug. 14-19.

"The Kenton orchestra," says Kenton, "will be augmented by a distinguished faculty of jazz educators on all four campuses so that we can give each student the individual attention we think he deserves."

Numerous one-day clinics on college campuses also are booked throughout the year, Kenton notes.

"Nobody knew we were even here before the mailer went out five months ago," says Cieslicki. "We're now getting replies from agencies."

While last year the school put on four shows—Pointer Sisters, Harry Chapin, Jethro Tull and Pure Prairie League/Flying Burrito Bros.—this year's program has also been slow getting off the ground.

The university just concluded one of its most successful shows with Bread's opening tour date on March 8. First day ticket sales of \$30,000 were the largest in the school's history and covered the cost of the performance.

An appearance by Bob Hope in September drew 12,000, the largest crowd ever at the school. Other acts scheduled to appear this semester are the Ozark Mountain Daredevils for two shows March 25 and April 30 date with the Doobie Bros.

"We're trying to prove that we can successfully put on shows and, more

(Continued on page 73)

Kentucky's Mertens Named Leader Of NECAA Board

LOS ANGELES—Mary Jo Mertens, student center director at the Univ. of Kentucky, has been named chairwoman of the NECAA Board of Directors. The announcement, which came at the conclusion of the recent NECAA national convention in San Antonio, gives Mertens the distinction of becoming the first woman to head the nine-year-old organization.

She succeeds Thomas Matthews of the State Univ. of New York at Genesee.

Mertens will attend regional meetings in the spring and fall speaking about directions of students activities and what the NECAA is doing on campuses.

"The NECAA has grown from rock to encompass everything," says Mertens. "That's what makes it exciting. The growth of the organization has been phenomenal and I hope I can keep up with it myself."

As far as trends on campus and future direction of student activities, Mertens says, "Many of the schools are coming to the reality that big shows are not destined for schools much longer. And if so then by promoters."

She says schools are accepting medium or lesser priced acts so long as it's quality entertainment. "They want quality acts at reasonable prices."

Mertens adds that two years ago campuses would not have accepted lower priced unknown acts but the dwindling of school operating budgets and more interplay with promoters have forced the decline of the big show.

"Acts don't want single college dates but consistency and that comes with promoters. The school must

also have an adequate hall for such shows which most schools don't," she says. "There's also more concentration on sound and staging."

Mertens says that students have become more serious and money conscious in their choice of bookings. "The times are changing. Students must make the most of limited money and can't afford to throw it away."

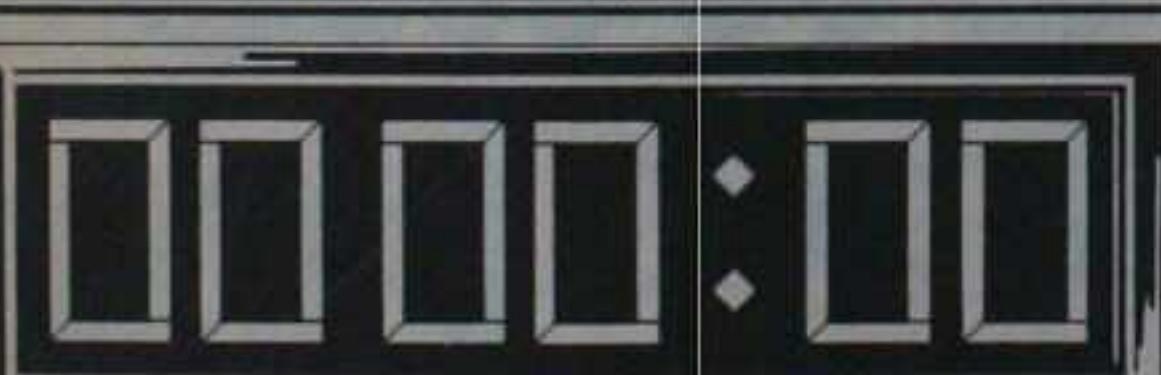
"It's much harder programming now than in previous years," she says. "You must be able to appeal to everyone. Before everyone was pretty much into the same thing but now they have a wide variety of tastes."

Mertens sees the return of the coffeehouse with its smaller intimate shows. She adds that selling unknown acts on campus is becoming harder with more publicity and organization needed for it to become successful.

'Evita' Airs On 11 College Stations

NEW YORK—Eleven college radio stations in the tri-state area plan to broadcast the Webber-Rice opera "Evita" in its entirety Monday (21) at 9:30 p.m. The double-LP runs approximately 103 minutes.

The special broadcast was engineered by MCA Records' college promotion man Barry Goodman who spent three weeks on the telephone lining up participants. Free tickets to an audio/visual presentation of the opera, to be staged at NYU's Loeb Auditorium at the same time as the broadcast, and free promo LPs were also used to attract interest.



dbx alignment time

dbxnoise
elimination

dbx, Incorporated • 296 Newton Street • Waltham, MA 02154

Discos

Stigwood Movie Into Production; Travolta Is Star

NEW YORK—Production has begun on "Saturday Night," the Robert Stigwood disco movie starring John Travolta.

The film, loosely based on a New York Magazine article about a 19-year-old Brooklyn paint store employee seeking escape from his tawdry environment, is being directed by Emmy Award nominee John Badham from a screenplay by Norman Wexler.

The Stigwood Organization has retained Digital Lighting Corp., and its president Larry Silverman as disco design and lighting consultants for the production. Silverman whose credits include lighting for the original Broadway production of "Hair," will utilize what he describes as a specially-designed electronic control system for the production.

"This," he says, "will give the disk jockey and the light man the ability to mix and coordinate the sound and lighting for the movie."

Silverman also plans on using multi-circuit chase and tivoli lighting, pinbeams and multi-colored "rainlights" infinity panels, and a lighted, computerized dance floor for the special disco in which much of the filming will be done.

Complementing Silverman's lighting, will be a special multimedia laser show designed, engineered and supplied by David Infante and Laser Physics of New York.

OWNER BETERA'S FANTASY WORLD

Backstage In Monroeville; A Spot You Won't Forget

NEW YORK—When the Backstage Discotheque in Monroeville, Pa., hosted its first anniversary party recently, owner John Betera outdid himself in his efforts to demonstrate his appreciation to his regulars for their support.

In one of the biggest freebies Monroeville has ever seen, Betera served in excess of 500 pounds of fresh shrimp, over 3,000 oysters and clams, bushels of French pastries, pyramids of fresh fruit and a mouth-watering array of other exotic gourmet delicacies.

However, to those who attended the festivities, the 60-foot buffet table with its mounds of appetizing fare was but icing on the cake. Main attraction was Betera himself whom his patrons credit with being the driving force behind the success of the Backstage discotheque.

One of the keys to Betera's success is his innovativeness. For last year's bicentennial celebrations he offered patrons all the booze they could drink for only 76 cents. For Halloween he threw a masquerade ball, and among the prizes offered was a funeral procession complete with hearse, coffin, and even a (live) corpse thrown in.

There are also such merchandising aids as Trivia Night, when the patron most knowledgeable about trivia receives free prizes of record albums and show tickets. The club

also offers free disco dance lessons and there is a nostalgia night when golden oldies are spun.

As Betera himself explains, "We try to offer our patrons more than just liquor and a place to dance. We try to create and maintain a fantasy world that offers escape from the hassles and anxieties of everyday living."

The club itself features a Roaring '20s design conceived by interior designer Anthony J. Del Sardo with lighting supplied by Times Square Lights, Meteor Lights and American Stage Lighting. The lighting displays include chasers, kaleidoscopic projections, high intensity strobe lights, dimmers, color organs, mirror balls, and bubble and smoke machines. This is further complemented by over-size abstract paintings of famed Hollywood personalities on the walls.

Hollywood sound consultants Billie Delbert and David Coe designed the club's sound systems which features a Mastering Lab Studio monitoring system, BGW power amps and extended amps.

The dance floor by Varaxon Industries of Ithaca, N.Y. is lighted and computerized and pulsates to the beat of the music. The entire complex of lights and sound is controlled by WTAE radio personalities Chuck Brinkman and John Williams.

REVISION OF REGINE GOAL

NEW YORK—Regine Zylbergberg, owner of New York's successful Regine's discotheque, has tabled a blueprint for upping her international disco and nightclub empire from nine to 25 locations.

The plan calls only for new disco locations in Los Angeles, Houston, Montreal and Toronto, with a third Brazilian location in that country's industrial city of Sao Paulo.

Also under development are plans for a cabaret nightclub in an upstairs room of the New York disco. Although the room will feature top name entertainers, its emphasis will primarily be on showcasing talented young unknowns.

Other existing Regine clubs are located in Paris and Monte Carlo.

New Philly Club: Bronze Propeller

PHILADELPHIA—The Bronze Propeller featuring MOR and vintage music has become the newest club in this city's mushrooming chain of discotheques.

The club, and adjunct to Lee Tabas' multi-million dollar Riverfront Restaurant and Dinner Theatre complex, is located near the city center along the Delaware River.

The complex also features a candle-lit cocktail lounge that features live acts for dancing. Its theatre currently features a version of the successful Broadway musical, "Fiddler On The Roof."

Miami Pool Move

NEW YORK—The Miami Record Pool has shifted its base of operations to 128 Alcazar Ave., Coral Gables, according to pool president Bo Crane. The mailing address remains P.O. Box 550, Miami, Fla. The shift was made to facilitate pool members who are now up to 60 in number and come from Tampa, Jacksonville, Orlando and Key West.

Billboard's INTERNATIONAL DISCO SOURCEBOOK

The world's only directory for
the exploding disco industry . . .

\$4 Billion and still growing!

Coming—April 16, 1977

You find them . . . They'll find you!

Advertising deadline: March 25, 1977

Contact your local Billboard representative

Public Outcry Threatening N.Y.'s Abracadabra Club

By RADCLIFFE JOE

NEW YORK—When E. Roy Webb of Abracadabra, Manhattan's newest discotheque, stated that public opinion would determine the operational style and direction of his club (Billboard Feb. 5, 1977), he probably had no idea of how uncomfortably prophetic his words would be.

On opening night a week ago a band of irate tenants from the aging but elegant Fifth Ave. hotel which houses the disco, picketed the club claiming "excessive noise and an influx of riff-raff."

Two days later, armed with more than 300 signatures, they succeeded in getting the Attorney General's office to slap Webb with a subpoena to show cause why his establishment should not be shuttered.

The tenants, vocal in their annoyance over the club, claim that their "privacy and peace of mind" have been invaded. They also claim that disorderly persons from the club have already assaulted at least one tenant.

Webb, who is due to appear before the Attorney General Friday (18) along with representatives of the disgruntled tenants, discounts the assault charge, but concedes that there is a noise problem.

He claims that this was discussed with the owner of the building before the club was created, and that assurance was given that the noise would be no problem. "I guess they had never before heard sound

meteor
Has it All
meteor

the
Disco
Source
meteor

Has it All

meteor

the
Disco
Source

meteor
light and sound company

155 MICHAEL DRIVE
SYOSSET, NEW YORK 11791
(516) 364-3900

Hammond Industries Inc.

Billboard's Disco Action

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

ATLANTA

- This Week
- 1 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 LADY LUCK/LIFE IS MUSIC/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 6 DISCO INFERNO/BODY CONTACT CONTRACT/STARVING—Trammps—Atlantic (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 LIFE GOES ON/PEACE OF MIND/GRADUALLY—Faith, Hope & Charity—RCA (12-inch)
 - 9 THE HOSTAGE—Harold Melvin & The Blue Notes—ABC (LP)
 - 10 DISCO DANCING—Rico & Beans Orchestra—TK (12-inch)
 - 11 LOVE IS YOU/COME BACK—Carol Williams—Salsoul (LP)
 - 12 STONED TO THE BONE—Timmy Thomas—Glades (LP)
 - 13 FREE LOVE—Jean Carn—Philadelphia International (12-inch)
 - 14 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
 - 15 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

DALLAS/HOUSTON

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 4 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 5 DIDN'T LEAVE ME THIS WAY—Thelma Houston—Tamia (LP)
 - 6 I'VE TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 8 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 9 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 10 I KID IT FOR LOVE—Love Unlimited—20th Century (LP)
 - 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 12 MANGOUS YE/BLACK BROTHER—Black Seal—Beam Junction (LP)
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 SLOW DOWN—John Miles—London (LP)
 - 15 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)

NEW ORLEANS

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (12-inch)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 3 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 8 SLOW DOWN—John Miles—London (LP)
 - 9 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 10 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 11 DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band—Island (12-inch)
 - 12 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12-inch)
 - 14 DREAMIN'/HIT & RUN—Loletta Holloway—Gold Mind (LP)
 - 15 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)

PITTSBURGH

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
 - 4 DISCO INFERNO/BODY CONTACT CONTRACT/STARVING—Trammps—Atlantic (LP)
 - 5 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 6 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 8 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 9 SURPRISE—Andre Gagnon—London (12-inch)
 - 10 YOU TAKE MY BREATH AWAY—Laura Green—Epic (12-inch)
 - 11 RIGOR MORTIS—Cameo—Chocolate City
 - 12 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 13 OVERTURE/O BA BA/INDISCREET—D.C. LaRue—Pyramid (LP)
 - 14 DISCO REGGAE—Kalyan—MCA (LP)
 - 15 LOVE GOES DEEPER THAN THAT—Elton Lewis—Invictus (LP)

National Disco Action Top 40

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
- 2 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 3 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 4 DISCO INFERNO/STARVING/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 5 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 7 DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT—Thelma Houston—Tamia (LP)
- 8 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 9 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
- 10 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 11 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- 12 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 13 FUNK MACHINE—Funk Machine—T.K. (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 SLOW DOWN—John Miles—London (LP)
- 16 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
- 17 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 18 GET YOUR BOOM BOOM (Around the Room Room)—Le Pampierouse—A.V.I. (12-inch)
- 19 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 20 TATTOO MAN—Denise McCann—Polydor (12-inch)
- 21 IT'S TOO LATE/COME IN HEAVEN, EARTH IS CALLING/JESUS WILL TAKE YOU HIGHER—Tata Vega—Tamia (LP)
- 22 STONED TO THE BONE—Timmy Thomas—Glades (12-inch)
- 23 WORK SONG—Pat Lundy—Pyramid (12-inch)
- 24 LOVE HANGOVER/LET'S GROOVE—Players Association—Vanguard (LP)
- 25 FLIP—Jesse Green—Red Buss (12-inch import)
- 26 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 27 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudja Barry—London (LP)
- 28 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)
- 29 LOVE IS YOU—Carol Williams—Salsoul (LP)
- 30 LIFE GOES ON/PEACE OF MIND/GRADUALLY—Faith, Hope & Charity—RCA (12-inch)
- 31 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
- 32 DISCO FANTASY—Coke Escovedo—Mercury (LP)
- 33 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- 34 FREE LOVE—Jean Carn—Philadelphia International (12-inch)
- 35 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 36 SURPRISE—Andre Gagnon—London (12-inch)
- 37 THE HOSTAGE—Harold Melvin & The Blue Notes—ABC (LP)
- 38 MARY HARTMAN, MARY HARTMAN—Sounds of Inner City—Westend
- 39 BAD GIRL—Manhattan Express—Friends & Company (12-inch)
- 40 STICK TOGETHER—Minnie Riperton—Epic (12-inch)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

BALT./WASH., D.C.

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 4 GET YOUR BOOM BOOM (Around the Room Room)—Le Pampierouse—A.V.I. (12-inch)
 - 5 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 6 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 9 MARY HARTMAN, MARY HARTMAN—Sound Of Inner City—Westend
 - 10 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 11 I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)
 - 12 SLOW DOWN—John Miles—London (LP)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
 - 14 BODY CONTACT CONTRACT/STARVING/DISCO INFERNO—Trammps—Atlantic (LP)
 - 15 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)

DETROIT

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 5 AIN'T IT TIME—Queen Latifa—P.A.P. (12-inch)
 - 6 THIS WILL MAKE YOU DANCE/LET'S RUN AWAY TOGETHER—G.C. Cameron—Motown (LP)
 - 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 8 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 9 CHALK IT UP/LET'S GO GET OUT OF TOWN—Jerry Butler—Motown (LP)
 - 10 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 11 FLIP—Jesus Green—Red Buss import (12-inch)
 - 12 I'VE GOT TO KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 13 DREAMIN'/HIT & RUN—Loletta Holloway—Gold Mind (LP)
 - 14 DISCO REGGAE—Kalyan—MCA
 - 15 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (LP)

NEW YORK

- This Week
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/STARVING—Trammps—Atlantic (LP)
 - 2 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
 - 6 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)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (12-inch)
 - 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 9 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 10 SIX MILLION DOLLAR MAN/YOU'RE A BLESSING TO ME—Originals—Motown (LP)
 - 11 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 12 STICK TOGETHER—Minnie Riperton—Epic (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 14 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 15 SUPERMAN—Geli Bee & The Busy Bunch—TK import (12-inch)

SAN FRANCISCO

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 3 IT'S TOO LATE/COME IN HEAVEN, EARTH IS CALLING/JESUS WILL TAKE YOU HIGHER—Tata Vega—Tamia (LP)
 - 4 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 5 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 6 LOVE HANGOVER/I LIKE IT/LET'S GROOVE—Players Association—Vanguard (LP)
 - 7 THE WORK SONG—Pat Lundy—Pyramid (12-inch)
 - 8 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - 9 SLOW DOWN—John Miles—London (LP)
 - 10 SWEET DYNAMITE—Claudja Barry—London import (12-inch)
 - 11 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 12 I'M QUALIFIED TO SATISFY YOU—Barry White—20th Century (LP)
 - 13 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 14 LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Elton Lewis—Invictus (LP)
 - 15 STONED TO THE BONE—Timmy Thomas—Glades (12-inch)

SEATTLE

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (12-inch)
 - 4 LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (12-inch)
 - 5 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 6 DANCING QUEEN—Carol Douglas—Midwest International (12-inch)
 - 7 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 8 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 9 I'VE GOT TO DANCE/THE HUSTLE & THE BUS STOP—Destinations—A.V.I. (12-inch)
 - 10 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 11 THE WORK SONG—Pat Lundy—Pyramid (12-inch)
 - 12 BENTHAIR—Marilyn Chambers—Roulette (12-inch)
 - 13 DANCIN' MAN—Epic/Sweet City
 - 14 DISCO INFERNO—Trammps—Atlantic (LP)
 - 15 LIFE GOES ON—Faith, Hope & Charity—RCA (12-inch)

PHILADELPHIA

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 MIDNIGHT LADY/BLACK IS BLACK/LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 7 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 8 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (12-inch)
 - 9 DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 10 SLOW DOWN—John Miles—London (LP)
 - 11 BAD GIRL—Manhattan Express—Friends & Company (12-inch)
 - 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 13 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 14 FORELISE—Pharmonics—Capricorn (12-inch)
 - 15 DISCO REGGAE—Kalyan—MCA

PHOENIX

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 GET YOUR BOOM BOOM (Around The Room Room)—Le Pampierouse—A.V.I. (12-inch)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—A.V.I. (12-inch)
 - 9 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 10 WHAT IT IS—Gwen McCrae & The Truckin' Co.—Arista
 - 11 FOR ELISE—Pharmonics—Capricorn (12-inch)
 - 12 STONED TO THE BONE—Timmy Thomas—Glades
 - 13 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 14 YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 15 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 16 MOST OF ALL/AS TIME GOES BY/WHY SHOULD I PAY—Gloria Gaynor—Polydor (LP)

MONTREAL

- This Week
- 1 FLIP—Jesus Green—Y.M. (12-inch)
 - 2 BABY COME ON—Sex O'Clock USA—London
 - 3 JUNGLE PEOPLE—Soulful Dynamics—CBS
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—A.I.A. (12-inch)
 - 5 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 6 LOVE IN MOTION—George McCrae—RCA (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 LIFE IS MUSIC/LADY LUCK—Ritchie Family—London (LP)
 - 9 LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12-inch)
 - 10 SWEET DYNAMITE/LOVE FOR THE SAKE OF LOVE—Claudja Barry—London (12-inch)
 - 11 I WANT YOU—Ann C. Sheridan—T.C.
 - 12 THEME FROM ROCKY (Gonna Fly Now)—Maynard Ferguson—CBS
 - 13 COME TO AMERICA—Gibson Brothers—Ziggo (LP)
 - 14 UPTOWN FESTIVAL—Shalimar—RCA (12-inch)
 - 15 ALL I EVER NEED IS MUSIC—James Wells—Polydor (12-inch)

CHICAGO

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 4 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 5 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (LP)
 - 7 SIX MILLION DOLLAR MAN/YOU'RE A BLESSING TO ME/HURRY UP & WAIT—Originals—Motown (LP)
 - 8 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
 - 9 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 10 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 11 FREE LOVE/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
 - 12 OPEN SESAME—Kool & The Gang—De Lite (LP)
 - 13 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 14 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 15 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)

MIAMI AREA

- This Week
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVING—Trammps—Atlantic (LP)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia (12-inch)
 - 5 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 8 FRE

Memphis Hospital Backs 'World's Largest' Disco

NEW YORK—A near-capacity audience was expected March 12 at Memphis' 17,000-seat Cook Convention Center for what was billed as the world's largest disco.

The show, sponsored by ALSAC, the fund-raising arm of St. Jude's Children Research Hospital, as a pilot for future fund-raising ventures, was expected to gross about \$120,000 with all profits benefiting the hospital.

A special 20,000 square foot dance floor was erected for the show which featured a live performance by Monti Rock III with Disco Tex and the Sex-O-Lettes, and radio deejay Wolfman Jack in the spinner's booth assisted by Ron Jordan, radio personality with WMPS/WHRK and other deejays with the station.

Lighting and sound for the huge auditorium were supplied by Disco Scene of Norfolk, Va. According to Randy Vaughan, vice president of Disco Scene, the audio system, supplying more than 2,500 watts of audio power, included Disco Scene Standard Series input console 2 with open reel recorders, James B. Lansing speakers and microphones supplied by Shure, Sennheiser, AKG and Beyer.

The lighting system included 60 500-watt fresnel spots, six dry ice fog machines, three mirror balls, three bubble machines, three high intensity industrial strobes, six spinning beacons, six circuit chase lights, two four-circuit, eight-point stars and a special laser show supplied by Gemini Lighting Co.

According to Vaughan, because of the size of the building, more than 100,000 watts of lights were used to

Don't Malign Music Club Owner Suggests

NEW YORK—Disco music is energy music designed exclusively for dancing and does not deserve to be continually maligned by pseudo-intellectuals and pseudo-sophisticates.

This is the opinion of Thomas Chapman, operator of the Sound Advice, a Kansas City, Mo., disco record shop, and disco dance instructor.

In defending disco music against those who brand it as mindless and an affront to the intelligentsia, the 32-year-old Chapman declares that disco music was never intended to be analyzed for hidden meanings and messages. "It has but one purpose, to incite people to get up and dance, and from that standpoint it is successful music in that it achieves what it was intended to do," says Chapman.

For those who brand disco music as being too loud and noisy, Chapman explains that the disco deejay is a craftsman who should be seen as such. "His decisions to increase the volume of the music is often directly related to the amount of physical energy being expended by the dancers," he says.

Chapman also has some advice for non-professional disco deejays who approach their craft in a haphazard manner. He says, "The music should never confuse the dancers. It should not be constantly changing tempo, going erratically from upbeat to downbeat and back. The performance of a deejay plays a major role in determining the success or failure of a club," he cautions.

"The deejay's purpose," Chapman continues, "is to allow the club's patrons to enjoy themselves by playing good, steady, danceable music."

(Continued on page 82)

Discos

New Floor Can Be Assembled By Kid

NEW YORK—Packaged Lighting Systems of Walden, N.Y., has developed a portable, modular, illuminated dance floor which it claims is so easy to assemble that a child can put it together.

Specially designed for use in discoteques, the floor is said to be strong enough to support the weight of a 10-story building. It features a thick frosted lucite top through which vivid light patterns are reflected. According to officials of the company, its uniquely designed central control system permits the use of an infinite number of easily changed color patterns and variations.

Puppets Pull Strings At After-Hours Club

LOS ANGELES—Mrs. Danielle's after-hour disco, Victoria, B.C., Canada, is luring customers in through puppetry, according to DJ and puppeteer Gregg Wesley.

Herbi Horneigh, the puppet, is actually in the spinner's booth and to customers Horneigh plays the records.

"We started this one night just as a joke and the next night people brought back their friends to see the puppet spinning records," he says. He adds he is now promoting the show as a regular feature.

Wesley, who is not seen during the puppet's program, operates the doll with rods from under the turntables.

He is presently making another Herbi with more moveable parts such as blinking eyes and wiggling eyebrows. Herbi's show is 45 minutes on Friday and one hour on Saturday. Wesley plans to give Herbi more spinning time.

The puppet show is programmed much like a radio station's log, where the entire show is written but

(Continued on page 82)

MARCH 26, 1977
BILLBOARD

LIGHTS FANTASTIC

PRESENTS THE

SOUND-TO-LIGHT

1200 SERIES

THE NEW GENERATION SOUND-TO-LIGHT CONTROLLER/PROGRAMMER
THAT MAKES ALL OTHER CONTROLLERS OBSOLETE.

Sound To Light Series 110 X 1200

At last! A complete series of high-power 1200W Sound-to-Light Controllers with chase, dim sequence and special effect controls that's precision designed, produced and serviced in the USA.

Available in three-and ten channels with unlimited variable sequences and modes. And all program mode rates are adjustable, with a full audio response range from instant to mellow.

Yes, at last. After two years of intensive study and development the S2L 10 X 1200 and the S2L 3 X 1200 are ready for immediate delivery and trouble free operation. Our studies revealed your problems in purchasing imported units, with parts, service and know-how thousands of miles away. These Lights Fantastic S2L's are manufactured and serviced right here in the USA with domestically available components, right down to the connectors and fuses. And there's more. Unlike those imports, we include complete installation instructions and schematics with every unit sold.

So move with the new generation of Controller/Programmer. The others are obsolete...at last!

Sound To Light Series 3 X 1200

LIGHTS FANTASTIC

The Original Disco Projection People

5000 Hempstead Turnpike Farmingdale, New York 11735
(516) 752-1288 (516) 752-1283



By IS HOROWITZ

There's one record collector in the New York area, well known to top retailers as an inveterate browser, who has 13 versions of "La Boheme" in his home library. And he's considered a pushover for any new performance of the Puccini opera that may hit the bins.

His gargantuan appetite may be matched by only a few, but he nevertheless typifies the constantly expanding market for opera on disk, the single most pervasive trend affecting repertoire decisions at most major labels.

It has added a vital element to the product mix that monthly goes out to the retail trade to tempt consumer dollars, mixing new productions of standard stage works with rarities never before heard by generations of opera-goers.

And, at the same time, the incredible variety of other repertoire spanning musical eras from the medieval to that created just the other day—be it for orchestra, chamber group or soloist—continues to pour out of supply centers.

Within the major opera trend, other trendlets emerge affecting the consumption of classical music in the United States, both in the record and concert fields. They point directions still to be evaluated longterm while they make their present imprint felt.

Certainly one big question mark concerns new pricing patterns for records. Few doubt that remaining holdouts will long resist the move to \$7.98 as the new standard for front-line, major label product. But the full effect on the marketplace still awaits judgment.

Will fewer units be sold? Probably. If so, will the slight market shrink for such items be balanced by better bottom line entries for manufacturers? Also, probably. At least, that is what many close observers say, who have seen production and marketing costs continue to mount while classical sales generally improve.

Strangely, while front-line catalogs move up to the new price plateau, budget and mid-price series by and large are staying at previous levels. If this increased spread between the two price categories holds, more volume is expected to shift to the lower-priced items, already enjoying healthy sales in college communities where growing numbers of classical records find avid consumers.

And in recorded music, the market vigor of cassettes portends a growing trade in pre-recorded classical music on tape, picking up much of the slack in the near abandoned area of classical 8-tracks and reel-to-reel. And yet, the latter two formats refuse to die, with limited availability still feeding a small but persistent audience.

America's symphony orchestras have found ways to grapple with financial crises, endemic to the field, via combinations of local fund-raising, corporate donations and government grants. Budgets mount, more concerts are given and new ways have been found to spur commercial recording.

The most dramatic recent development on the management front has been the dissolution of Hurok Concerts, and the quick emergence of ICM Artists Ltd., a Marvin Josephson subsidiary, as a dominant force.

Out of the main metropolitan centers live music is feeling the pressures of dwindling student populations on concert bookings, with somewhat more opportunities for low-budget soloists and chamber groups than before as high priced attractions become a harder sell.

London Records, whose traditional dominance in the field of opera, trailed closely by Angel, faces new challenges from other majors, doesn't intend to relinquish its position if it can help it.

More operas are due from the label, with somewhat more stress being given to obscure works. "The big sales still remain in standard operas which feature star casts," says a spokesman, who, in common with other industry executives, also sees the market growing for hitherto neglected operas.

The company also remains the leader among major classical labels in total number of releases, with some 200 titles to be issued this year, an average which has held for some time.

Beginning in April, however, London will adjust release patterns on its "import" lines, a misleading tag since all its prod-

Classical Music

Opera Leads Trend To Ever Expanding Repertoire

uct is imported from England. The company's "imports"—Telefunken, Oiseau Lyre and Argo—will be coordinated more closely with other London product to aid in "concept marketing," the spokesman says.

RCA Records enjoyed its biggest sales year in classics last year, racking up a 50% gain over 1975, and has entered the early days of 1977 buoyed by heavy sales of Tomita's cross-over hit "The Planets."

Opera and other large-scale works will figure as high spots in the 70 or so releases that will sport the Red Seal and Gold Seal tags this year, says Thomas Shepard, vice president in charge of classics.

At the same time, the company will continue its attempt to "widen the repertoire base," via entries by such "new wave" artists as Tashi and unusual baroque works thru its affiliation with the French Erato label.

James Levine will appear more frequently as conductor with the Philadelphia Orchestra, says Shepard, with a Mahler's Fifth and a Schumann Second already in the can.

A special project will see RCA recording Sir Georg Solti and the Chicago Symphony in Verdi's "Requiem" in June, typifying the increased relaxation of exclusivity restrictions on the part of most labels. Solti and the Chicago, of course, have long retained a sole recorded identity with London.

Some 110 albums will comprise the total classical output by CBS Records on both its Masterworks and Odyssey labels, with opera again the push category. Six new productions are planned of both major repertory and obscure titles. Puccini's early opera "Edgar" is one that falls in the latter category, and CBS will tape a live performance at Carnegie Hall under the direction of Eve Queler.

Crossover product also will engage CBS attention and a greater effort will be made to have such items sell through. For its recent Eubie Blake album featuring Joan Morris and William Bolcom, the label has hired a free-lance pop promotion man to work the product, and more such effort may be made.

Angel is another label which claims 1976 as the best company year ever, and early sales reports so far this year running ahead of last. Rare operas also figure in the company's repertoire plans, while meat-and-potato titles with blockbuster casts are due as well.

"Perhaps only five or so operas are automatic sellers so long as strong casts can be assembled," says Angel's Brad Engel. The same cast pressure does not exist on catalog rarities, he adds, a view shared by most a&r executives.

Release patterns hold fairly steady at about 120 a year, including Seraphim, but output frequency of the latter line will now be adjusted. The budget series will henceforth be released in quarterly batches to provide a more promotable profile. They used to be fed out monthly along with the full-price Angel material.

Angel now has recording programs with both the Pittsburgh and Chicago orchestras under Andre Previn, but is engaged in talks that may lead to at least a partial sharing of the Philadelphia Orchestra with RCA. If these plans materialize, Riccardo Muti may front the Philadelphia for Angel, and maybe even Eugene Ormandy.

Deutsche Grammophon pegs much of its success in penetrating non-metropolitan markets to greater label use of artists better known on this side of the Atlantic. For DG, too, the "major new repertoire direction is mainstream Italian opera," says Jim Frey, label chief. He promises a "Simon Boccanegra" and perhaps a "Traviata" later this year to bolster its stance in this area.

Crossover product is welcome when it appears, but no special effort is made to produce it. DG's recently released album of movie themes by Miklos Rosza may fit this slot. Frey feels,

and a forthcoming William Russo LP with Seiji Ozawa and the San Francisco is considered a candidate to repeat the cross-over pattern of a similar package about two years ago.

DG's Archive series of early music will continue to come out at the rate of about 12 titles a year. The recent death of David Munrow has set back plans a bit, since he was to assume a significant role in future Archive productions.

Lesser-known opera will provide the thrust of Philips in this repertoire category and the company intends to continue its exploration of Haydn's stage output. Two more will be released this year as follow-ups to "La fedelta premiata," released late last year. And three more Haydn operas are scheduled for recording sessions, says Scott Mampe, label chieftain.

If other labels state the last year or two has seen a rebirth in interest in the classics, from the perspective of his 32 years in the field, George Mendelssohn of Vox claims "it has never been in bad shape." He blames past pessimism and sliding sales on lack of enthusiasm in large companies.

For Mendelssohn, who is not engaged in the opera field, the only trend he observes is "negative." He expects to see less avant-garde music recorded in the immediate future. Much was pushed out, but relatively little has sold, he says, and dwindling foundation support will work to keep such projects to a minimum.

He prefers to explore those unfilled holes in the catalog, and every so often will issue more standard works with "salable" artists. Still the label that records more American orchestras than any other, he has current deals with the St. Louis, Minnesota, Cincinnati and Rochester orchestras, and "I'm talking to others."

Paradoxically, Nonesuch, which launched the Joplin trend some years back and has made contemporary music pay to a surprising degree, does "not look to create or follow trends," in the words of Tracey Sterne, head of the label. No warhorses are planned, but much attention will continue to be given to American and contemporary music.

Nonesuch remains committed to a mid-price philosophy, which it "will fight to retain despite rising costs" as most suitable to reach the college and young adult market, says Sterne.

Connoisseur Society stepped up its release schedule to 40 albums last year, double the output of a year before, and plans to put out 60 new titles by the end of 1977. Most of its program at this time is pegged to a licensing agreement with EMI, and for the last 18 months has not produced on its own. But this effort will be resumed this fall, says Alan Silver, president.

Most Vanguard sales fall into the budget category, which have tripled for the label in the last year and a half, according to Seymour Solomon, president.

With regard to sound, "the cycle has turned," he says, and it is no longer as vital an ingredient as it used to be. He notes a strong increase in interest in historic performances, so long as the sound on these vintage recordings is "adequate to convey the musical message."

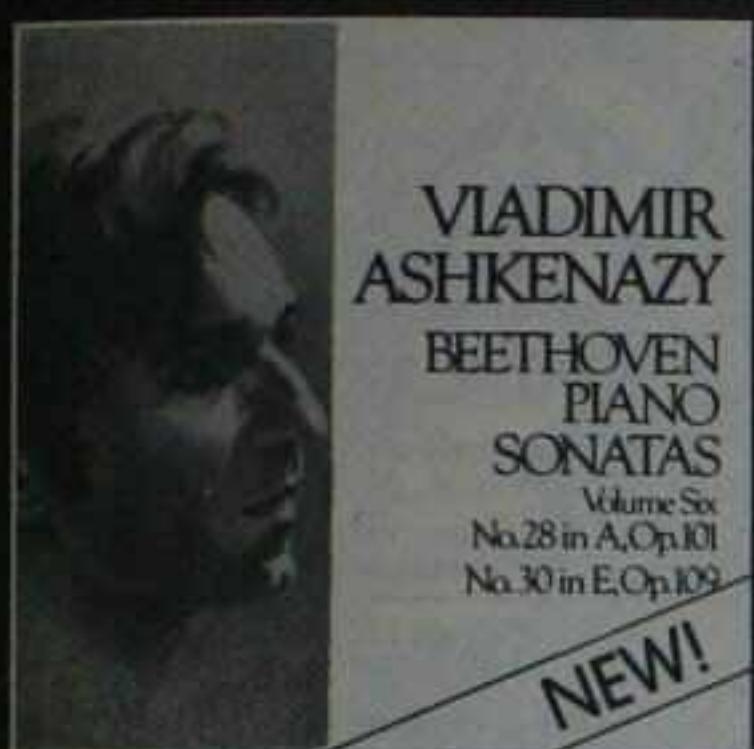
Solomon backs this with reports of a six-month sales totaling 20,000 albums of a five-record set of Richard Strauss tone poems conducted by the composer.

ABC Classics will release another 15 to 20 albums this year, mostly coming from its licensing agreement with the German firm Seon, but Kathryn King, in charge of the ABC classical effort, hopes to resume some in-house production before long.

ABC's budget Westminster Gold series will add about 20 more titles in 1977, and may, through its association with the Soviet Union's Melodiya, add its input to the opera surge. Tapes of some Rimsky-Korsakov operas are on the way to ABC for evaluation, she says.

(Continued on page 49)

#1 FOR A REASON!



VIADIMIR
ASHKENAZY
BEETHOVEN
PIANO
SONATAS
Volume Six
No. 28 in A, Op. 101
No. 30 in E, Op. 109

NEW!

CS 7029*



KYUNG-WHA CHUNG
PROKOFIEV VIOLIN CONCERTOS
The London Symphony
ANDRÉ PREVIN

NEW!

CS 6997

SOLTI • BOLERO

Ravel Bolero Debussy La Mer L'Apres Midi d'un Faune
The Chicago Symphony Orchestra



NEW!

CS 7033*



Alicia de Larrocha
CONCERTOS from SPAIN
Surinach • Piano Concerto
Montsalvatge • Concerto Breve

NEW!

CS 6990*



Debut Recording!
BORIS BELKIN
PAGANINI VIOLIN CONCERTO NO. 1
The Israel Philharmonic
ZUBIN MEHTA

NEW!

CS 7019



BEETHOVEN
SYMPHONY NO. 3
in E FLAT MAJOR
"EROICA"
CHICAGO SYMPHONY
ORCHESTRA
Sir Georg
SOLTI

NEW!

CS 7049*



MENDELSSOHN
SYMPHONY NO. 5 "REFORMATION"
SYMPHONY NO. 1
The Vienna Philharmonic Orchestra
CHRISTOPH VON DOHNANYI

NEW!

CS 7038



Richard
Bonynge
conducts
Massenet

Scenes Alsaciennes
Scenes Dramatiques
Marche des Princesses
(from "Cendrillon")
National Philharmonic
Orchestra

NEW!

CS 7048



GERSHWIN
PORGY and BESS

WILLARD WHITE
PAULINE BOYD WRIGHT
PAULUS CLEMmons
ARTHUR THOMAS

LORIN MAAZEL
CLEVELAND ORCHESTRA
& CHORUS

LEOPA MITCHELL
LORENCE QUINN
MARIAZITA HEPPNER
BARBARA CORNAD

BEST
OPERA

OSA 13116*

GRAMMY AWARDS

*available on Dolbyized cassette



RICHARD STRAUSS
ALSO SPRACH ZARATHUSTRA
TILL EULENSPIEGEL • DON JUAN
SIR GEORG SOLTI
CHICAGO
SYMPHONY ORCHESTRA

BEST
ORCHESTRAL

CS 6978*

LONDON CLASSICS

#1 CLASSICAL LABEL (BILLBOARD)... IMPECCABLE IMPORTED RECORDS AND TAPES

LONDON FFRR®
FULL FREQUENCY RANGE RECORDING

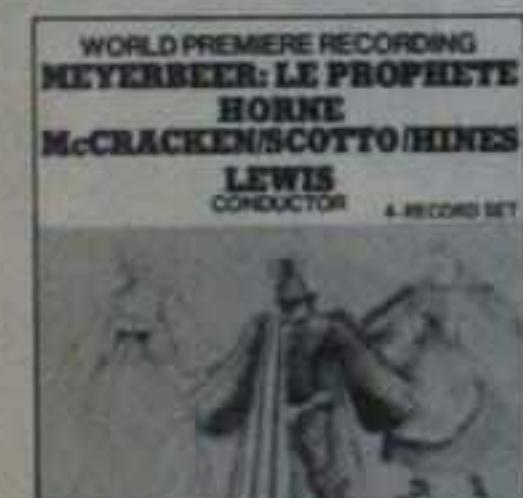
Copyrighted material

Stock Checklist Of Recent Chart Toppers

1. PACHELBEL KANON: THE RECORD THAT MADE IT FAMOUS AND OTHER BAROQUE FAVORITES Stuttgart Chamber Orchestra (Munchinger) London	1. SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY, Isao Tomita, (RCA)	1. SCOTT JOPLIN: THE RED BACK BOOK, Gunther Schuller (Angel)	1. SCOTT JOPLIN: PIANO RAGS, Vol. I, Joshua Rifkin (Nonesuch)
2. BEETHOVEN: SYMPHONY NO. 5, Vienna Philharmonic Orchestra (Kleiber), DGG (Polydor)	2. STRAVINSKY: RITE OF SPRING, Chicago Symphony (Solti), London	2. PUCCINI: TURANDOT, Sutherland/Pavarotti/Catulle/Ghiaurov/Krause/Pears/Mehta (London)	2. SCOTT JOPLIN: THE RED BACK BOOK, Gunther Schuller (Angel)
3. LUCIANO PAVAROTTI: THE WORLD'S FAVORITE TENOR ARIAS, Luciano Pavarotti, London	3. BERLIOZ: SYMPHONIE FANTASTIQUE, Chicago Symphony (Solti), London	3. SCOTT JOPLIN: PIANO RAGS, VOL. I, Joshua Rifkin (Nonesuch)	3. SCOTT JOPLIN: PIANO RAGS, Vol. II, Joshua Rifkin (Nonesuch)
4. SNOWFLAKES ARE DANCING: THE NEWEST SOUNDS OF DEBUSSY, Isao Tomita (RCA)	4. KING OF THE HIGH C'S, Luciano Pavarotti, London	4. SCOTT JOPLIN: PIANO RAGS, VOL. 2, Joshua Rifkin (Nonesuch)	4. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia)
5. BEETHOVEN: NINE SYMPHONIES, Chicago Symphony Orchestra (Solti), London	5. ORFF: CARMINA BURANA, Cleveland Orchestra & Chorus (Thomas), Columbia	5. PIANO MUSIC BY GEORGE GERSHWIN, William Bolcom (Nonesuch)	5. THE SEA HAWK, National Philharmonic Orch. of London (Gerhardt) (RCA)
6. BEVERLY SILLS: Music Of Victor Herbert, Beverly Sills, Angel (Capitol)	6. SCOTT JOPLIN: THE RED BACK BOOK, New England Conservatory Ragtime Ensemble (Schuller), Angel (Capitol)	6. SWITCHED-ON BACH, Carlos/Folkman (Columbia)	6. MAHLER: 8th SYMPHONY, Chicago Symphony Orchestra (Solti) (London)
7. 19TH CENTURY AMERICAN BALLROOM MUSIC (1840-1860), Smithsonian Social Orchestra & Quadrille Band (Weaver), Camerata Chorus of Washington, Nonesuch (Elektra)	7. PAVAROTTI IN CONCERT, Luciano Pavarotti, Orchestra di Teatro Comunale Bologna (Bonygne), London	7. BACH: FLUTE SONATAS (COMPLETE), Rampal (Odesey)	7. SOUNDTRACK: 2001: A SPACE ODYSSEY (MGM)
8. JOAN SUTHERLAND & LUCIANO PAVAROTTI: DUETS FROM LUCIA DI LAMMERMOOR, Joan Sutherland & Luciano Pavarotti, London	8. SCOTT JOPLIN: PIANO RAGS, Vol. 1, Joshua Rifkin, Nonesuch (Elektra)	8. BACH: BRANDENBURG CONCERTOS, Ristepart (Nonesuch)	8. BEETHOVEN: SYMPHONY #9, Chicago Symphony Orch. (Solti) (London)
9. JEAN-PIERRE RAMPAL & CLAUDE BOILING: SUITE FOR FLUTE & JAZZ PIANO, Columbia	9. SCOTT JOPLIN: PIANO RAGS, Vol. 3, Joshua Rifkin, Nonesuch (Elektra)	9. MAHLER: 8th SYMPHONY, Chicago Symphony Orchestra (Solti) (London)	9. Bizet: CARMEN, M. Horn/J. McCracken/L. Bernstein (DGG)
10. THE LEGENDARY LAZAR BERNAN PLAYS LISZT, Lazar Berman, Melodiya (Columbia)	10. ALBINONI: ADAGIO & OTHER PIECES, Academy of St. Martin In The Fields (Marinier), Angel (Capitol)	10. CLASSIC FILM SCORES FOR BETTE DAVIS, National Philharmonic of London/Gerhardt (RCA)	10. VERDI: RIGOLETTO, Sutherland/Pavarotti, London Symphony (London)
1. MASS, Leonard Bernstein (Columbia)	1. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia)	1. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia)	1. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia)
2. SWITCHED-ON BACH, Walter Carlos/Benjamin Folkman (Columbia)	2. TCHAIKOVSKY: 1812 OVERTURE, Los Angeles Phil. (London/Mehrt)	2. THE WELL-TEMPERED SYNTHESIZER, Walter Carlos (Columbia)	2. 2001: A SPACE ODYSSEY, Soundtrack (MGM)
3. THE CHOPIN I LOVE, Artur Rubinstein (RCA)	3. BEETHOVEN'S GREATEST HITS, Various Artists (Columbia)	3. 2001: A SPACE ODYSSEY, Soundtrack (MGM)	3. MOZART: CONCERTOS 17 & 21 (ELVIRA MADIGAN), Anda/Camarata Academica of the Salzburg Mozarteum (Anda), (DGG)
4. MY FAVORITE CHOPIN, Van Cliburn (RCA)	4. THE WELL-TEMPERED SYNTHESIZER, Walter Carlos (Columbia)	4. MY FAVORITE CHOPIN, Van Cliburn (RCA)	4. MY FAVORITE CHOPIN, Van Cliburn (RCA)
5. BACH LIVE AT THE FILLMORE EAST, Virgil Fox (MCA)	5. MOZART: CONCERTOS 17 & 21 (ELVIRA MADIGAN), Anda/Camarata Academica of the Salzburg Mozarteum (Anda), (DGG)	5. SCENES & ARIAS FROM FRENCH OPERA, Beverly Sills (ABC)	5. TCHAIKOVSKY: 1812 OVERTURE, New Philharmonia Orch., Boketoff (RCA)
6. HOLST: THE PLANETS, Boston Symphony (DGG)	6. SOUNDTRACK: 2001: A SPACE ODYSSEY (MGM)	6. MOZART: CONCERTOS HOS. 17 & 21 (Elvira Madigan), Anda, Camarata of the Salzburg Mozarteum Academica (Anda) (DGG)	6. UP, UP AND AWAY, Boston Pops, Feder (RCA)
7. A CLOCKWORK ORANGE Soundtrack (Warner Bros.)	7. BACH'S GREATEST HITS, Various Artists (Columbia)	7. BACH'S GREATEST HITS, Various Artists (Columbia)	7. BERNSTEIN'S GREATEST HITS, New York Philharmonic, Bernstein (Columbia)
8. VERDI: LA TRAVIATA, Sills/Gedda/Panera/Aldis Choir, Decca (Angel/Capitol)	8. THE CHOPIN I LOVE, Artur Rubinstein (RCA)	8. R. STRAUSS: DER ROSENKAVALIER (4 LPs), Cresspin, Donath, Various Artists, Vienna Philharmonic (Solti) (London)	8. BELLINI & DONIZETTI HEROINES, Beverly Sills/Vienna Volksoper Orch., Jilas (Westminster)
9. 2001: A SPACE ODYSSEY Soundtrack (MGM)	9. MY FAVORITE ENCORES, Van Cliburn (RCA)	9. R. STRAUSS: ALSO SPRACH ZARATHUSTRA, Philadelphia Orchestra (Ormandy) (Columbia)	9. R. STRAUSS: ALSO SPRACH ZARATHUSTRA, Philadelphia Orch., Ormandy (Columbia)
10. THE WELL-TEMPERED SYNTHESIZER, Walter Carlos (Columbia)	10. MASSENET: MANON (4 LPs), Sills/Gedda/Souzay/Various/New Philharmonia, Rudel (ABC)	10. A TEBALDI FESTIVAL (2 LPs), Renata Tebaldi (London)	10. SELECTIONS FROM 2001: A SPACE ODSSEY, Philadelphia Orch., Ormandy/New York Philharmonic, Bernstein (Columbia)

© 1977 Billboard Publications, Inc.
Year-end compilation summary from Billboard charts available
in full depth from Billboard's marketing services.

Columbia Masterworks: We don't need to hard-sell. Our music speaks for itself.



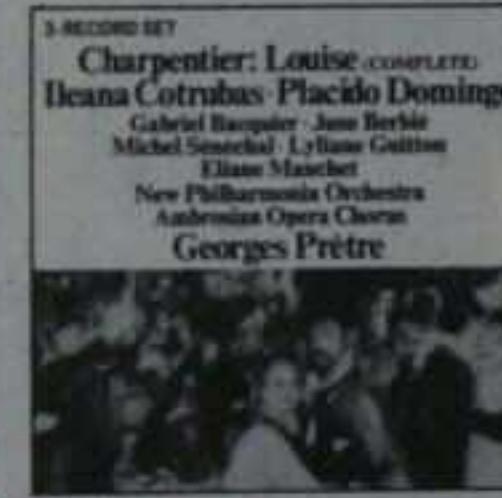
M4 34340



M3 34575



M3 34211



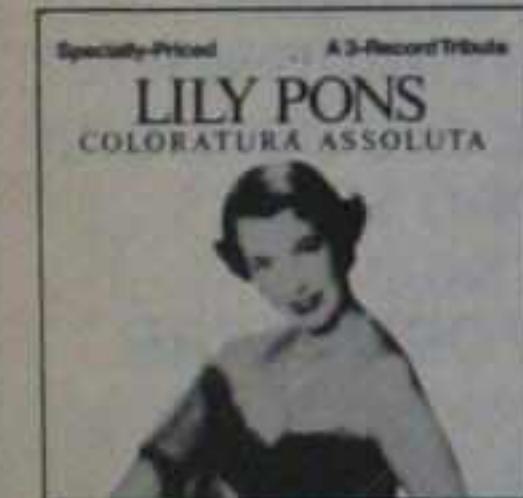
M3 34207



M3 34217



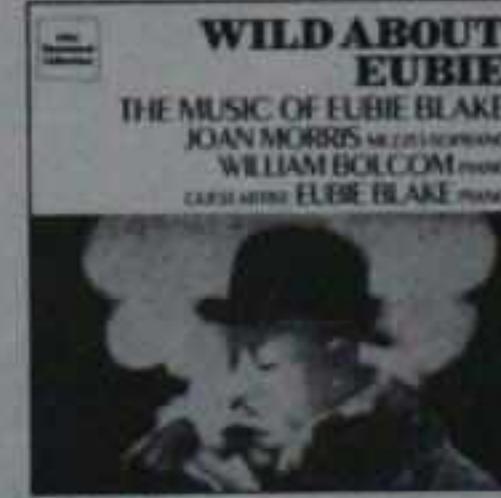
M2X 34256*



M3 34294



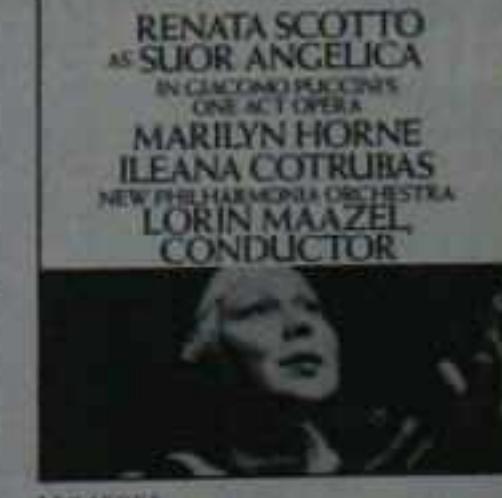
M 34501



M 34504*



PS 34326*



M 34505*



M 34206*



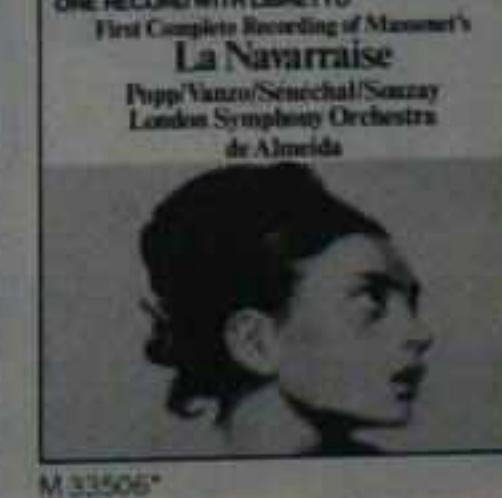
M 34519



M 2 34576



M 34516



M 33506*

There's a trick to selling classical music:
Be the best. And the best-selling catalogue of 1977 is on Columbia Records.



"A great American opera has finally received the kind of exciting and imaginative major production that it has always deserved"

Peter G. Davis, New York Times

"this is musical declamation at its most direct and touching"

John W. Freeman, Opera News

NW 220

TWO MORE EXCEPTIONAL NEW RELEASES

NW 243



VOCAL GEMS
FROM VICTORIAN
AMERICA

THE WORDS OF
AMERICA'S MOST
ACCLAIMED POETS
SET TO MUSIC BY THE
OUTSTANDING
AMERICAN COMPOSERS
OF OUR TIME



THESE ARE THE INITIAL RETAIL RELEASES OF
NEW WORLD RECORDS
THE RECORDED ANTHOLOGY OF AMERICAN MUSIC
Funded by The Rockefeller Foundation



Distributed by

Peters International, Inc.

619 West 54th Street
New York, N.Y. 10019
Tel. (212) 246-2400

SEND FOR OUR LATEST CATALOGS
 NUMERICAL \$1.00 CLASSICAL \$1.00
 ITALIAN \$1.00 MID EAST \$1.00
 GERMAN \$1.00 ROCK \$1.00
 INDIAN \$1.00 JAZZ \$1.00
 FRENCH \$1.00 BARCLAY 50c
 GREEK \$1.00 ARION 50c
 COMPLIMENTARY TO DEALERS

Import Market Changing

By ALAN PENCHANSKY

There is a handwriting seen on the walls of independent firms specializing in classical imports that can be read in recurring price hikes, currency instabilities and shipping cost increases.

The prophecy—particularly for those importers trading with Britain and France—is that they will be priced out of the U.S. market, despite strong demand for classical specialty items.

In an effort to cope with the situation, two of the largest specialty houses already have begun moving away from straight importation. They view licensing as the solution.

Peters International, the largest specialty importer across all musical genres, was the first to exploit a licensing arrangement. Its recently-introduced Arion line, which emphasizes medieval and renaissance music, is pressed in the U.S. with covers imported from Europe.

"Undoubtedly we're going to be doing more licensing," Robert H. Reid, classical import buyer for Peters, predicts. "With prices going up there is less and less material to work with," says Reid, who notes that Peters now carries single LPs listing at \$10. Reid suggests that because of material shortages European nations are less anxious to export than they were previously.

HNH Distributors will unveil its HNH house label in April, expected to number as many as 50 titles by the end of the year. The company in the main will be licensing material it previously distributed here, and

expects the majority of its business to be converted to some form of licensing within three years.

Added to cost pressures, the firm strongly feels the need for greater control of product flow.

"One reason we're getting into manufacture is that we find there's no consistency of new releases," Harvey Hunt, HNH president, explains. "If a line does not generate consistent new product the catalog items aren't going to sell."

The cost squeeze is being felt at other levels of the import business. Laury's Records, Chicago, a retail chain that buys direct from one-stop abroad, doubts it will be able to maintain its virtual full-line selection of British imports, including EMI, CBS and RCA.

"It's got to come to an end, it's getting too expensive," says Jon Shulman, Laury's buyer, who notes, however, that import sales were stimulated by the recent domestic price increases. But over the next few years, Shulman says, he does not believe the import trade, except for new releases, can be sustained. Laury's has created a rumble in the classical field by securing newly issued Decca titles prior to their appearance here on London.

With lowered product costs, firms such as Peters and HNH seek also to accrue key promotional advantages through license/manufacture and distribution licensing. Two major drawbacks in marketing imports—no catalog representation, and scarcity of promotional merchandise—can

thus be overcome.

The Schwann catalog's basic policy on imports is to list only those which are marketed by an American branch of the manufacturer, according to Richard Blackham, one of the publication's editors. Through this criterion the catalog seeks to assure that listing will not be withdrawn unpredictably—as can occur when an American affiliate decides to press an item being brought in independently—and that the item has widespread, regular distribution.

One importer in particular, Qualiton Records, is irked by the Schwann criterion. The firm has been supplying the Qualiton and Supraphon catalogs for more than a decade, and says it is in 90% of the nation's stores which stock a full line of classics. Qualiton, which claims to import more classical disks than any other of the independents, has no licensing plans, according to president Otto Quittner.

While Schwann has not yet listed Peters' Arion label, Blackham says its status and HNH's will be reviewed shortly.

Outside of DG, Philips and London (including Telefunken Oiseau Lyre, Argo), the only import line Schwann presently lists is Oryx, which is owned and imported by New York-based CMS Records. The British mid-price label numbers more than 250 titles of which two-thirds are unrecorded elsewhere, informs Leon Golovner, CMS executive. CMS also imports classics and jazz on the British Saga label.

German News Co., which specializes in historical vocal imports, indicates it has no plans to enter licensing agreements though it is keenly aware of the problems of promoting an import line. Unlike Harvey Hunt, the firm's George Wolkenberg believes that the selling factor of "import pressing" cannot be sacrificed. He notes that German News has had strong success with certain BASF "Portrait Of The Singer" items, which he says, failed when pressed under domestic license.

Importer Profiles

CMS Records—Source of the American Desto label. The company imports Oryx, Saga, and Proms, the last part of the Oryx line.

German News Co.—As the name suggests, German product is the specialty, with strong emphasis on vocal material, including many historical issues. The company also is handling an assortment of small domestic labels specializing in collector reissues. Labels: Eurodisc, BASF, Philips, Telefunken, Wergo, Acanta, Premier, others.

HNH Distributing—The firm's particular strength is in British and Scandinavian issues; it boasts exclusivity on a number of lines. Labels: Unicorn, Caprice, Bis, Lyrita, CRD, Ensaya, Swedish Society Discophil, Vista, Inediti ORTF, others.

Peters International—A wide variety of English, French, German, Italian and Spanish catalogs is culled, including variously EMI, CBS, RCA and Phonogram among others. Also classical product from Ireland, Holland, Australia and Scandinavia.

Polish Record Center of America—Specialists in disks from Poland.

Qualiton—Product from Eastern Europe is the long suit, with Supraphon, Qualiton, Hungaroton and Polskie Nagrania the key lines. The great Czech and Hungarian composers are most comprehensively represented through this supplier. Also the unusual Pearl label from Britain.

THIRTY YEARS OF CLASSICS

Past



SRI 75001

Present



6700.108

Future



6707.030

Because excellence is priceless.

Philips Imports.

PHILIPS



Mercury Golden Imports

PRODUCTS OF PHONOGRAPH, INC.



Let us now praise famous men.

1977 marks Virgil Fox's fiftieth concert season.



In fifty spectacular years, Virgil Fox accomplished much:

He became the most famous concert organist probably of all time—certainly the highest paid ever.

As an innovator, he courageously defied the ranks of the purists, the critics, the envious, and the ignorant. And triumphed.

As a patriarch of the organ, Virgil Fox's vision changed the world of music—less perceptibly now than will be obvious years from now. His will be the landmark career against which those who follow will be measured.

Most importantly, Virgil Fox has personally introduced the music of Johann Sebastian Bach to countless rock enthusiasts—starting with the musical crossover event of the century: HEAVY ORGAN.

None of us who witnessed the triumph of the first Heavy Organ concert at the Fillmore East will ever forget the untrammeled enthusiasm of the crowd, their extraordinary silence during the music, nor the thunderous ovation at its end.

Organ music, that night, crossed over from one field of consciousness to another. What had been a rarified world of thin-lipped eccentrics sitting in foreboding choir lofts searching for lost chords yielded to a spotlit virtuoso playing Bach as usual—without compromise—taking his chances publically, coming across, and thrilling thousands of rock fans attracted to an event by the light show accompanying it.

All of us crossed over that night, and none of us needs ever look back.

Therefore, "Let us now praise famous men, and our fathers that begat us!"
Go Virgil! For fifty more.

Torrence Associates

For Fifteen Years: Exclusive Management for Virgil Fox.

1860 Broadway—New York 10023
212/541-4620

Winner: 1976 ISPAA Graphics Competition Award for Virgil Fox's Pressbook (International Society of Performing Arts Administrators).
1977 NECAA Promotion Award (National Entertainment and Campus Activities Association).

Radio Turnaround

By CLAUDE HALL

A couple of years ago, classical music radio stood with its back to the wall; manning the firing squad that threatened its survival as a viable format were rising inflation and low ratings compounded by computer buying techniques at the Madison Avenue level which bypassed listener also-rans, and blasé listeners.

Then, as a few owners of classical music stations attempted to shift to more commercial radio formats, the blasé listeners became outraged cultural entities. They rose up in protest and rescued the classical radio format from oblivion.

But the major problem remained: If an owner had to maintain the format, how could he somehow transform all of those outraged listeners into common dollars in order to put the radio station into the black?

Bruce Johnson, a former president of RKO Radio, was one of the many broadcasters to move with strength and determination to make money with classical radio. The listeners protested a change of WGMS-AM to rock. He decided: Let them



help support the station, if not with money, then via supporting the station's advertising clients. Michael Cuthbert, program director of WGMS-AM-FM, which has an FCC waiver and can simulcast 24 hours a day, points back to the spring 1972 uprising. "Two months later, the station was in the black and it's been there ever since." The station also does well in the ratings, with a curve of nearly a quarter of a million and usually ranks about 10th.

True, there were a few profitable classical music stations, notably WFMT in Chicago managed by the dynamic Ray Nordstrand with programming guided by Robert Crawford. Also WCLV in Cleveland, programmed by vice president Robert Conrad; WCRB in Boston, and maybe two or three others. But, by and large, classical radio was in trouble. And still is in a few markets.

However, there has been a marked turnaround in attitude by management at the classical radio station and now the trend is toward profitability with maximum effort even at stations such as WNCN in New York where general manager Bob Richer believes he'll get the station in the black by the end of this year. He says he's starting to sign corporation advertising

now on a 52-week basis in the same fashion of Jerry Lyman, vice president and general manager of WGMS in Washington.

WNCN is not out to beat WQXR-AM-FM in the marketplace.

Since taking over as manager of WNCN in July 1976, Richer has strived to make the station a classical music station rather than a fine arts station. "We're almost a more-music station that plays classical music... call it Schulke Classical. And we're the only 24-hour station in the market playing classical music."

He says that billings are going up every month. And audience is starting to become younger for the station.

But, in regards to classical music overall, he thinks one of the problems in several markets is survival and he points to the huge amount of money going into public broadcasting operations. "In Washington, D.C., public tax money is being used to support a PBS station to pro-

gram classical music in direct competition to the local commercial venture—WGMS. And the PBS station also broadcasts no commercials, but, at the same time, is soliciting local funds from businesses that could have been spent in advertising on WGMS."

Walter Neiman, president and general manager of WQXR-AM-FM in New York, says the "future looks strong for classical music stations. But I think there are almost no markets that can support more than one classical radio station. Classical music, according to our research, appeals generally to be-

tween 6-10% of a given market. That's why any classical station needs a large enough market where 10% represents enough listeners to comprise a viable advertising target... though I think the amount of listeners is more toward 6% than 10%."

"Generally, what will happen is that one station will survive."

On the left is WFMT's program director Norman Pellegrini and general manager Raymond Nordstrand at the WFMT control board.



Forum; the station was selected above all other classical stations in the nation for its programming and community service. The awards committee was comprised of some of the most outstanding radio and music persons in the nation.

"The past few months have really been busy for us. We kept assuming that business would slow down in January, but it didn't."

WTMI realizes that its audience is never going to be high—but we've been able to demonstrate to advertisers that we have the advantage of two factors: listener loyalty—they don't tend to watch television—and our listeners represent a higher economic scale."

This is the first classical station that Sherouse has worked for; he has been tremendously impressed by the listeners—"they're friends of the station... it's as if the station belongs to them. I think we really suit their lifestyle."

Bob Conrad at WCLV in Cleveland says that "1976 was just

Every classical label tries to have a few hits a year. We've got seven already.

The advertisement features seven RCA Red Seal classical records arranged in a grid. From top-left to bottom-right, the titles and artists are:

- ARL1-1919: THE TOMITA PLANETS (Holst)
- CRM1-1749: CARUSO A LEGENDARY PERFORMER
- ARL1-1797: THE PLANETS (Holst) EUGENE ORMANDY THE PHILADELPHIA ORCHESTRA
- ARL3-2046: GIORDANO ANDREA CHENIER DOMINGO SCOTTO · MILNES LEVINE RED SEAL 3 RECORD SET
- ARL3-2109: Porgy and Bess RED SEAL 3 RECORD SET
- ARL4-1864: LA FORZA DEL DESTINO (Verdi) PRICE · DOMINGO · MILNES GAIOTTI LEVINE LONDON SYMPHONY RED SEAL 4 RECORD SET
- FR11-0149: CLAUDE BOILING RED SEAL ALEXANDRE LAGOIA Concerto for Classic GUITAR and JAZZ PIANO by Claude Bolling RED SEAL

available soon ARL3-2046

RED SEAL
Where artists become legends.



Copyrighted material

a so-so year. But 1977 has taken off like a skyrocket. January, normally a dull month in sales, was extremely good and last December was probably the best in our 15-year history.

"I think that what has happened in classical radio is that in most major markets—the markets where classical radio can make it as a viable entity—it has shaken down to the one station that's left which is really serious about classical radio and they're doing it well."

Conrad, besides being vice president and program manager of the station, is a producer and commentator for Seaway Productions, which syndicates 10 different programs nationwide, including the Cleveland Orchestra concerts, the Cleveland Orchestra Pops concerts, concerts of Oberlin College, the Cleveland Institute of Music, and Karl Haas' "Adventures in Good Music," a five-times-a-week 50-minute show.

KKHI in San Francisco is such an establishment that general manager James Hickey Jr. is often considered to be a maverick in radio. He has long felt there was no reason for a classical music station to operate in the red. Thus, Larry Stein, music director and program chief, claims to be proud to work at a station that "has consistently made money."

The station, of course, does more than just make a profit. Hickey feels it's wrong to short-change listeners, thus runs symphonies without commercial interruptions (some stations insert commercials between movements) and Feb. 23-24-25 the station featured a marathon to raise funds for the San Francisco Symphony. The symphony "isn't in money trouble any more than any other symphony... of course, every symphony orchestra needs money. This is our commitment to the community," says Stein.

KKHI prevailed upon local merchants to donate gifts. Then, the station put together a catalog and distributed it to listeners. The catalog featured the gifts and music selections, plus prices beside each item. Listeners called in and bid on the catalog number and for that got to hear a music selection. A donation of \$2,500 would give you the entire San Francisco Symphony Orchestra performing in your living room.

The station's regular programming features the San Francisco Symphony Orchestra Friday nights and the entire fall season of the San Francisco Opera which, claims Stein, "is better than the Metropolitan Opera." KKHI also broadcasts performances of the Oakland Symphony, the San Carlos Symphony and the San Jose Symphony. In addition, a youth concert is broadcast Saturdays from a local college or community and more than 600 of these broadcasts have been featured by the station.

WCRB in Boston is one of the great classical music stations. But owner firm Charles River Broadcasting also owns the Transcription Trust Division which produces and distributes the Boston Symphony, the New York Philharmonic, the Chicago Symphony, the Israel Philharmonic and Marlboro Festival programs which are aired throughout the U.S. and abroad. General manager of WRCB is Robert N. Smith. General manager of the Transcription Trust is Richard L. Kaye, who is also president of radio station WONQ in Syracuse, N.Y. Theodore Jones is president of Charles River.

KFAC-AM-FM in Los Angeles is one of the operations that has long maintained a classical music image. President George Fritzinger recently held a business and cultural recognition banquet at the Beverly Wilshire Hotel and drew nearly 700 citizens to the event. Speaking at the dinner were Congressmen Jack Kemp and John Rousselot and the Hon. L. William Seidman, assistant to the president for economic affairs. Master of ceremonies for the tuxedo event was Carl Princi, director of programming and community involvement for the station. Rousselot praised the station as an "exciting example of community, cultural, philanthropic, and professional integrity, achievement and determination."

There are, of course, many other classical radio stations in the nation and some of them are not very profitable at the moment. Perhaps the perfect answer for classical music in smaller cities is shown by WFMF, an FM progressive rock station in Baton Rouge, La., owned by Douglas L. Mansfield—the station plays classical music 8-noon Sunday and the program is highly attractive to the station's young adult audience.

Classical music reaches a huge audience, too, on radio via the legendary Texaco-sponsored broadcasts. And many progressive rock stations have been known to play classical records in thematic-structured programming.

Thus, while classical radio suffered certain setbacks in recent years, the general consensus is that it is now healthy and growing even stronger.

Expanding Repertoire

Continued from page 48

King also notes contradictory forces at work on classics at the retail level. On the one hand dealers want sure-fire standards, she says, and at the same time complain if the material released is "hackneyed."

For all labels surveyed, cassettes present a sturdy dollar potential. Multi-cassette packages, particularly of opera, are selling in good quantities, and both RCA and Columbia have such issues in their early plans.

Although tapes may be more expensive for consumers, via more modest price-cutting, they often work out as more economical buys. At DG, for instance, a four-disk "Don Giovanni" is released on three cassettes, and an eight-record package of the nine Beethoven symphonies on six tapes.

Vox, which returned to the cassette field last year, finds the format to have added a 25% bonus to sales. Records of duplicated titles may have slipped 5%, says Mendelssohn, but cassettes have added 30% in his experience.

Advent Corp., which relies mostly on licensing deals for its

(Continued on page 57)

YOU CAN BUY A CLASSICAL RECORD BY ITS COVER



Collectors Turned Clerks Key Store Sales

By JOHN SIPPEL

When you find a retail outlet successfully turning classical albums, look for one or more key management figures stimulating a corps of bright, enthusiastic collectors turned sales clerks.

The best example in the U.S. is perhaps Odyssey Records' Sutter St. store in San Francisco. Its estimated 50,000 different titles, now spilling over onto three floors of the original address where Rich Bullock took over a ski equipment store lease, shout "Classical" at the street shopper. David Town, 40, has so injected his love of the classics into the operation that Bullock, founder/president of the now 15-store chain, took over the store front next door to house the remainder of his huge record/tape operation.

And Town attributes the steady turn of approximately 200,000 units of classics to the abilities of six classical specialists, all of whom he hired, four new to the industry and two veterans. Town alumni dot the entire store chain's personnel as Bullock trains fledgling classical

clerk and buyers in the Sutter St. store.

ery store in the chain. He manages the important Sutter St. store, which has taken the play away from two adjacent retail competitors for the important Bay Area classical buyer, and coordinates with one of his alumni, Larry Holmes, who works in the Santa Cruz headquarters coordinating classics for the other 14 stores.

Classical, which is 50 to 60% of the total business of the downtown Odyssey, has its own local PR program. In 1975, the store staged a series of opera seminars coupled with an operatic company's program in San Francisco. The store sponsors champagne receptions for artists appearing in the Bay theaters. "Instrumentalists don't draw as well as vocalists," Town opines. He hopes for more and better personal appearances from artists in 1977.

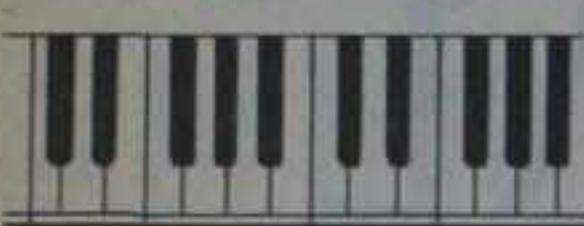
And he hopes that labels coordinate new releases with an acts' U.S. itinerary, for it boosts

his consumer is through the Sunday metropolitan dailies and through KKHI and KDFC, local classical stations.

"Beethoven's Birthday" is Odyssey's best promotion, coming right around Christmas, when KDFC annually does remotes from the store, centered around the composer's day.

The 15 Harmony Hut stores in the East Coast area are behind Odyssey in classical emphasis, but every year Steve Schwartz, general manager of the retail division of Schwartz Brothers, Washington, D.C., feels they are edging closer. For eight to 10 weeks prior to Dec. 25th, the chain blasts the classical message institutionally. It greatly stimulates deluxe classical sets at the important gift-giving time, Schwartz feels. Like Odyssey, Schwartz finds less and less tape business. He feels about 10% of his business is done in 8-track or cassette while Town feels he is doing about 2% in tape.

Schwartz has two types of classical inventories. His "A" inventory stocks up to 5,000 titles. His "B" stores stock from 700 to 1,000. The "A" store requires several employees with classical expertise. They are hard to find. He shelves at \$5.99 and occasionally specials as low as \$3.99. He finds the Colum-



clerks and buyers in the Sutter St. store.

A newcomer is bound to get the classical spirit. On the main floor is a towering 220-LP front display which Town changes every 10 days. The entire first floor is classics. A mezzanine floor is the "Opera Room." And when you get up to the loft in the chalet-style store, you'll find budget classics and cutouts.

The cavernous store has a sound system that exquisitely reproduces classical from 9 a.m. to 8 p.m. seven days a week. And there are two "listening booths," actually earphones mounted to turntables located near the register. Town would like to drop the phones and go to an actual listening booth if space were available.

Even the sidewalk out front has been converted to classical. Early last November, Beverly Sills became the first to imprint her arches in the fresh concrete. "She's the only one so far. We want to be selective. We have only 100 spaces," Town points out.

And Town's personal interest in classics now permeates ev-

ery sales when the artist is in the area when the release is fresh. He too likes in-store merchandising to be pertinent. A major classical label released three expensive, important operas last fall. He got a "gorgeous poster" on the three albums last week. He thinks merchandising directors would do well to check with classical sales executives, who could introduce them to key classical retailers for their deliberation about merchandising projects.

Town feels classical must fight for its position. Because of its verticalization, classical stores and labels must work more closely, he insists.

Getting imports on labels like French Decca, Telefunken, Caprice, EMI and others has been difficult. "We've tried a number of ways, but working through a broker in Europe so far is best," Town avers. He feels the important discriminating buyer wants such hard-to-get merchandise.

The shelf price on \$6.98 list merchandise is \$4.99 and specials for a short time at \$3.88. The best method of reaching

bia "Special of the Month" a good lure for classical buyers.

Industry veteran Al Franklin's Musical World store in the downtown Hartford, Conn. mall, although only a year old, re-

(Continued on page 5)



The reviews are in. From The Soho Weekly to High Fidelity, ABC Classics is universally acclaimed.

"ABC's new label rivals the sound of the best - DG and Philips - and the pressings are simply miraculous! As a matter of fact, they are the best pressed discs I have ever heard. Congratulations to a new and exciting major label, ABC Classics... all are magnificent... Bravo, Bravo, Bravissimo!"

- Ted Meyer, *The Chapel Hill News*

"The appearance of such records is cause for rejoicing, both for the repertory they offer and the input of general quality. Pressings are excellent on all counts, and the sound is amazingly bright and clean. Bravo all around."

- Heuwell Circuit, *San Francisco Chronicle*

"...illustrious names...stunningly engineered.
Performances are above reproach."

- Edwin Safford, *Providence Sunday Journal*

"Outstanding for their integrity and musical excellence."

- Jamake Highwater, *Soho Weekly News*

"Superbly played and beautifully recorded."

- Wes Hasden, *The Chattanooga Times*

"The arresting first ABC Classics/SEON release list effectively testifies to the new series adherence to high artistic and technological standards and adventuresome repertory."

- R. D. Darrell, *High Fidelity*

"The sound quality on all the new recordings is exemplary...the entire series is distinctively designed and handsomely packaged...and comes highly recommended."

- Timothy Pfaff, *Berkeley Daily Gazette*

"Without question this is a new label of major importance...superb artists...This overall excellence occurs but seldom...I don't know when I have ever been so excited about a new record label."

- Derrick Henry, *Record Review*



The ABC Classics scheduled for the coming months.

The Baroque Lute Vol. II/Eugen Dembois, lute • Joquin Desprez: Missa "La sol fa re mi" et al./Capella Antiqua München — Konrad Ruhland, cond. • Jacques Duphly: Pièces de Clavecin/Gustav Leonhardt • The Marriage of Landshut/Landshuter Hofmusik — Hans Walch, cond. and Capella Antiqua München — Konrad Ruhland, cond. • Pieces for Flute-Clock/Haydn, Mozart, Beethoven, Danzi/The Danzi Quintet • Anton Bruckner: Mass in E Minor et al./Joachim Martini, cond. • Haydn: Divertimenti and Serenades/Consortium Classicum — Dieter Klöcker, cond. • J. S. Bach: Complete Flute Sonatas — Frans Brüggen with Gustav

Leonhardt • Cantata de Camera: Porpora, Caldara, Händel/Gustav Leonhardt, harpsichordist and cond. • Gregorianischer Choral et al./Capella Antiqua Choralschola — Konrad Ruhland, cond. • Mozart: Divertimenti/The Danzi Quintet • Boccherini: String Quintets/Brüder Kuijken, Anner Bylsma et al.

and
J. S. Bach: The Brandenburg Concerto
A deluxe package featuring the artistry of Gustav Leonhardt and Frans Brüggen.

ABC Classics: A new label. A new standard.

abc Classics

Marketed by ABC Records and GRT Tapes

©1977 ABC Records Inc.

Classical

Classical Notes

MUSIC FROM M.I.T.—Boston Pops conductor Arthur Fiedler, right, eyes the first record featuring the Massachusetts Inst. of Technology Symphony Orchestra to be issued under its new contract with Vox/Turnabout. Presentation is by James Heeger, orchestra president, and Rebecca Dragoff, who assisted at the sessions. Included on the disc is the suite from Walter Piston's "The Incredible Flutist," premiered by Fiedler in 1938.



MUSIC FROM M.I.T.—Boston Pops conductor Arthur Fiedler, right, eyes the first record featuring the Massachusetts Inst. of Technology Symphony Orchestra to be issued under its new contract with Vox/Turnabout. Presentation is by James Heeger, orchestra president, and Rebecca Dragoff, who assisted at the sessions. Included on the disc is the suite from Walter Piston's "The Incredible Flutist," premiered by Fiedler in 1938.

HALF & HALF

Sharing Couple Cut Album

CHICAGO—Helen Kay Eberley and Vincent Skowronski, "the Captain and Tennille of classical music," are preparing their second album here.

The couple—she a soprano, he a violinist—made their recording debut last summer on an LP they produced here and marketed themselves. At that time a local newspaper noted the comparison to TV's darling pop marrieds.

"Separate But Equal," the Skowronski's first album, included music of Mozart, Leclair, Szymanowski, Puccini, Ives and others, offering a side each of violinist and soprano. Husband and wife do not perform together so that neither is cast in a supportive role, Vincent Skowronski explains.

The violinist says that he will tape his half of their next LP here late in March. As previously, the recording will be made in a recital hall and the production will attempt, he says, "as much as possible to preserve the human and artistic quality of live performance."

The couple shuns tape edits and the "doctoring" they say figure in most contemporary classical disks.

Skowronski says "Separate But Equal" was sold directly to approximately 30 outlets around the country, stores the couple "hand selected" while on the touring circuit. In addition to performing, the musicians operate a rare instruments shop, Strings And Things, in suburban Evanston. Eb-Sko Productions is the name of their business arm.

Although the contract between the Cleveland Orchestra and its musicians expired March 6, the negotiating parties have agreed not to interrupt current concert activities while discussions continue. Illness has forced Andre Kostelanetz to cancel a series of engagements. Charles Ketcham, associate conductor of the San Diego Symphony was his replacement for a pair of concerts last week with the Indianapolis Symphony.

Andre Watts has agreed to appear as soloist with Eugene Ormandy and the Philadelphia Orchestra in a benefit May 9 for the Scheie Eye Institute. The Baltimore Symphony will open the Eighth Inter-American Music Festival at the Kennedy Center May 2. Sergiu Comissiona conducts. Maxim Shostakovich, son of the composer, to Honolulu early next month for his first conducting appearance with an American orchestra. His soloist will be cellist Janos Starker.

Mezzo Jan DeGaetani and pianist Gilbert Kalish, both Nonesuch artists, and tenor Robert White, most recently featured on RCA Records, offered a surprise musical at the White House March 10 following a state dinner for British Prime Minister James Callaghan. Ruggiero Ricci accepted a medal and the rank of "Cavaliere" in the Order of Merit of the Italian Republic at a short ceremony in New York March 14. Organist Virgil Fox marks his 50 years as a concert artist with a pair of concerts in New York next month.

American Indian music and speech provided the basis for two works by composer David Amram premiering in March. Amram's "The Trail Of Beauty," for voice, oboe and orchestra was given its debut March 4 by the Philadelphia Orchestra and nine days later "Native American Portraits," for violin, piano and percussion, was bowed in New York's Alice Tully Hall. Amram's involvement with North American Indian culture also took him to Ottawa March 12, where he performed with Canadian and American Indian musicians at a concert for "The Native Council," which represents 700,000 Canadian Indians.

CLASSICS AT NARM

Budget Lines Bid For Dealer Attention

LOS ANGELES—Two companies with strong distribution clout used the NARM convention March 4-8 to showcase new budget classical material, and both claimed good response from dealer and rack attendees.

Both Pickwick International's new Quintessence line and Springboard International's infusion of fresh titles in its Mace series were prominently displayed in company booths at the Century Plaza Hotel here.

Quintessence, drawn largely from recordings licensed from the RCA Records vaults and the Reader's Digest catalog, ships next month at a list price of \$2.98 (Billboard, March 12, 1977).

Also due next in April is Springboard's first release of mate-

rial licensed from Intercord of Stuttgart and Stereo Tage AG of Hamburg. List price here is \$2.49 per LP, with five-record "composer" packages tagged at \$9.98.

Classical titles surfacing among cutout and overrun wholesalers at NARM included a number of albums featuring Beverly Sills on ABC. Two three-record sets—Bellini's "Norma" and "I Puritani"—were offered by Surplus Records & Tapes at \$4.50. Three single Beverly Sills titles were offered at \$1.50 each.

Other NARM exhibitors bidding for attention with budget or specialty classical lines included Alshire International and CMS Records.

While classics was largely ignored during NARM forums, the topic did arise on occasion as a viable ingredient addition to a wider retail product mix designed to appeal to mature buyers.

Concert Serves As Recording Preview

CHICAGO—The summer Ravinia Festival has scheduled a special Record Preview concert here July 16, in which works to appear on a forthcoming "Music From Ravinia" album will be featured. To be recorded in large part at this summer's festival, the commercial four-record set is scheduled for release next year on RCA (Billboard, Dec. 18, 1976).

HOW MANY CANDLES?

NEW YORK—Deutsche Grammophon hosted a birthday party for Lazar Berman following his recent Carnegie Hall recital, but the Soviet pianist wasn't the only focus of celebration.

It was also the birthday of Dr. Werner Vogelsang, Polygram president, and Jim Frey, DG's chief in the States. All three received gifts marking the occasion.

Expanding Repertoire

• Continued from page 55

cassette properties, will have a catalog of 56 titles once its next release hits the market. It engages in some of its own recording, and has recently produced its most ambitious project to date, a complete "Messiah" with Thomas Dunn as conductor.

There are now some 1,400 orchestras functioning in the United States, if college ensembles are included. But only 31 fall into the American Symphony Orchestra League's "major" category, budgeted at \$1.5 million or more. Another 16, the "regional" group, spend \$500,000 or more, and 81 at last count fall into the "metropolitan" category with budgets of \$100,000 to \$500,000.

Twelve orchestras now provide year-round employment for their musicians, says a League spokesman, with another now at 50 weeks. And the trend is for seasons to expand with each new union contract.

More to the point for the record industry, 13 orchestras now have some provision for electronic media in their agreements, and that often means recording guarantees, whether via additional payment or trading of services. A year ago the number with such union provisos was only seven.

Those with such contract terms include the Dallas, Houston, Miami, Philadelphia, New York, Pittsburgh, Rochester, St. Louis, San Francisco, Los Angeles, Cincinnati, Boston and Atlanta orchestras.

But on the concert front, orchestras must continue to find funding other than from ticket sales to survive. Typically, the box office provides no more than 60% of operating budgets, and additional funds must be secured elsewhere.

Advent is looking for 10 unconventional distributors.

Ever since the tin-foil cylinder fell from favor, the phonograph album has been the medium for recorded music. But we've decided to try and change all that by offering the consumer a decidedly better product. Cassettes.

Advent Process CR/70 cassette recordings are made on premium-quality chromium-dioxide tape, using the Dolby® system and a special slow-speed duplicating process. Their sound quality is equalled by only the very finest discs.

If you're a distributor that knows how to sell high-quality products to the classical music market, send us the coupon below, or call Janet Shapiro collect at 617-661-9500. We'll send you a list of our current titles, five rave reviews and a stunning sample cassette.

Advent Corporation, 195 Albany Street, Cambridge, MA 02139

Name _____

Firm _____

Address _____

City _____ State _____

Zip Code _____ Phone _____

© Dolby is a registered trademark of Dolby Labs, Inc.

Collectors Key Sales

• Continued from page 56

quires classical emphasis, he feels. He gets \$5.89 for \$6.98 classics. He too likes the Columbia Pick of the Month. He runs classical advertising five times annually, selecting particular times like graduation time, when deluxe sets make a pertinent gift. Volume has been dented recently when WTIC-FM, a full-time classical outlet, cut down to four nights per week from 6 p.m. to midnight. But he feels his volume will climb when the new Theater of the Living Arts opens this summer right across the street from his store.

CREDITS

Editor, Earl Paige. Staff writers: Is Horowitz, Classical Editor; John Sippel, Marketing Editor; Claude Hall, Radio-TV Programming Editor; Alan Penchansky, Chicago Bureau Chief. Art: Lee Waigand.

These and hundreds of recordings of the music of Bartok, Dvorak, Gilbert and Sullivan, Haydn, Janacek, Kodaly, Liszt, Lutoslawski, Martinu, Smetana, Szymanowski available only on the Hungaroton, Qualiton, Supraphon, Panton, Muza, Verlton, Perl labels from

QUALITON RECORDS, LTD.

65-37 Austin Street - Rego Park, N.Y. 11374 - Telephone: (212) 897-1820

Country

Sovine & Pierce For 'Jubilee'

NASHVILLE—Taking care of our own" is the chief reason the Assn. of Country Entertainers has asked AFTRA to take jurisdiction over the association's new country music concert series beginning April 9 in Nashville.

The far reaching list of benefits coming to AFTRA members who meet certain gross-income requirements was an opportunity the association asked for when serious planning for the "Nashville Jubilee" got underway late last summer.

"We went to AFTRA and told them we wanted to affiliate with them, and we negotiated a minimum scale beginning at a figure almost four times the amount in effect elsewhere in Nashville," explains Vic Willis, executive director of the Assn. of Country Entertainers.

"We wanted in because we want our member artists covered by health insurance and retirement

programs, and few of us have that kind of protection right now."

Key items in the benefits package are \$12,000 life insurance and a Blue Cross administered health and hospitalization plan providing up to \$300,000 major medical coverage for the member, spouse and all dependent children up to age 21.

In addition to the scale paid to performers, the employer—the association—will pay into AFTRA's pension and welfare funds 8½% of the gross paid to the performers.

The Jubilee concert performers will have to become AFTRA members, if they are not members already, and in order to be eligible for the benefits they will have to gross, in a 12-month period, at least \$1,000 in work governed by AFTRA. This work may be any employment in radio, television or recordings, including work involving jingles and commercials.

Joining Sovine and Pierce for this first in a series will be Rusty Adams, Martha Carson, the Cates Sisters, Penny DeHaven, Duke of Paducah, Joe and Rose Lee Maphis, Vernon Oxford and Max Powell.

All seats are reserved for \$6, \$5 and \$4 and are available through the Nashville Ticket Agency, 1300 Division St., Nashville, Tenn. 37203. (615) 256-5125.

Future Jubilee performances will be held May 14, 21 and 28.



CREATIVE CREW—Four of Nashville's top songwriters help raise \$6,700 during "Songwriter's Night," benefitting Nashville's public broadcasting station, WDCN-TV. Left to right are Ed Bruce, Bobby Borchers, Nat Stuckey and Harlan Howard.

Chardon Agency In An Expansion

NASHVILLE—A new agent, two new artists and a new office provide a new look to the expanding Chardon, Inc. agency.

The booking firm owned by Charley Pride and Don Keirns has added Wes Westenberger as an agent. Chardon now books six acts with the

recent signing of Jim Rushing and Bobby David. Other acts are Pride, Dave & Sugar, Ronnie Prophet and Gary Stewart.

The firm has expanded its office space by moving to its new location at 2220 8th Ave. South in Nashville.

Country Promo Howitzers Aimed Inside United Kingdom

• Continued from page 1

vision marketing campaigns while two record companies announce that their opening moves into the country music field will take place at the end of March.

As with past years, the festival has proven an important calendar date for increased activity in country music. But 1977 is showing that the companies are backing releases with campaigns that stretch over a longer period than just the Easter break.

Certainly the country music enthusiasts are going to benefit, but it's clearly apparent that the U.K. industry is now taking a far more positive attitude toward the music with the aim that a certain percentage of the sounds stretch across to the pop record buyers.

Now almost a tradition for the country enthusiasts, Mervyn Conn's festival, as with past years, has become the launching point for promotional campaigns.

A TOUCH OF GOLD FROM GUSTO™

JUST RELEASED!!!

Red Sovine's

NEW SINGLE

★ "I'm Only ★
Seventeen"

SD-152

Mike Lunsford

"If There Ever Comes A Day"

SD-149

PROMOTIONS—(615)226-6080
SALES—(615)256-1656

GUSTO RECORDS, INC.
220 Boscobel Street
Nashville, Tenn. 37213
(615)256-1656

The year's first success occurred for United Artists with Slim Whitman's "Red River Valley" album and a nationwide tv campaign at the beginning of the year that has already insured eight weeks in the charts, with five weeks at the top slot.

United Artists has also been achieving singles success with Billie Jo Spears and intends to follow this up with promotional activity on the label's other female artists.

"We plan to make 1977 our most active year to date," states Dennis Knowles, United Artists marketing manager.

Billie Jo Spears, Crystal Gayle and Jean Shepard will be making appearances at the festival, and new product will be available at that time. United Artists' latest signing, Melba Montgomery, is currently touring Britain with George Hamilton IV.

Don Williams, who broke into the British singles charts last year with "I Recall A Gypsy Woman," is also the subject of tv marketing with his latest album "Visions." But the album broke into the charts before the campaign started, achieving a reported \$450,000 sales on the day of its release, thus qualifying it for British gold disk status.

"1976 was a phenomenal year for us, but we're expecting 100% better results this year," explains Mike Hutson, general manager of Anchor Records.

Besides Don Williams we shall be exploiting our country catalog extensively, and the festival will be a strong focal point as we have four acts—Don Williams, Tommy Overstreet, Hank Thompson and Mickey Newbury—appearing."

Anchor recently showed further involvement with country through the London signing of George Hamilton IV, although the artist will be produced in Nashville by Allen Reynolds.

"Fine Lace & Homespun Cloth," the debut album following the new deal, has been rush released to coincide with Hamilton's current 30 day tour of Britain. Hutson, however, has reservations about describing country acts as country.

"We have to aim further afield than just the country enthusiasts, and certainly many of our artists, including Barbara Mandrell and

Tompall Glaser, possess the potential to win over pop audiences."

Last September DJM released its first country product from the Hickory catalogs and, during the subsequent months, has made a number of albums available, many of them being special compilations with care given to sleeve designs, notes and musicians details. Forthcoming releases include albums from Roy Acuff, Don Gibson, Don Everly, Leona Williams and Carl Smith.

On the home front DJM recently signed actor Dennis Weaver—star of tv's "McCloud"—to its London office for worldwide distribution, and also has contracted British country entertainer Keith Manifold.

Both Weaver and Manifold, along with Hickory's Gibson and Everly, will be making festival appearances.

RCA Records' stakes in country music are well established and, since the late 1960s, has regularly released albums on a monthly basis. Last year the company achieved pop chart status for Dolly Parton and currently has launched a campaign centering around her latest album, "New Harvest—First Gathering." Other strong sellers on the label include Charley Pride, Waylon Jennings and Jim Reeves.

Shaun Greenfield, RCA label manager, feels that the product should be labeled as country, but added that there was a mass market for certain artists. "Obviously certain artists may only appeal to country enthusiasts, but there are others who possess the appeal to cross over to pop audiences. Apart from the established acts like Dolly and Waylon, there has been strong reaction to Dave & Sugar and the new duet teaming of Jim Ed Brown and Helen Cornelius. On the contemporary side of country we feel that Guy Clark and Steve Young will establish themselves in 1977."

Making their entrance into Britain's country music field are Warner Bros. and Motown's country offshoot, Hitsville.

"Although our U.S. company launched its country activities a while back, we wanted to wait until the right opportunity arose," comments Nigel Molden, Warner Bros. label manager. "Emmylou Harris' appearance at the International Festival has provided that right opportu-

tunity and it will now be the company's aim to make a serious commitment to country as it has been in the U.S."

In common with other record companies, Warners will be taking an exhibition stand at the festival and, to coincide with the event, will be importing all its U.S. product.

This includes albums by Donna Fargo, Rex Allen Jr. and Buck Owens, and they will also be available to retailers at normal British prices.

In addition, the company will be releasing a sampler album and, upon this foundation, will decide upon future British releases. The campaign will be marketed under the banner, "Warner Country."

Hitsville will also be making its debut with a compilation release—18 tracks including cuts by T.G. Sheppard, Pat Boone, Jerry Naylor, Wendell Adkins, Ronnie Dove and Jerry Foster—as well as 12-track solo albums from Sheppard and Boone.

In the past, the company has released singles product, but now feels the time is right for albums.

This month also sees a major promotional campaign by Capitol Records, spearheaded by a 16 track mid-priced compilation album—"Capitol Country Kicks"—featuring both established and new artists.

"Capitol has a very large country roster and I feel that, in the past, a number of artists who could mean a lot with British listeners have been neglected," explains Jeff Kempin, Capitol label manager. "It's the aim of our campaign to spend time, money and effort on artists whom we have been overlooking."

Among the artists to be featured in the campaign are James Talley, Gene Watson, Asleep At The Wheel and Ray Sawyer, as well as Glen Campbell and Merle Haggard who are both well established in Britain.

MCA Records country campaign is centered around visiting festival artists Loretta Lynn and Conway Twitty, and will include new product from both of them.

"It's the intention to fully establish our country music catalog in Britain, and the appearance of Loretta and Conway provides an ideal launching pad," says Stuart Watson, MCA's marketing manager. "We shall be taking a stand at the festival,

MR. D.J.
ANOTHER
TRUE HIT
HAS BEEN
MAILED.

"I WARM
'EM UP"

SCOTTY REED
TRUE RECORDS = T-102

Distributed By



1300 Division Street
Nashville, Tenn. 37203
(615) 256-7543

© 1977 World Wide Music Inc.

Welcome Home George

It's been quite awhile since George Hamilton IV made his spectacular debut on ABC with "A Rose And A Baby Ruth" and a lot has happened since: A string of smash hit singles for RCA like "Abilene" and "Early Morning Rain," and an extremely successful sabbatical in Canada and Great Britain that brought him the title "International Ambassador of Country Music." And now he's returned to the home of his discovery, a more casual artist with a new producer — Allen Reynolds of Crystal Gayle fame. George Hamilton is back and better than ever with a brand new single...

"I Wonder Who's Kissing Her Now"

DOA17687

...and a brand new album

Fine Lace and Home Spun Cloth

DOA2081

The first from the IVth.
On ABC/Dot Records.

Courtesy of Anchor Records



Produced by Allen Reynolds.

 Dot Records



FROM
CON BRIO
(with enthusiasm)

BILLBOARD

30

RECORD WORLD

42

"I'VE GOT
YOU (TO
COME HOME TO)"
CBK #116



DON
KING

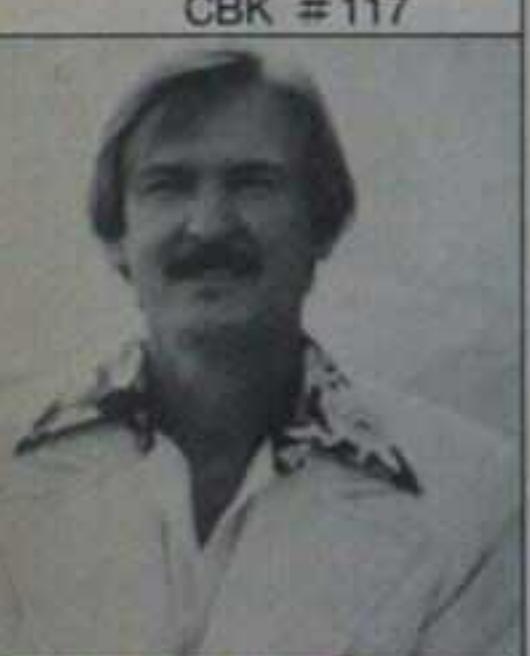
BILLBOARD

69

RECORD WORLD

77

"I'M
SAVIN' UP
SUNSHINE"
CBK #117



DALE
McBRIDE

from his new LP that
was SHIPPED THIS WEEK!

"THE ORDINARY
MAN ALBUM"

CBLP #051

EXCLUSIVELY ON:

**CON BRIO
RECORDS**

DISTRIBUTED BY

NATIONWIDE SOUND DIST.
P. O. Box 23262
Nashville, Tenn. 37202
615-385-2704

CON BRIO PUBLISHING GROUP
Suite 407, 49 Music Square West
Nashville, Tenn. 37202
615-329-1944

Billboard

Hot Country Singles™

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in whole or in part, by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

* STAR PERFORMER-Singles registering greatest proportionate upward progress this week.																			
This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			This Week	Last Week	Weeks on Chart	TITLE-Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))				
1	1	9	SOUTHERN NIGHTS—Glen Campbell (A. Toussaint), Capitol 4376 (Warner-Tamerlane/Marshall, BMI)	34	25	11	YOUR PRETTY ROSES CAME TOO LATE—Luis Johnson (J. Foster, B. Rice), Polydor 14371 (Jack & Bill, ASCAP)	★	79	3	I'M SAVIN' UP SUNSHINE—Dale McBride (S. Edward), Con Brio 117 (NCD, Writer, ASCAP)	75	80	2	THE TROUBLE WITH LOVIN' TODAY—Asleep At The Wheel (K. Farris), Capitol 4357 (Asleep At The Wheel/Dither, BMI)	71	70	7	WAITIN' AT THE END OF YOUR RUN—Reba McEntire (J. Foster, B. Rice), Remington 1171 (Jack & Bill, ASCAP)
★	2	9	LUCILLE—Kenny Rogers (R. Rowling, H. Nunn), United Artists 929 (Brougham Hall/Andite, Invasion, BMI)	★	48	4	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy (H. Williams), Columbia 3-10487 (Fred Rose, BMI)	★	88	2	EVERY WORD I WRITE—Dottie West (R. Bowling, E. Rickey L. Grashfield), United Artists 946 (Brougham Hall/Dinner Is Over, BMI)	83	83	2	RODEO BUM—Mel Street (B. Head/S. Vaughn), GRT 238 (Athena-Max, ASCAP/Hesey, BMI)	74	44	15	CRAZY—Linda Ronstadt (W. Nelson), Asylum 45361 (Tree, BMI)
★	6	8	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griff), Columbia 3-10474 (Blue Echo, ASCAP)	★	49	6	RIGHT TIME OF THE NIGHT— Jennifer Warnes (P. McCann), Arista 0223 (American Broadcasting, ASCAP)	71	70	7	NEW KID IN TOWN—Eagles (J.B. Souther, D. Henley, G. Frey), Asylum 43773 (Not Listed)	83	50	12	KENTUCKY WOMAN—Randy Barlow (N. Diamond), Capitol 381 (Tallyrand, BMI)	75	50	12	LONELY EYES—Rayburn Anthony (B. McMillen), Polydor 14380 (Hall-Clinton, BMI)
★	7	8	ADIOS AMIGO—Marty Robbins (B. Vinton, R. Grimes), Columbia 3-10472 (Al Gallico/Allegro, BMI)	★	47	4	LOVE'S EXPLOSION—Marge Smith (R. Wilson, M. Smith), Warner Bros. 8239 (Al Gallico, BMI)	★	83	2	MR. HEARTACHE—Susan Raye (K. Robbins), United Artists 934 (Pf-Gem, BMI)	78	64	6	STRAWBERRY CURLS—Freddy Weller (R. Leigh), Columbia 3-10422 (United Artists, ASCAP)	79	81	4	RUBY'S LOUNGE—Brenda Lee (S. Gott-M. Brown), MCA 40683 (Hobby Horse, BMI)
5	3	9	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schweers), RCA 10875 (Chess, ASCAP)	38	26	11	THE LAST GUNFIGHTER BALLAD—Johnny Cash (S. Clark), Columbia 3-10483 (Sunbury, ASCAP)	74	44	15	I'M NOT THAT GOOD AT GOODBYE—Stella Parton (B. McMillen D. Williams), Elektra 45382 (Jack, BMI)	82	82	4	NEW SOMETHING ON MY BED BEHIDES A BLANKET—Charly McClain (L.J. Scale, R. Spaul, D. Hogan), Epic 8-50138 (Cape Parrot, BMI)	81	85	2	HELP ME—Ray Price (L. Getlin), Columbia 3-10503 (First Generation, BMI)
★	8	7	DON'T THROW IT ALL AWAY—Dave & Sugar (G. Barnes, D. Mindell), RCA 10876 (Fame, ASCAP)	★	51	3	JUST A LITTLE—Billy "Crash" Craddock (L. Martinez, Jr.), ABC/Dot 17682 (Roy Stevens, BMI)	78	64	6	THE ANGEL IN YOUR ARMS—Vince Bell (L. Westwood-T. Bradfield-C. Ivory), GRT 238 (Gang Tailor, BMI/I Got The Music, ASCAP)	86	53	12	THE LATEST SHADE OF BLUE—Connie Smith (E. Bonin), Columbia 3-10501 (Milena, ASCAP)	86	53	12	AFTER THE LOVIN'—Engelbert Humperdinck (A. Bernstein, R. Adams), Epic 8-50270 (Silver Blue, ASCAP/Oceans Blue, BMI)
★	10	9	PAPER ROSIE—Gene Watson (D. Harms), Capitol 4378 (Doubleplay/Quality, BMI)	40	46	5	TIME SHE GOES AGAIN—Joe Stampley (A. Haworth, B. Mann), Epic 8-50316 (Al Gallico, BMI)	91	96	2	LUNCH TIME LOVERS—Rita Redmond (R. Butchers, M. Vickery), NBC 1021 (All-American Tree, BMI)	87	87	4	DO THE BUCK DANCE—Ruby Falls (C. Fields, D. Rice), 50 States 30 (NSD) (Sandbar Music Craftshop, ASCAP)	89	61	8	ME AND THE ELEPHANTS—Bobby Goldsboro (B. Whitehead), Epic 8-50242 (Younger, BMI)
★	16	6	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 (Jack & Bill, ASCAP)	41	29	14	TRYIN' TO FORGET ABOUT YOU—Cathy Lee (B. Bryant), LS 119 (GRT) (Mouse Of Bryant, BMI)	87	87	4	SUNDAY SCHOOL TO BROADWAY—Anne Murray (D. Rice, R. Horwitz), Capitol 4375 (Mandy, ASCAP)	93	95	3	I CAN GIVE YOU LOVE—Mondo Earwood (M. Earwood), True 101 (Tackhammer, BMI)	90	57	12	MY MOUNTAIN DEW—Charlie Rich (C. Rich), RCA 10859 (Charles Rich, BMI)
9	9	9	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher), Columbia 3-10466 (Intersong-U.S.A., ASCAP)	42	30	14	LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Leekin, S. Drift), Columbia 3-10485 (Alma, ASCAP/Fox, BMI)	92	92	2	IF WE CAN'T DO IT RIGHT—Kathy & Larry (B. Peters), Republic/IRCA 300 (RFD, ASCAP)	94	95	3	IT'S SURE IS BAD TO LOVE HER—Terry Stafford (T. Stafford), Castle 223 (GRT) (Terry Stafford/Cotton, BMI)	95	89	5	YOU DON'T HAVE TO BE A BABY TO CRY—Ann L. Morton (Memill, Shaggy), Prairie Dust 163 (NSD) (HFD, ASCAP)
★	18	5	SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI)	★	56	4	FAN THE FLAME, FEED THE FIRE—Don Gibson (E. Rivers), ABC/Hickory 54010 (Miles, ASCAP)	94	95	3	LOW CLASS REUNION—George Jones (S. Whipple), Sunbeam 4547 (NSD) (Tree, BMI)	96	89	5	GET CRAZY WITH ME—Ray Stevens (R. Stevens), Warner Bros. 8318 (Roy Stevens, BMI)	97	93	6	GYPSY RIVER—Jack Parnell (Fields-Jones), 50 States 49 (NSD) (American/W. Lee, ASCAP)
11	11	9	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain), United Artists 935 (Hello, ASCAP)	★	58	3	TWO LESS LONELY PEOPLE—Reba McEntire (W. Holahan), Warner Bros. 8297 (Mozie Hill/Vogue, BMI)	98	98	2	FOOL—John Wesley Pyles (T. Skinner), ABC/Dot 17679 (Marvin The Marvel, BMI)	99	45	14	NEAR YOU—George Jones & Tammy Wynette (K. Goss, F. Craig), Epic 8-50314 (Supreme, ASCAP)	100	45	14	NO RELIEF IN SIGHT—Mike Banchet (K. Books, G. Dobson, L. Wilson), Lucerne Herald 7015 (Chappell, ASCAP)
12	14	8	EASY LOOK—Charlie Rich (C. Putnam, S. Thorntom), Epic 8-50328 (Tree, BMI)	★	62	4	I LEFT MY HEART IN SAN FRANCISCO—Red Steagall (D. Cross, G. Corp), ABC/Dot 17684 (General, ASCAP)	97	93	6	ALL THE SWEET—Mel McDonald (J. Terrell, H. Justice, B. Morrison), Capitol 4373 (Combine, BMI/Music City, ASCAP)	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.
★	17	7	MOCKINGBIRD HILL—Donna Fargo (V. Houston), Warner Bros. 8305 (Southern, ASCAP)	47	43	7	IF YOU GOTTA MAKE A FOOL OF SOMEbody—Dickey Lee (R. Clark), RCA 10814 (God Songs, BMI)	98	98	2	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
14	12	10	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham), Columbia 3-10467 (Starship, ASCAP)	★	66	3	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
★	19	7	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Corney), Epic 8-50334 (Rust Bridge, BMI)	49	52	5	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
★	23	5	(You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry), Warner Bros. 8329 (Arc, BMI)	★	63	3	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
17	5	11	DESPERADO—Johnny Rodriguez (D. Hester, G. Frey), Mercury 73878 (Phonogram) (Warner Brothers-Ricordi, BMI)	51	31	14	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
★	24	4	PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty, Bird, BMI)	52	55	7	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
19	20	8	LOVING ARMS—Sammi Smith (T. Jones), Elektra 45374 (Aim, ASCAP)	★	76	2	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
★	27	5	ANYTHING BUT LEAVIN'—Lacy J. Dalton (L. Dalton), Monument 45212 (First Generation, BMI)	★	67	3	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
21	4	12	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarrell), Arista America 7638 (Capitol, Muscle Shoals Sound, BMI/Silver Dawn, ASCAP)	56	59	5	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
★	33	3	SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Huyke), ABC/Dot 17683 (Mapleshell & Vogut, BMI)	★	68	3	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
23	15	10	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 10671 (Continent, SESAC)	★	69	3	NEW ENTRY	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.	100	45	14	STAR PERFORMER-Singles registering greatest proportionate upward progress this week.				
24	21	10	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Lynn Anderson (D. Wilkerson, J. Johnson, C. Doherty), MCA 40688 (Ash Valley, ASCAP/Forrest Hill, BMI)	★	70</														

Billboard's

Country Music Sourcebook

...a complete reference manual for the country music industry.

On May 28, 1977, Billboard will publish our first Country Music Sourcebook. Billboard was first to acknowledge and report on country music as being a potent force in the industry...growing to the tremendous stature it is today.

Here is your first opportunity to reach Billboard's readers (your customers) and tell them how you serve the country music field whether as an artist, agent, promoter, label, publisher.

This much needed guide will put you in the hands of decision makers who shape the entire country music field.

Don't delay. Insure a premium position by contacting your Billboard representative today.

Issue date:
May 28, 1977

Closing date:
April 22, 1977

Los Angeles
Joe Fleischman/John Halloran/
Harvey Geller/Bill Moran
9000 Sunset Blvd.
Los Angeles, Ca 90069
213/273-7040

New York
Ron Willman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.B. Moore
1515 Broadway
New York, NY 10036
212/764-7350

CM-1

Chicago/Canada
Bill Kanzer
150 N. Wacker Drive
Chicago, IL 60606
312/236-9848

Nashville
John McCartney
1717 West End Ave. #700
Nashville, Tenn 37203
615/329-3925

Europe
Andre de Vekey
7 Carnaby St.
London W. 1, England
01/437-8090

Tokyo
Hugh Nishikawa
Music Labo, Dempa Bldg.
Bekkan 8F, 1-11-12,
Higashi-Gotanda
Shinagawa-Ku, Tokyo 141
03/443-8637

BMI Dominates Chart With 55 Disks

NASHVILLE—The great numbers battle continues.

As ASCAP battles BMI for supremacy on the country charts, an editorially garbled sentence last week added to a bit of the numbers confusion.

Here is the actual information, gleaned from the March 19 Billboard Hot Country Singles chart: 55 exclusively BMI-licensed songs; 33 exclusively licensed by ASCAP; nine jointly licensed by both BMI and ASCAP, and three licensed by SESAC.

This is a tribute to the talents of BMI country writers and publishers

which seemed to have been placed in doubt," comments Russ Sanek, vice president, public relations for BMI. "They continue, as they have for years, to create the majority of the country music America prefers according to Billboard charts."

With BMI still in a comfortable lead over ASCAP—a late bloomer in the country field—what changes in the numbers game arrived with the March 26 Billboard chart? Six BMI songs fell off the chart, along with three ASCAP songs. They're replaced by six BMI songs and three ASCAP songs.

SHORE STOPPER—Sonny James, busy both in television and recording, joins Dinah Shore during a recent tv taping of "Dinah!"

UA Acts Pull SRO At NARAS Show

NASHVILLE—United Artists recording acts Crystal Gayle, Kenny Rogers, Billie Jo Spears, Dottie West and Bobby Wright drew an SRO crowd Monday (7) at Nashville's Possum Holler for the benefit of the Nashville chapter of NARAS.

According to Francene Anderson, executive director of the Nashville chapter of NARAS, more than \$2,500—a record breaking amount—was raised from this benefit showcase to aid NARAS projects.

The show was open to industry members and the public.

New Partnership In a Brisk Start

NASHVILLE—The two-month young partnership of John McMeen and Jack Lynch, both experienced talent agency officials, is quickly producing successful results.

Recently, at WIVK radio's Country Shindig Show, held in Knoxville at its 7,000-seat Civic Auditorium, Kenny Rogers headlined his first country package show, which, according to Bobby Benton, WIVK's program director and promotion man for all station shows, grossed \$28,000.

Rogers is on the McMeen-Lynch roster which also includes David Wills, Sunday Sharpe, Bob Luman and Republic Records artists Kathy Barnes and David Rogers, who have just recently been added.

Pyramid Signs Up

NASHVILLE—The Independent Label Assn. has accepted Pyramid Records as its newest member. The Ft. Smith, Ark.-based label brings the Independent Label Assn. membership to nine labels.

LOOKING FOR A LABEL?

WE PLACE MASTERS INTERNATIONALLY!

S Throwing your money away on so-called independent distribution deals.
T Wasting needless thousands of dollars on so-called promotion!
O The needless waste of letting your potential hits sit on a shelf collecting dust instead of COLLECTING ROYALTIES.

Our extensive network of "in-the-know" European Record Personnel will present your product to Europe's leading Record Companies for possible release. It's up to you to accept or reject any and all offers submitted on your masters.

OUR IRONCLAD GUARANTEE *

PAY US NOTHING IF WE CANNOT FIND YOU THE DEAL YOU ARE LOOKING FOR!

Only if you agree to any offers submitted on your master(s) do you pay our placement fee. What could be fairer?

For further information please write or call:

KING OF MUSIC

38 Music Square East, Nashville, Tennessee 37203
Tel. (615) 256-8760



Peanuts In Promo

NASHVILLE—An extensive peanuts promotion is underway for Teddy Bear Records' single release, "Plains Ain't No Big Town" by Bill McClure.

According to Billy Joe Burnette of Teddy Bear, approximately 1,500 bags of peanuts have accompanied the single distribution by Nationwide Sound to radio stations, one-stops, wholesale distributors and rackjobbers.

Hot Country LPs

Copyright 1977, Billboard Publications Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means—electronic, mechanical, photocopying, recording, or otherwise—without the prior written permission of the publisher.

* Star Performer—LPs registering proportionate upward progress this week.

TITLE—Artist, Label & Number (Distributing Label)

This Week	Last Week	Weeks on Chart	Title
1	1	9	LUXURY LINER—Emmylou Harris, Warner Bros. 25-2956
★	6	15	WAYLON LIVE—Waylon Jennings, RCA APL1-2108
★	7	4	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
4	4	7	VISIONS—Don Williams, ABC-Dot DODO 2054
5	5	12	GREATEST HITS—Linda Ronstadt, Asylum TE-1092
★	8	4	ADIOS AMIGO—Marty Robbins, Columbia KC 34463
7	2	16	RONNIE MILSAP LIVE, RCA APL1-2043
★	40	2	SOUTHERN NIGHTS—Glen Campbell, Capitol 11681
★	12	4	HEART HEALER—Mel Tillis, MCA 2252
★	14	3	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2118
11	3	10	TORN BETWEEN TWO LOVERS—Mary MacGregor, Asia America ST 50015 (Capital)
12	10	6	HOTEL CALIFORNIA—Eagles, Asylum TE-1084
13	13	20	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2023
14	9	17	GREATEST HITS VOL. III—Conway Twitty, MCA 2235
15	15	4	THE BEST OF DONNA FARGO, ABC-Dot DODA 2075
16	18	4	RIDIN' RAINBOWS—Tanya Tucker, MCA 2253
17	17	19	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
18	21	5	FARGO COUNTRY—Donna Fargo, Warner Bros. 25-2956
★	38	2	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 12195
★	27	4	I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34463
21	23	4	JOHNNY DUNCAN, Columbia KC 34462
22	24	4	TAKE ME—Charlie Rich, Epic KE 34441
23	16	37	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1815
24	20	7	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-1125 (Phonogram)
25	22	29	CRYSTAL—Crystal Gayle, United Artists UA-LAB14-G
26	29	6	VINTAGE '77—Tommy Overstreet, ABC-Dot DODA 2071
27	28	4	YOU'RE FREE TO GO—Sonny James, Columbia KC 34472
28	30	4	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34435
29	32	3	PAPER ROSIE—Gene Watson, Capitol ST 11597
30	31	4	THE LAST GUNFIGHTER BALLAD—Johnny Cash, Columbia KC 34214
31	26	4	RIDES AGAIN—David Allan Coe, Columbia KC 34310
32	35	2	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffet, ABC AB 290
33	37	2	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
34	36	18	GILLEYS SMOKIN'—Mickey Gilley, Playboy PB 415
★	43	22	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228
36	11	16	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024
37	33	18	CRASH—Billy Crash Craddock, ABC-Dot DODD 2063
★	NEW ENTRY		THE BEST OF THE STATLER BROTHERS, Mercury SRM 1-1037 (Phonogram)
39	19	24	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia)
40	25	19	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223
41	34	28	DAVE & SUGAR, RCA APL1-1818
42	41	8	ME & McDILL—Bobby Bare, RCA APL 1-2179
43	NEW ENTRY		THUNDER IN THE AFTERNOON—Mac Davis, Columbia PC 34313
44	42	30	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum TE-1072
45	45	24	YOU AND ME—Tammy Wynette, Epic KE 34299
46	49	2	24 GREAT HITS BY BOB WILLS AND HIS TEXAS PLAYBOYS, MGM 25003 (Polaroid)
47	48	3	SUNDOWNERS—Wendel Adkins, Hitville HG-406 (Motown)
48	47	61	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
49	46	7	THE BEST OF... VOL. 2—Faron Young, Mercury SRM 1-1130 (Phonogram)
50	39	15	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586

Hawaii's Leed Signs With London

NASHVILLE—Melveen Leed, the Hawaiian country music singer who made her first appearance on the "Grand Ole Opry" last year, is making more moves to expand her career beyond Hawaii. Leed has signed a contract with London Records in New York and Decca Records in London for exclusive rights to license her records on a worldwide basis.

U.K. Hardware Levy Urged

Compensate Copyright Owners In 'Home Tape Piracy'

By ADAM WHITE

LONDON—To compensate copyright owners for loss of earnings through widespread "piracy" at the domestic level, a levy should be applied to tape recording equipment on sale in the U.K.

This strong recommendation in the Whitford Committee report, the result of a government-sponsored examination into Britain's copyright and design laws, has produced much of the initial press, public and industry debate.

The document cites a 1975 survey on behalf of the record industry which showed that 45% of homes have access to a recording facility and that 20% of persons over 16 have used recording equipment some time or other to record from commercial records or tapes.

"While statistics should be viewed with a great deal of caution, it is clear that a considerable amount of unauthorized recording is going on."

Most submissions to the committee recognized the difficulties of the present position, "the fact that

policing is impracticable and that infringement takes place on a wide scale," and suggested:

- The introduction of a levy on hardware along the lines of the German system;

- Some more general blanket licensing approach;

- An extension of the present exceptions;

- A combination of these approaches.

The majority of lobbyists were in favor of the number one solution to cover at least private use, and some hardware manufacturers would apparently not be averse to a levy if it enabled them to advertise their product as being licensed for private recording.

Opposition to a levy was generally based on its effect on equipment prices, the inherently rough justice involved, the problem of distribution and the possible burden of collection.

However, a surcharge on blank tape, favored by some sections of the record business, was "almost universal."

sally rejected" as unsatisfactory, reports Whitford.

"Though in theory such a levy should reflect more accurately actual usage for recording, it would involve a much larger operation and, in view of the smaller values of tapes compared with equipment and the fact that tape can be reused, might be less productive of revenue."

(Note: The German Parliament, which endorsed and implemented a levy on hardware in 1965 in return for the blanket license for private recordings—the blueprint upon which Whitford recommends any British model be based—said a positive "no" to a software surcharge.)

Whitford's eventual choice of a hardware levy as the most satisfactory solution to domestic piracy was accompanied by the view that the levy rate, its application and the distribution of the proceeds between collecting societies, should be the jurisdiction of a statutory tribunal.

For educational uses of recording equipment, the idea is that the levy

(Continued on page 69)



First view of new Sony model SL-8100 Beta Format home videocassette recorder/player that went on sale in Japan March 21 for approximately \$950, without optional add-on tuner/timer, also shows new L-250 (30/60-minute) and L-500 (1-hour/2-hour) videocassettes, at \$10 and \$14 respectively.

Sony Bowing 2-Hour Beta Unit In Japan; Sanyo, Toshiba Next

By HIDEO EGUCHI

TOKYO—A new Betamax home video system deck, the Sony SL-8100, capable of recording television programs of up to two hours in length—and, of course, playing them back—is being marketed in Japan this week (21) at the equivalent of \$950.

Similar Sanyo and Toshiba Beta Format models, priced approximately the same, are due on the market April 1. For an optional tuner/timer, Sony asks about \$35, the others about \$70 for a more sophisticated unit.

'SEXISONIC' SPEAKERS?

FORT WORTH—As if the placement of four speakers in quadraphonic sound wasn't enough to deter consumers, now Radio Shack is developing a "Sexisonic" sound reproduction system that adds a center pair.

Mixed programs would present basic source material through the front pair, ambient sound through the rear channels and "concert hall realism" through the new center channels. This would include live audience sounds indoors at clubs or arenas, outdoors at festivals or stadiums. The concept is still in the developmental stage, but technology for marketing a finished product is expected "in the near future."

(Continued on page 68)

Instant program change with new dual master Flick of switch starts new selection

Another first
for
ELECTRO SOUND
tape duplicating
systems



from
audio
AUTOMATIC CORPORATION

1200 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019 PHONE 212-562-4811
OVERSEAS OFFICE: 4 RUE PICARDIE
6900 COURBEVOIE, FRANCE PHONE 333-30-90
CABLE: AUTOMATICTELE-RADIO

Peter Pan Kid Tapes To GRT

LOS ANGELES—GRT Music Tapes has acquired the exclusive U.S. manufacturing and distribution rights for Peter Pan Record's children's recordings.

Initially five albums are planned for release with more product from the extensive Peter Pan catalog planned for release in the near future.

The first release features three albums by "Irwin The Disco Duck" and two collections of popular theme songs from hit television shows. GRT plans a major promotion including a special display program in conjunction with the tape release.

Jack Woodman, vice president of sales for GRT Music Tapes, indicates the children's market is an important new field for the firm.

Newest Cases with A LOW PRICE Clout!

Fast Movers
For Fast Profits!



#C76
#77DLX
Write us for complete
catalog and SPECIAL DEAL Today!

DISTRIBUTORS
PRICES
AVAILABLE

Custom Case Mfg. Co., Inc.
6232 Bragg Blvd. P.O. Box 5866, Fayetteville, N.C. 28303
Phone Area Code 919-867-6111

25% New Exhibitors At West Coast AES

By STEPHEN TRAIMAN

NEW YORK—The first pulse code modulation digital recording equipment to be shown in the U.S. will be by Mitsubishi. It is among 25 exhibits new to the West Coast AES—nearly 25% of the firms contracted for the 57th convention May 10-13 at the Los Angeles Hilton.

Reflecting the continuing interest in semipro recording and the crossover from the professional lines, the "new faces" include six who had shown at the New York fall shows, and 19 first-timers at AES, accord-

ing to Jacqueline Harvey, exhibits coordinator.

With the SRO sign out for more than a month (Billboard, Feb. 26, 1977) the biggest AES ever is shaping up, with more than 125 exhibitors signed and several waiting for space that is "being created," Harvey notes.

The Melco Sales subsidiary of Mitsubishi, the giant Japanese industrial combine, will show the pulse code equipment, including a multi-channel recorder with station-

ary heads, utilizing 1/4-inch tape at 15 ips speed, and companion monitor loudspeakers for "super wide range" reproduction.

First-time West Coast exhibitors who had been at the recent New York show include Acoustic Design by Jeff Cooper, Acoustilog Audio/Tek Inc. (tape duplicator), Soundcraft Electronics, Soundstream and White Instruments.

In addition to Mitsubishi, new to AES are:

- Anvil Cases, portable cases for

sound reinforcement systems, amplifier racks, microphones and other equipment.

- Audio-Pulse, Bedford, Mass., digital time delay systems with an analog/digital encoder—a self-companding delta modulator with claimed 80 dB dynamic range.

- Equasound Corp., Culver City, Calif., internally amplified positional feedback sub-woofer system with a 400 watts/channel RMS power supply, transformerless amp

(Continued on page 68)

TEAC Adds Accessories, First Elcaset

By JIM McCULLAUGH

LOS ANGELES—TEAC has broadened its semi-pro audio accessory line with the addition of a new meter bridge, patch bay, sound-on-sound stereo echo unit, oscillator and handsized line level resistive mixer.

These products join existing products such as connectors, cables, microphones, remote control units, reels and adaptors, carrying/flight cases, dust covers, rack mount kits as well as a line of tape recorder care products.

The tape recorder care products now include such items as a head cleaner, rubber cleaner, stainless steel polish, a recorder maintenance kit, as well as a de-magnetizer, making TEAC yet another audio manufacturer which has now expanded into the growing accessories market (Billboard, March 5, 1977).

Other tape recorder accessories products such as splicing kits may be in the offing for the future, according to Allen Novick, director of marketing.

No disk care products, however, are anticipated, adds Novick, with TEAC continuing to specialize in audio and semi-pro equipment.

The new MB-20 meter bridge can be utilized with any mixer, its meters direct outputs and monitors any kind of signal, and will be priced around \$180.

The new PB-64 patch bay (less than \$100) permits any combination of 64 single inputs and outputs to be manually patched in any combination; the AX-10 (\$50) sound-on-sound stereo echo unit allows an echo effect to be produced and switched in or out during recording; the AX-20 (\$70) hand sized line level resistive mixer is a four-in, two-out unit which allows selection of any of four inputs to right, left or both outputs; while the TO-122A test tone oscillator (\$75) can be used to set reference levels, balance gain stages of components, adjust the bias and frequency response of a tape recorder, and check overall system response as well as the acoustic characteristics of the monitoring room.

All of TEAC's accessories are available through TEAC dealers or by writing direct to the company in Montebello, Calif.

At the same time, Novick adds that the new TEAC Elcaset, model AL-700, tape recorder will be available for late spring delivery nationally.

With a nationally advertised value of less than \$1,000, the three-head, three-motor unit should be available in quantity to TEAC dealers by early June.

Many of the features on the new deck are automated, according to Novick.

"For example," he says, "the AL-700's electronics automatically match tape characteristics eliminating the need for such things as bias and equalization switches."

The deck also incorporates a highly precise diecast transport utilizing a close-loop, double capstan system, with a reported wow and flutter of .04%.

The new TEAC unit joins two Sony Elcaset decks distributed by Superscope as well as a high-end semi-pro model from Technics by Panasonic, all available to both the audiophile and commercial markets.



TO: Tape/Audio/Video Manufacturers
FROM: Billboard
SUBJECT: Billboard's 1977 Tape/Audio/Video Market Sourcebook

Gentlemen:
This is to advise you that on May 7, 1977, Billboard will publish its international sourcebook of the tape/audio/video industry. It will contain accurate and up-to-date listings which is why it is the most employed reference published in the field.

Your message in Billboard's Tape/Audio/Video 1977 Market Sourcebook will tell a worldwide market who you are, what you manufacture and what service you offer... every time they pick it up!

This issue is a must buy for the tape/audio/video industry and a prime media for your message. Don't miss it.

Regards,
Ron Willman

Ron Willman
Consumer Electronics Sales Manager

P. S. Billboard's Tape/Audio/Video Market Sourcebook will also contain listings from Europe and Asia.
BONUS DISTRIBUTION AT AES AND CES
Issue: May 7, 1977
Deadline: April 6, 1977

U.S. OFFICES

NEW YORK
RON WILLMAN
RON CARPENTER
NORM BERKOWITZ
MICKEY ADDY
J. B. MOORE
1515 Broadway
New York, N.Y. 10036
212/764-7300
TELEX 62-0523
(int'l only)

CHICAGO AND CANADA
BILL KANZER
150 North Wacker Drive
Chicago, Illinois 60606
312/236-9818

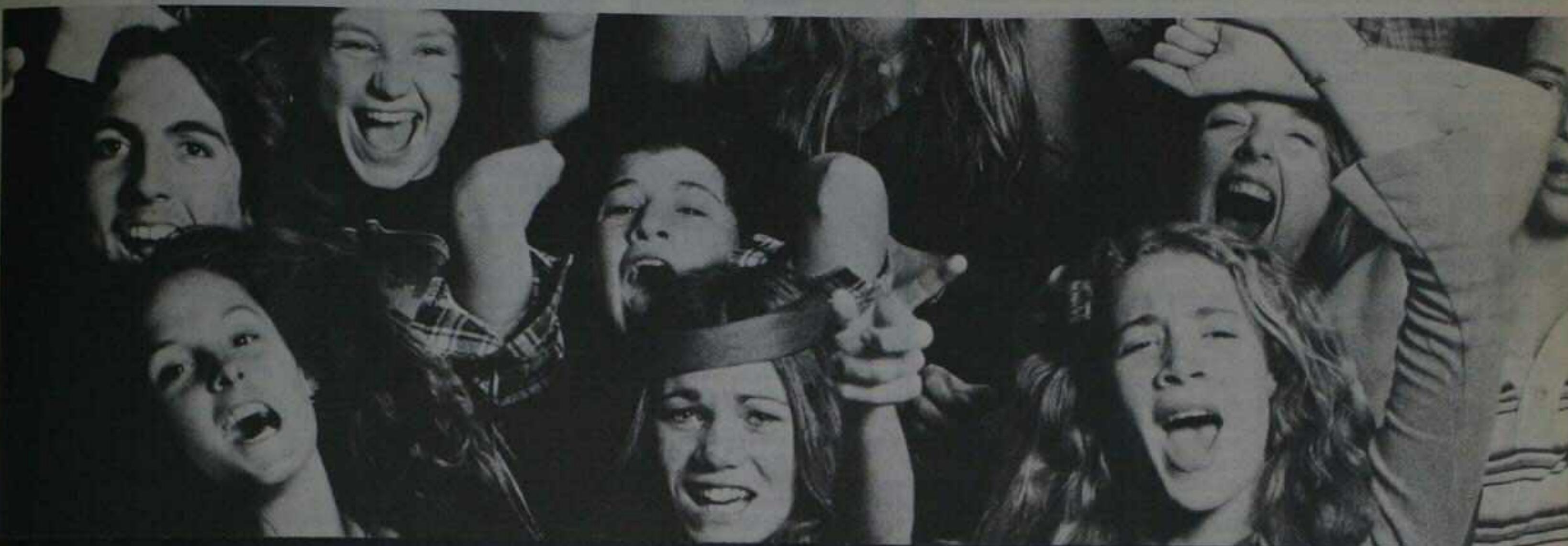
NASHVILLE
JOHN McCARTNEY
1717 West End Avenue
Nashville, Tenn. 37203
615/329-3925

LOS ANGELES
JOE FLEISCHMAN
BILL MORAN
HARVEY GELLER
JOHN F. HALLORAN
9000 Sunset Boulevard
Los Angeles, Cal. 90069
213/273-7040
TELEX 69 8669

INTERNATIONAL OFFICES
EUROPE
ANDRE DE VEKEY
Billboard
7 Camaby Street
London W1V 1PG

JAPAN
HUGH NISHIKAWA
c/o Music Labo
Dempa Bldg., 8th floor
11-2, 1-chome
Higashi-gotanda,
Shinagawa-Ku,
Tokyo, 141

Find out what it's like.



Billboard Subscription Order

P.O. Box 2156, Radnor, Pa. 19089

To Avoid delay of your order please check the box indicating your primary classification.

Within that classification please circle your area of specialty.

(Example Recording artists, performers, attorneys, agents, managers)

- 1. Retail merchandisers of records, pre-recorded & blank tapes, playback and communications hardware and accessories
- 2. Rack jobbers, record & tape distributors, one-stops, juke box operators, exporters and importers of records and tapes
- 3. Radio and TV station personnel, including program & music directors, air personalities, independent programmers, Discotheques
- 4. Record companies, independent producers, pressing plants and manufacturers of software, hardware, professional equipment, Recording studios
- 5. Recording artists, performers, attorneys, agents, managers
- 6. Buyers of talent, including concert promoters, impresarios, clubs, hotels, auditoriums, arenas, concert facilities
- 7. Schools, colleges, students, faculty, Libraries, music fans, and audio-philes
- 8. Investment houses, banks, Federal, State and international departments of government, embassy officials
- 9. Music publishers, songwriters, performing unions, licensing & rights organizations
- 10. Writers and reviewers, public relations organizations, newspaper and magazine executives, advertising agencies, independent art directors
- 11. Miscellaneous, including independent management and technical consultants
- 12. other _____

CONTINENTAL U.S.

- 1 year (52 issues) \$60
- 6 months (26 issues) \$35
- 2 years (104 issues) \$100
- 1 year - First Class \$120

CANADA

- 1 year (52 issues) \$70
- 1 year - First Class \$120

<input type="checkbox"/> Hawaii and Puerto Rico (via air jet)	\$ 90
<input type="checkbox"/> Alaska (available first class only)	\$120
<input type="checkbox"/> Continental Europe, Great Britain, Africa, U.S.S.R. (via air jet) and Mexico, Caribbean, Central America (via air mail)	\$125
<input type="checkbox"/> South America (via air mail) and New Zealand, Australia (via air jet)	\$135
<input type="checkbox"/> Asia, Pacific, all others (via air mail)	\$180
<input type="checkbox"/> Japan (via air jet)	\$ 49.500

Payment enclosed Bill me

American Express

Card Number _____

Master Charge

Card Expires _____

Bank Americard

Master Chg. Bank Number _____

Billboard • P.O. Box 2156, Radnor, Pa. 19089

Name _____

Company _____ Title _____

Address (business home) _____

City _____ State/Province/Country _____ Zip _____

Signature _____

new renewal

I DO NOT WISH TO RECEIVE INDUSTRY RELATED
PROMOTIONAL MAIL

PLEASE ALLOW 4 TO 6 WEEKS FOR DELIVERY OF FIRST COPY

B 70326

say things like "Fame is a fleeting thing."



THE KIT TELLS YOU EVERYTHING YOU NEED TO KNOW about building your own JBL enclosure.) Just look for the poster of the screaming fans.

After all, when you find screaming fans, JBL loudspeakers usually aren't too far away.



James B. Lansing Sound Inc
Professional Division / 8500 Balboa Blvd., Northridge, Calif. 91329
*In Connecticut, call 1-800-882-6500

MAY 10-13

25% New Exhibitors At West Coast AES

By STEPHEN TRAIMAN

NEW YORK—The first pulse code modulation digital recording equipment to be shown in the U.S. will be by Mitsubishi. It is among 25 exhibits new to the West Coast AES—nearly 25% of the firms contracted for the 57th convention May 10-13 at the Los Angeles Hilton.

Reflecting the continuing interest in semipro recording and the crossover from the professional lines, the "new faces" include six who had shown at the New York fall shows, and 19 first-timers at AES, accord-

ing to Jacqueline Harvey, exhibits coordinator.

With the SRO sign out for more than a month (Billboard, Feb. 26, 1977) the biggest AES ever is shaping up, with more than 125 exhibitors signed and several waiting for space that is "being created," Harvey notes.

The Melco Sales subsidiary of Mitsubishi, the giant Japanese industrial combine, will show the pulse code equipment, including a multi-channel recorder with station-

ary heads, utilizing 1/4-inch tape at 15 i.p.s. speed, and companion monitor loudspeakers for "super wide range" reproduction.

First-time West Coast exhibitors who had been at the recent New York show include Acoustic Design by Jeff Cooper, Acoustilog, Audio/Tek Inc. (tape duplicator), Soundcraft Electronics, Soundstream and White Instruments.

In addition to Mitsubishi, new to AES are:

- Anvil Cases, portable cases for

sound reinforcement systems, amplifier racks, microphones and other equipment.

- Audio-Pulse, Bedford, Mass., digital time delay systems with an analog/digital encoder—a self-companding delta modulator with claimed 80 dB dynamic range.

- Equasound Corp., Culver City, Calif., internally amplified positional feedback sub-woofer system with a 400 watts/channel RMS power supply, transformerless amp

(Continued on page 68)

TEAC Adds Accessories, First Elcaset

By JIM McCULLAUGH

LOS ANGELES—TEAC has broadened its semi-pro audio accessory line with the addition of a new meter bridge, patch bay, sound-on-sound stereo echo unit, oscillator and handsized line level resistive mixer.

These products join existing products such as connectors, cables, microphones, remote control units, reels and adaptors, carrying/flight cases, dust covers, rack mount kits, as well as a line of tape recorder care products.

The tape recorder care products now include such items as a head cleaner, rubber cleaner, stainless steel polish, a recorder maintenance kit, as well as a de-magnetizer, making TEAC yet another audio manufacturer which has now expanded into the growing accessories market (Billboard, March 5, 1977).

Other tape recorder accessories products such as splicing kits may be

FIRST CLASS
PERMIT NO. 39
WAYNE, PA.

BUSINESS REPLY MAIL
No Postage Stamp Necessary if Mailed in the United States

Postage will be paid by

Billboard

P.O. BOX 2156
RADNOR, PA. 19089

Ron Willman
Consumer Electronics Sales Manager
P. S. Billboard's Tape/Audio/Video Market Sourcebook will also
contain listings from Europe and Asia.
BONUS DISTRIBUTION AT AES AND CES
Issue: May 7, 1977
Deadline: April 6, 1977

U.S. OFFICES

NEW YORK
RON WILLMAN
RON CARPENTER
NORM BERKOWITZ
MICKEY ADDY
J. B. MOORE
1515 Broadway
New York, N.Y. 10036
212/764-7300
TELEX: 62-0523
(int'l only)

CHICAGO AND
CANADA
BILL KANZER
150 North Wacker Drive
312/236-9818

NASHVILLE
JOHN McCARTNEY
1717 West End Avenue
Nashville, Tenn. 37203
615/329-3925

LOS ANGELES
JOE FLEISCHMAN
BILL MORAN
HARVEY GELLER
9000 Sunset Boulevard
Los Angeles, Cal. 90069
213/273-7040
TELEX: 69-8669

INTERNATIONAL
OFFICES
EUROPE
ANDRE DE VEKEY
Billboard
7 Camby Street
London W1V 1PG

JAPAN
HUGH NISHIKAWA
c/o Music Labo
Dempe Bldg., 8th floor
11-2, 1-chome,
Higashi-gotanda,
Shinagawa-Ku,
Tokyo, 141

AL-700, tape recorder will be available for late spring delivery nationally.

With a nationally advertised value of less than \$1,000, the three-head, three-motor unit should be available in quantity to TEAC dealers by early June.

Many of the features on the new deck are automated, according to Novick.

"For example," he says, "the AL-700's electronics automatically match tape characteristics eliminating the need for such things as bias and equalization switches."

The deck also incorporates a highly precise diecast transport utilizing a close-loop, double capstan system, with a reported wow and flutter of .04%.

The new TEAC unit joins two Sony Elcaset decks distributed by Superscope as well as a high-end semi-pro model from Technics by Panasonic, all available to both the audiophile and commercial markets.

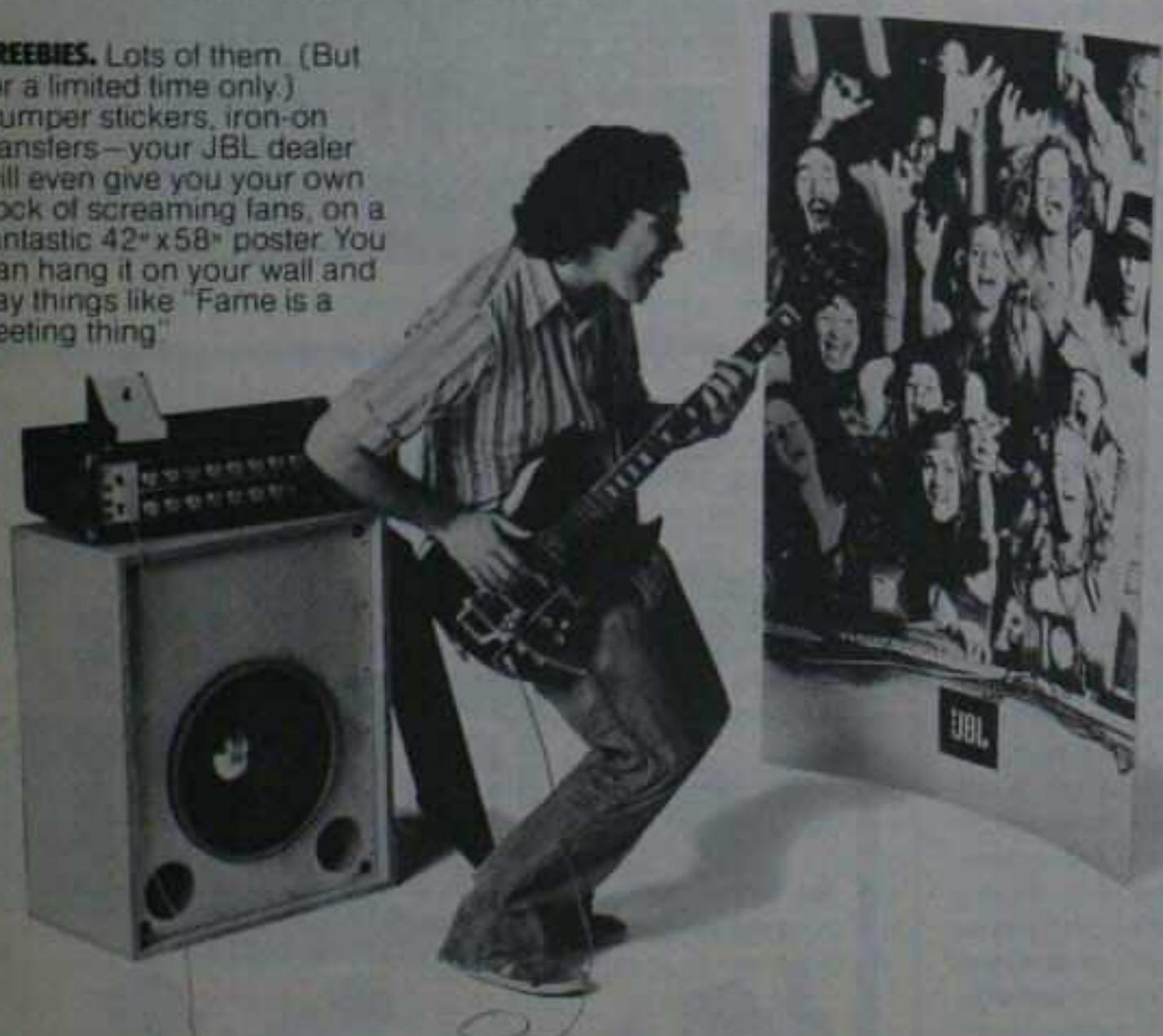
Find out what it's like.



JBL Sound Power. The pros have known what it's like for years. And now, so can you.

For a limited time only, you can bring your lead guitar, bass guitar, or whatever you play, into a JBL musical instrument dealer and plug it into a special JBL demonstration loudspeaker.

FREEBIES. Lots of them. (But for a limited time only.) Bumper stickers, iron-on transfers—your JBL dealer will even give you your own flock of screaming fans, on a fantastic 42" x 58" poster. You can hang it on your wall and say things like "Fame is a fleeting thing."



Better yet, bring your old speaker along too. Then listen to how you sound on your stuff. And how you sound on our stuff.

When you hear how much better JBL sounds, you'll know why most of the really big rock groups—the guys who can sell out any concert anywhere anytime—use JBL loudspeakers.

Just call, toll-free, (800) 243-6100.* We'll tell you where to go. And when you get there, you'll find the JBL demonstration speaker and JBL Loudspeaker Enclosure Construction Kits. (For 5 bucks, the kit tells you everything you need to know about building your own JBL enclosure.) Just look for the poster of the screaming fans.

After all, when you find screaming fans, JBL loudspeakers usually aren't too far away.



James B. Lansing Sound Inc.
Professional Division / 8500 Balboa Blvd., Northridge, Calif. 91329
*In Connecticut, call 1-800-882-6500

PCM Debut At L.A. AES

• Continued from page 64
and four 12-inch woofers in reflexed enclosures.
• Klipsch & Assoc., Hope, Ark., MCM-1900 totally horn-loaded three-way speaker system, LB-76 horn-loaded monitor speaker system and LS-BG heavy-duty road version of the La Scala speaker system.
• Lux Audio, Syosset, N.Y., Lab Reference Series including ST50 stereo FM frequency synthesized tuner with Dolby, SC50 direct-coupled DC preamp, FE12 graphic equalizer, FE24 LED unit and 5M21 100 watts/channel RMS direct-coupled DC power amp with VU meters.

- SSK Enterprises, Westlake Village, Calif., KSS-70 reel-to-reel master and KSS-74 slave console high-speed cassette duplication system.
- Shape Symmetry & Sun, Biddeford, Me., automated blank cassette and cartridge assembly equipment, C-O cassettes and 8-tracks.
- Sound West, San Diego, Com-Pak communication systems, electronic crossovers, Midas Amplification audio control consoles and Martin Audio compact high intensity sound reinforcement systems.

Also at AES for their initial outing are Dynair Electronics, San Diego; Callien-Krueger, Campbell, Calif., power amps and mixers; LaSalle Audio Products, Montreal, representing Chilton consoles (U.K.); Los Angeles Center for Electronic Music; Sierra Audio, Burbank, Calif.; Sound Arts, Los Angeles, electronic music; Sphere Electronics (U.K.), Chatsworth, Calif.; Studio Maintenance Service, Santa Monica, Calif., representing Trident Audio Developments (U.K.); Swivetek Corp., San Mateo, Calif.; Tangent Systems, Phoenix, and Video & Audio Artistry Corp., Boulder, Colo.

Citywide Sales

Division of Intercontinental Electronics, Ltd.

1235 Broadway • New York, N.Y. 10001

We are a "no-nonsense" firm geared to serving 5000 Audio and Record Dealers, with immediate shipment across the USA and Canada:

BASF

ADC

maxell

Cartridges & Stylus

Sankyo
Cassette Recorders turntables

BSR

3M Scotch MEMOREX

Sound Guard

& More

To us you don't owe a thing, but to yourselves you owe at least the knowledge of our pricing and service available—So if you're concerned with the bottom line, CALL—WRITE—CABLE—TELEX (overseas) 212/689-2700 TELEX 426693 INTERCO.

Good-bye, paper labels

On-cassette printing in up to 3 colors + full background color, at speeds up to 100 units per minute. Saves time, money and problems.

The APEX Printer from

audio
AUDIOMATIC CORPORATION



1290 AVENUE OF THE AMERICAS
NEW YORK, N.Y. 10019 PHONE (212) 582-4870
CABLE: AUDIOMATIC/TELEX 12-6419

OVERSEAS OFFICE: 4 RUE FICATIER
92400 COURBEVOIE, FRANCE, PHONE 333-30-90
CABLE: AUDIOMATIC/TELEX 62262

PROFESSIONAL HIGH-SPEED CASSETTE DUPLICATING SYSTEM



Compact/Portable For Fast, Easy and Trouble-Free Operation

Special features include Ferrite heads on slave units; rewind and cue master; rewind and eject cassettes.



New From

SSK ENTERPRISES, INC.
2488 Tropicana Road
Westlake Village, California 91361
(213) 889-1831 18051 485-1214

SSK SALES 107 East Calhoun
Magnolia, Arkansas 71753 (501) 234-3778

SSK SALES LTD. (Canada) Box 804
Vancouver, BC V6X 1Z0 604-558-6303

Patent owners and manufacturers of the
NONABRASIVE Professional HCC-2001
Track Head AND CAPSTAN CLEANING KIT

ALSO AVAILABLE WITH TRACK SWITCH & MAGNET
DEALER INQUIRIES INVITED



TAPE 'SINGLE?'—New "Mini-Tape" introduced by Trinity International Corp. is based on mini-8-track with 30-minute play at suggested \$1.29, with one-time 98-cent adaptor buy. Seen together, Mini-Tape is about 3½ by 2½ by ¼ inches, adaptor is regular cartridge size: 4½ by 3½ by ¼ inches. Unit was shown at the recent NARM expo (Billboard, March 12, 1977).

Tape Duplicator

Studio Magnetics, Farmingville, N.Y., has recently doubled its marketing capacity for custom loaded blank cassettes for high speed duplication and professional recording, according to sales manager Craig Balaban.

The firm is widening its distribution through establishment of a national network of audio/visual dealers, and has put out a new catalog describing the full line of cassettes and studio accessories.

Critics will provide a gallery showcase and point the way to creative video programming.

Entries are being accepted through April 1 on either ½-inch or ¾-inch videotape (maximum half-hour) at Ithaca Video Project, 328 E. State St., Ithaca, N.Y. 14850, (607) 272-1596.

The showcase opens at the Herbert Johnson Museum of Art in Ithaca, April 26-May 1, followed by Arnot Art Museum, Elmira, (7-14), Chautauqua-Cattaraugus Library System, Jamestown (17-27), and Everson Museum of Art, Syracuse, June 7-26.

ITA To Highlight Home Video Units

• Continued from page 63

Empirically developed performance data in the lab, and is working with magnetic head designers on lab test equipment. Any equipment prototypes will be left up to the OEMs who have seen the performance data, he emphasizes.

Hanks believes both the video cassette and videodisk will establish their own unique applications in the consumer video market. "Together they will build a tremendous home market for recorded video, and we feel it's a pretty exciting prospect."

He also confirms that 3M is getting out initial production of the one-hour Sony Betamax blanks under its cross-licensing agreement. He points out it will be very easy to shift into production of the new two-hour Beta Format software "as soon as the demand is there when enough units are introduced in the U.S."

But the industry is buzzing mostly about the new Metalfine IV videotape, which could further narrow the price gap between prerecorded home tape and disk programming.

Pfanstiehl is CARTRIDGES

AND LOTS MORE!
Pfanstiehl has all the popular ceramic and crystal replacement cartridges—**AT EXTRA MARKUP PRICES**... all the best selling MAGNETIC Cartridges by Empire, Shure, Pickering, etc. at competitive prices—and all from one convenient source—with no quantity requirements. PLUS, Pfanstiehl has THE ONLY CATALOG that gives you SET MODEL TO CARTRIDGE references!

You'll like doing business with Pfanstiehl!
Pfanstiehl
WRITE FOR COMPLETE INFORMATION
TODAY ON YOUR LETTERHEAD
3300 WASHINGTON STREET / BOX 498 / WAUKEGAN, IL 60085



SPECIAL DESIGNS ON REQUEST

Copyright © 1977, Overland Products, Inc.

International



ANTIPIRACY BRIEFING—EMI executives meet the press in Kuala Lumpur, Malaysia, to outline the scope of record and tape piracy. EMI, with other labels, is stepping up a campaign against pirates who are estimated to account for as many as 9 out of 10 units sold in the area. Facing reporters, from left, are K.K. Wong, and P. Ewing, Hong Kong; M. Brown, EMI regional supervisor; N. Sarsfield, Singapore; M. Comerford, Malaysia; Joseph Khoo, Singapore; and Mrs. S.P. Beh, Malaysia.

HOMO SAPIENS WINS Major TV Attention Given San Remo Fest

By DANIELE CAROLI

MILAN—Ri-Fi group Homo Sapiens won the 1977 San Remo Festival, the final show of which was televised live in 20 countries and included guest appearances of international names such as John Miles (Decca), Domenico Modugno (Carosello) and Iva Zanicchi (Ri-Fi).

In a surprise move just a few weeks before the event, the San Remo town council entrusted Vittorio Salvetti's Promo Esse organization to handle management and promotion for the 27th Italian song festival.

Salvetti staged the three-night event in the Teatro Ariston, a larger venue than the usual Casino Theater and concentrated on show value, allowing the 12 acts taking part in the song competition and the guests to use dancers, special stage costumes and other theatrical ideas.

This year's event was the first ever to be transmitted in color. The first two nights had each of the 12 singers and groups staging individual 15 minute acts, including previous hits along with their actual festival entry songs. These were broadcast live by RAI, the national radio network.

The competition itself was on the third night, televised through Eurovision, when three acts were picked as finalists: Homo Sapiens winning with "Bella Da Morire" over Collage (Saar) and "Tu Mi Rubi L'Anima" and Santo California (Yep) with Monica.

The judging panel had been drawn by lot from the Ariston audience and through telephone contact with viewers.

Other acts taking part were: Strana Societa (Durium), Matia Barattar (Ariston), Giardino Dei Semplici (CBS Sugar), Albatros (Carosello), and solo singers Leonao Morelli (Phonogram), Daniela Davoli (Aris), Umberto Napolitano (WEA), Donatella Rettore (Edibi) and Sano Rocchetti (Fonit Cetra). A package tour featuring most of the San Remo competitors and taking in several Italian towns has already been arranged.

The guest appearances proved very successful this year and made up for the lack of popularity and name-value of the majority of competitors. Some of the non-competing acts performed their current chart hits: John Miles with "Remember Yesterday"; the Chocolats (Saar) with "The Kings Of Clubs"; Marcella (CBS-Sugar) with "Abbracciati"; and Rick Dees (Phonogram) with "Disco Duck."

Barry White and Love Unlimited staged a show of their own.

MCA Moves To New U.K. Base; Adds Personnel

LONDON—MCA Records U.K. has moved into new headquarters in London's West End, expanding staff and putting together a regional promotion team.

The new activities are in line with the company's new licensing agreement with EMI, whereby MCA is responsible for the marketing and promotion of its own product.

The London headquarters, at 1 Great Poulteney Street, W.I., is handling liaison with the U.S. organization's European licensees, and a new international manager will be named soon. The team is headed up by managing director Roy Featherstone.

Since October, when the EMI deal was climaxed, MCA has enjoyed substantial success with the "Evita" album, which also spawned single hits by Julie Covington and Barbara Dickson, plus action on two Rose Royce titles from the "Car Wash" soundtrack album.

The company now hopes to break new U.K. signings, including female vocal duo Lips and Edinburgh-based band Badger.

U.K. WHITFORD REPORT

Strong Copyright Revision Urged

Continued from page 63

should be supplemented by an annual license fee, payable under a negotiated blanket scheme. Reason is that a relatively small levy on equipment sale could not compensate adequately for the greater use of hardware for educational use.

A deeper investigation of the Whitford Report as originally reported (Billboard, March 19, 1977) reveals concern that piracy is by no means restricted to the home. The recommendations when treating those who infringe copyright for commercial gain have certainly gained wide approval from the industry.

Covered are such vital topics as exemplary damages, the statutory royalty rate and its calculations, compulsory recording licenses for imports, public performances and broadcasts of recordings, restrictions on needle time, and protection against bootlegging.

Basically, Whitford believes that the provisions of the law for exemplary damages should be strengthened. The courts, stresses the report, should be left with full discretion to make such award of damages as may be appropriate to the circumstances.

On the statutory recording license, Whitford seems impressed by the fact that all submissions received were in favor of the compulsory recording license being continued.

Concerned with the statutory royalty rate and the basis on which it should be calculated, the report recognizes current moves by music copyright owners to upgrade the 6 1/4% rate. It observes that the present method of calculating the royalty as a percentage of the "ordinary retail selling price" of the record, and the fact that the rate is specified by statute, have come under attack.

Outlining the views of the British Copyright Council, the BPI Copyright Assn. and the Songwriters' Guild, Whitford concludes that the procedure for varying the statutory royalty should be left to a tribunal. In particular, the Performing Right Tribunal would have suit-

ably widened powers to determine not only the appropriate rate, but also the basis on which it would be calculated.

The committee also notes that present provisions reward copyright owners when records are actually sold, but not when distributed by manufacturers free-of-charge as, say, promotional material. On this it takes the view that a royalty of at least a specified minimum amount should be payable on all records issued to the public, whether by retail sale or otherwise.

On imports, as they relate to the compulsory recording license, the BPI points out that, under existing legislation, the terms of the license do not apply if a record company wishes to import master recordings (as well as matrices and associated manufacturing parts).

Deejays Boycott 'Disgusting' Disk

HILVERSUM—Several prominent Dutch disk jockeys have decided to boycott the new single "De Telefoon Huilt Mee," by chart artist Bob Bouber. The song is a highly sentimental Dutch version of "La Telephone Pleur," the Claude Francois hit.

The song is built round a love affair involving a man and a divorced woman and the woman's daughter, and the disk jockeys hold that it is too "disgusting" to broadcast. Last summer Bouber had a number three hit with "Voor Niets," a similarly sentimental Dutch version of the song "No Charge."

Robert Long, a top singer here, is also the victim of a boycott. BRT, the national network in Belgium, has decided not to play his new album "Levenslang," because of alleged bad language in some of the songs. In Holland this is the fastest-selling album of the moment, with sales of more than 70,000 chalked up in three weeks. Songs from it are being featured in a VARA television special (May 2).

PRS Members Favor Constitutional Change

By PETER JONES

LONDON—A series of far-reaching changes in the constitution of the Performing Right Society here are under discussion. This follows the response of members to proposals circulated last November last year.

Though it is likely to be September before any change can be ratified, the outcome will likely extend the scope of the voting rights of a larger number of members, while insuring that control remains in the hands of the "professional" membership.

Of replies received from the near 10,000 members to the 10 proposals put, seven received majorities in favor of 74%-86%, according to a "private and confidential" document sent recently to members.

Four of the proposals concern the future arrangements for election or retirement as a PRS director—there are 24 of them, equally divided between publishers and writers, who are elected for a four-year term, with three from each side due to retire annually.

It is proposed that retiring directors should not be automatically eligible, but be nominated for re-election; that candidates be proposed by two (previously one) full members or retiring directors of the council; that directors appointed to casual vacancies retire and be nominated at the next general meeting; and that directors, except the president and deputy president, should normally retire at 70.

It is also likely that associate members will get the right to receive reports and accounts and attend general meetings. Another proposal likely to be approved is that there will be automatic promotion to full membership on fulfilling criteria, based on income, proposed by the general council and approved at the general meeting.

Originally, it was intended to recommend that membership should be restricted to two categories instead of three—the membership generally favors this idea. But there will be further discussion on this, since there is concern among the professionals that they could be outvoted by amateur members. It is possible that a form of weighted voting for professional writers will be considered, though the circularized proposal that the weighting should be related to earnings met with only a 55% majority.

Also still under consideration are the full membership criteria of £300 for writers and £1500 for publishers, but a suggestion of "streamed" voting—writers for writers and publishers for publishers—is not being pursued.

Press Pounds Popular Music On French TV

PARIS—Pop on French television took a newspaper hammering recently, led by critic Jean-Claude Longin in the daily *Le Quotidien de Paris*. He described the situation of tv pop as "indefensible," with "agonizing images using out-of-date formulas completely worn down to the threads."

This is the latest incident in a 10-year period that has seen pop on tv here slammed. Critics complain that the public is subjected to record plugging with a few gaps in between, and that programs seem to be just knocked together on a day-to-day basis.

Longin complained about the French second program for the way it allowed "ordinary" singers to be talked about as if they were "eminent and outstanding." He also found Demis Roussos uninspiring and said the French song chosen for the Eurovision Song Contest was "simple repetition of ordinary pop."

In fact, as the criticism grows, even the President of the Republic has called for more creative programming.

WEA-Hispavox Pact

MADRID—Hispavox will continue to represent WEA in Spain. The long-term relationship between the two companies was extended during a recent visit here by Nesuhi Ertegun, president of WEA International.

Draft Rules For New Intl Publishers Group

NEW YORK—Bylaws are now being drawn for a new international federation of music publishers allied to the International Publishers Assn. (IPA).

The proposed rules will be submitted to a meeting of pop music publishing associations to be held in Amsterdam this May.

The new group, formed in principle at MIDEM last January, is designed to give pop publishers a greater voice in the IPA and act as a clearing house for a continuing flow of information between members.

It is expected that the group, still unnamed, will replace the Light Music Division of IPA. Most publishers in the latter group are concerned with classical music.

Supraphon Expands Web Of Foreign License Deals

By LUBOMIR DORUZKA

PRAGUE—Supraphon has signed two important deals for European markets, with Arabella covering the record company's interests in France, and Ricordi for Italy. Both expect to release more than 20 titles each year.

Ricordi previously represented Supraphon's rental materials and in the last season placed two Czech ballets at La Scala in Milan and La Fenice in Venice.

By return deal, Supraphon was successful with Karel Gott's version of the Ricordi title "Sereno E," originally recorded by Drupi, which sold more than 200,000 albums and nearly 200,000 singles in Czechoslovakia, becoming one of the biggest hits of the past five years.

Supraphon recordings will now be released in the U.K. on four different labels—Heritage, Legend, Royal and Aurora—with nearly 50 titles scheduled for 1977.

On show at this year's MIDEM were Supraphon masters in Brazil via SOM Industria, some 15 albums with material ranging from Dvorak and Janacek to Mozart, Brahms, Chopin and Bach. A deal extension of Gamma (Mexico) and Supraphon will be signed in Prague in May at the Prague Spring Music Festival.

Discophon Barcelona (Spain) has expressed interest in new recordings by violinist Josef Suk and in classical

Salvatore Chiantia, chairman of the National Music Publishers' Assn. (NMPA) in the U.S., is chairman of the group's organizing committee, and Leonard Feist, NMPA president, is its executive secretary.

Other members of the organizing committee are Felix Faecq, of World Music, Belgium; Hans Gerig, Hans Gerig Musikverlag, Germany; Dick James, of Dick James Music, U.K.; Georges Roquie, Chappell, and Georges Meyerstein-Maigret, Polygram, France; Stig Anderson, Sweden Music, Sweden; and Guus Jansen Jr., of Intersong Basart, the Netherlands.

Representatives of pop publishing firms in Japan and Italy will be added to the committee, says Feist.

International

New Aussie Co. Pacts Saints And 'Superstar' Judas

SYDNEY—Together Enterprises, a rock management and production firm, has been formed here by Chris Gilbey and Rod Thomas. Gilbey was vice president of Alberts International Music Pty. Ltd., a subsidiary of the publishing firm of J. Albert And Son. Among the artists he represented were John Paul Young and AC/DC.

Thomas was a &r manager and house producer for Phonogram Records. Before that, he was a production manager for the radio production and consulting firm of Digamae Pty. Ltd. He is a former radio man and once managed William Shakespeare, a singer with Alberts' label.

First signings to Together include the Saints, a Brisbane rock group, and Jon English, who rose to local fame through his four-year role as Judas in the Australian production of "Jesus Christ, Superstar."

The Saints are signed to EMI Records in Australia and in England, where their products will be on the Harvest label. Gilbey is currently negotiating a U.S. label deal. The group's "I'm Stranded" single was released on the Power Exchange label in England. An LP has just been completed.

SUIT COVERS BARE BEEF

HAARLEM—Willeke Alberti, one of Holland's best known girl singers, has won a lawsuit against the Dutch weekly Panorama.

Without her permission, the magazine published a drawing of her, showing her almost nude. Now Panorama has to pay the costs of the legal action and has to publish an apology to the artist in a forthcoming issue.

From The Music Capitals Of The World

LONDON

Manhattan Transfer's "Chanson d'Amour" gave Atlantic its first U.K. number one since Sonny and Cher's "I Got You Babe" in 1965, and the winning streak is continued by chart action by Cerrone, Mass Production and Boney M.... Local producer-author Ken Barnes, having worked recently with both Bing Crosby and Fred Astaire, now working on Peggy Lee's first Polydor LP and has upcoming Frank Sinatra session to handle. One of his books is called "Sinatra and the Song Stylists."

Dennis Waterman, of tough tv series "The Sweeney" follows David Soul, of "Starsky And Hutch," into the concert field with a debut at Fairfield Halls, Croydon (30).... Outstanding Royal Albert Hall concert by the Hollies, playing to packed audience.... RCA acquisition of the T.K. label for the U.K. marked by release of four albums and two singles and a press party with label acts flying in from Miami.... Switches at London-based Capital Radio has managing director John Whitney adding program controller to his job, music programmer Aidan Day becoming director of programs, and program supervisor Peter Black moving to be head of administration and special features.

Phil Carson, former managing director of Atlantic Records here, named vice president in charge of international operations for the label.

Nigel Phillips, formerly with EMI, now professional manager for Ambassador Music, replacing John Beecher.

French singer/guitarist Sacha Distel back for a Tito Burns-promoted tour, starting April 22 and including a London Palladium gig.... First all British Country Music Festival to be held at the Ruislip Ground, Southend-on-Sea (July 30, 31). The festival is organized by Star Promotions.

www.americanradiohistory.com

BLAMES 'UNPLEASANTNESS'

Dick James Pulls Out Of British Publishers' Assn.

LONDON—Dick James, the president, and Cyril Simons, one of the senior council members, have resigned from the Music Publishers' Assn. here.

Due to stand down in December at the end of a three-year term, James has also given notice of his intention to withdraw Dick James Music from membership of the MPA. Simons has only resigned his own MPA membership. Leeds Music, of which he is managing director, retains membership pending discussions with Sal Chiantia, president of Leeds Music in the U.S.

According to James, his resignation is due to "increasing unpleasantness" among the membership over the forthcoming retirement of the MPA's 75-year-old secretary Dave Toff, planned for the end of the year. Toff, a former president, has been full-time secretary since 1972.

'GOD SAVE THE QUEEN'

A&M Draws Sex Pistols; Sees Act As 'New Force'

By CHRIS WHITE

LONDON—A&M Records has signed the controversial group Sex Pistols to a worldwide two-year pact. The group had been without a recording deal for the last two months after a dramatic firing by EMI for "outrageous behavior."

The new contract, finalized between Derek Green, A&M London managing director, and group manager Malcolm McLaren provides for no less than 20 tracks in the first two years, though they may be singles or albums.

A&M refuses to disclose the amount of the deal but McLaren claims it is worth around \$240,000.

inclusive of recording costs. First product is likely to be "God Save The Queen"—not the national anthem—for rush-release.

Green denies that the signing of the group indicates any change in policy so far as artists or product are concerned.

"I think most people have an untrue impression of A&M," he says. "When they think of us as a 'quality company' it is probably more a case of them accepting us as MOR oriented, with such names as the Carpenters and Burt Bacharach on the roster. But we've also been involved in the past with Steve Marriott, Peter Frampton and Humble Pie, as well as bands like Nutz and Budgie."

"We're concerned with what is happening now and so far as A&M sees it there is something going on with young people and their music. Signing the Sex Pistols gives us a unique business opportunity to be involved with a new force in rock music, spearheaded by this group."

"The notoriety they have already found is not a dissuading factor and would not be to anyone who has been around during the last 15 years of rock. I believe the group will effect some major changes in recorded music."

Though the group manager has spent time in the U.S. in discussion with record companies, the deal with A&M was made in London. Green says his company will not exercise any control over the group's public behavior.

"We have the same right as any other company and that is that we don't have to put records out. A&M is not, however, going to set itself up as a censor. We can't presume to tell the Sex Pistols what to include on a record and what to leave out."

"And I don't think the band's first single is offensive. It is the group's point of view about the 'establishment' and is not aimed at the Queen personally. I don't know whether it will be played on radio. There are disk jockeys and programmers who take the line that they don't like the Pistols and so won't play the record. But there are others who believe in the music."

"But one thing is certain: we're not on a crash course for signing punk rock bands."

Platters Continue To Spin A Confusing Identity Web

LONDON—Further confusion to the long-existing controversy surrounding several touring groups known as The Platters has come through a record deal signed with the P.V.K. label, owned here by Peter Vernon-Kell and distributed through President Records.

A recent cabaret concert attraction here was The Original Platters, accompanied by Buck Ram, who wrote and produced most of the group's initial million-sellers. He said in interviews at the time that there were several groups on the road in the U.S., but that he, as discoverer of the original group, always attended shows as a kind of "stamp of authenticity."

Now, in a statement, Vernon-Kell says: "I'm pleased to have this group on my label, even though there

identity and authenticity of The Platters. I believe there is another group of that name with a sole claim to fame being their record producer.

"My group includes the only two surviving singers from the original group—Herb Reed and Nate Nelson—and the lineup is completed by Regina Coco, Duke Daniels, and Ron Austin."

Vernon-Kell adds that Reed has avoided signing with any large company for eight years because he had become "thoroughly disillusioned" with major labels. First single on the new label is "Fools Fall In Love," chosen because of its "proven popularity" with audiences.

He says he is bringing in the Reed-Nelson Platters who will hold a charity concert, linked with an album release, as a trail-blazer for a U.K. tour in September.

BARCELONA

Following the tremendous success of Chicago's only performance in Spain, CBS gave the group a big promotion campaign with the result that "If You Leave Me Now" and the album "Chicago X" and the other group LPs are being re-promoted.... After big sales on "Nice And Slow," EMI out with "Flip," a new single by Jesse Green.

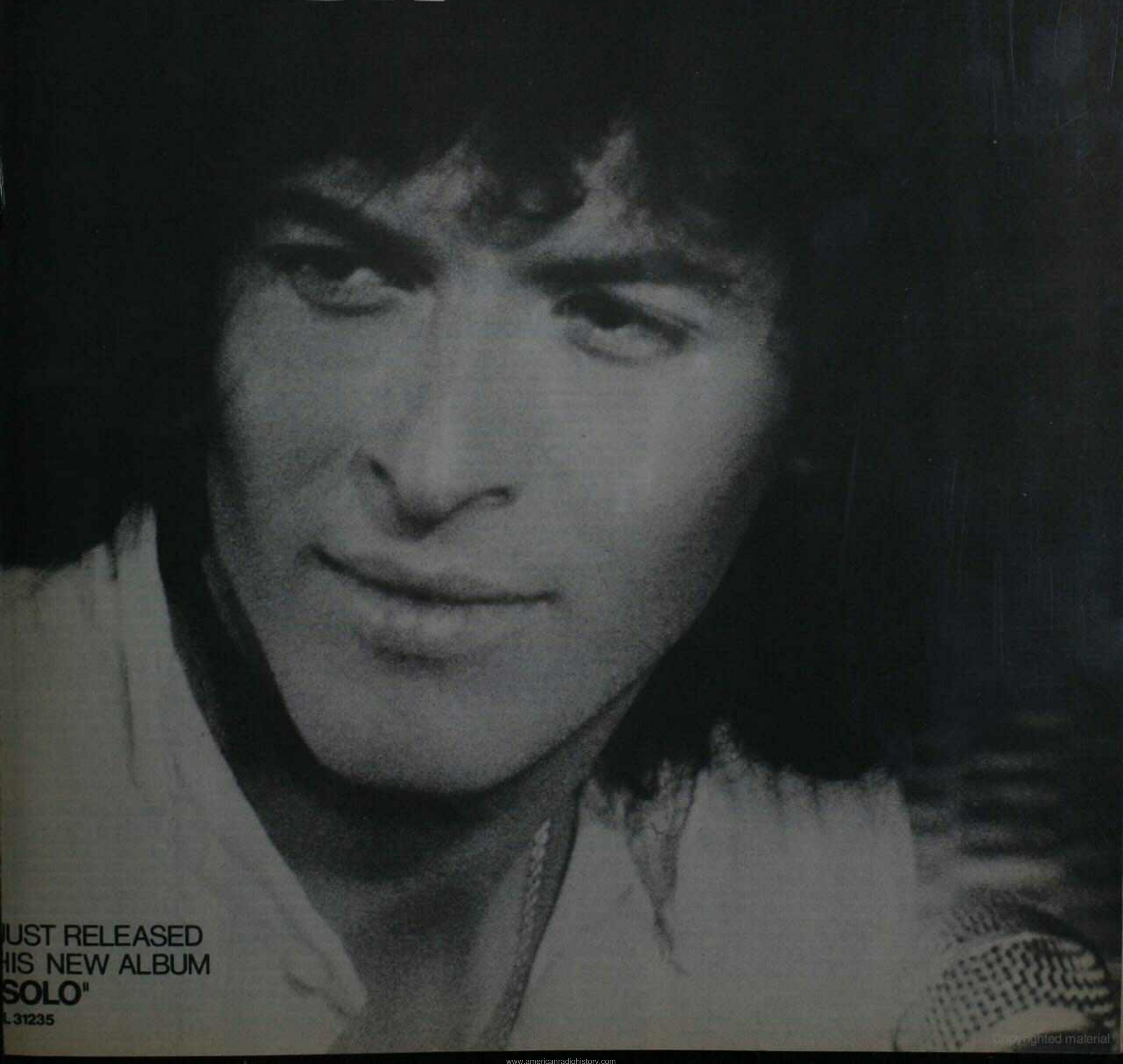
EMI releasing "Los Grandes Exitos de Miguel

(Continued on page 72)

CLAUDIO BAGLIONI

1.000.000 LP'S AND TAPES
SOLD IN ITALY

RCA



JUST RELEASED
HIS NEW ALBUM
SOLO

L31235

BROADEST CATEGORIES EVER

Bilingual Flavor For Juno Awards

Continued from page 4

Comedian David Steinberg hosted the two-hour show broadcast live over the CBC network.

Burton Cummings, Gordon Lightfoot, Patsy Gallant and Andre Gagnon emerged as the evening's brightest stars. Group honors went to Heart and the THP Orchestra.

Cummings, formerly lead singer of the Guess Who, was named Best New Male Vocalist and Best Male Vocalist, an unusual sweep that prompted the evening's best line.

"Don't let anyone tell you things don't happen fast in Canada," the Portrait (CBS) artist said upon accepting the more prestigious award. "In 75 minutes I've gone from Best New Vocalist to Best Vocalist."

Veteran singer-songwriter Gordon Lightfoot also took two awards—Composer of the Year and, for the seventh time in his career, Folk Singer of the Year.

The composition award was for "Wreck Of The Edmund Fitzgerald" from "Summertime Dream" (Warner Bros.), an LP in the running for Best Selling Album of 1976.

Award for the Best Selling Single went to Sweeney Todd for "Roxy Roller" on London.

This year, most of the Quebecois did not figure in the nominations because of last year's decision of the French Canadian industry to split from the English Award system. However, those artists that qualified for the Junos because they had product that was performed in English or appealed to an English-speaking audience, were potent forces in this year's awards.

The sales figures gave to Andre Gagnon the Best Selling Album award for "Neiges," a London release. It was a first Juno for the diminutive, classically trained pianist composer whose disco cut "Wow" had been choreographed for the show.

Gagnon is the first musician from

Quebec to win a major Juno, a fact seen to have significant cultural import here. It was further proof of the enormous sales that can be generated in the Quebec market.

Information for this article was provided by Alan Penchansky and Martin Melhuish.

A nod in the direction of the French Canadians came also with the naming of Patsy Gallant as Best Female Vocalist. Gallant's choreographed rendition of her hit, "From N.Y. to L.A." (Attic), had been one of the evening's smashes, while pronunciation of the surname of the bilingual songstress fueled some of the evening's on-going French vs. English political banter.

Canadian group of the year, a balloting award, went to Heart (Mushroom) while the group's producer, Mike Flickert, won in his occupational category. The THP Orchestra (RCA), which offered in 1976 the hit Canadian cover of the "Theme From S.W.A.T." was voted Best New Group.

Heart's Juno is likely to cause widespread controversy in the industry. At the same time the group's bass player, Steve Fossen, was accepting the award, lead singer Ann Wilson was quoted in a U.S. magazine as saying, "It's funny, very few people realize it, but everyone in Heart is American. Mushroom publicity wasn't very clear on that point."

Singer Colleen Peterson (Capitol) whose duet with fiddler Al Cherny was another highlight, received the award for Best New Female Vocalist. In 1968 the attractive blonde was named Most Promising Female Vocalist here in the RPM Awards from which the Juno Awards emerged.

In country music, Murray McLauchlan (True North) and Carroll Baker (RCA) took Best Male and Best Female awards, respectively. Baker was another who

worked live at the banquet. Her singing of "Why Me Lord" impressed many.

RCA garnered the Country Group of the Year award through its act The Good Brothers.

To Attic Records, most successful of the Canadian independents this year, went credit not only for Patsy Gallant but also for Hagood Hardy's election, two years running, as instrumental artist of the year. However, Hardy may have been disappointed as he took home three Junos in 1975.

Pianist Anton Kuerti and clarinetist Paul Nimmons accepted awards in the two new categories.

Kuerti's three volumes of Beethoven's Sonatas (Aquitaine), part of a complete cycle recently finished here, won Best Classical Recording. Nimmons' "Atlantic Suite" (Sackville) won for Best Jazz Recording.

Best Selling International Single went to Tina Charles, "I Love To Love" (CBS), and to "Frampton Comes Alive," Best Selling International Album.

Additionally, Junos went to Paul Pageon for Best Recording Engineer, for "Are You Ready For Love," by Patsy Gallant (Attic), and to Michael Bowness, Best Album Graphics for "Ian Tamblyn" (Posterty).

From The Music Capitals Of The World

Continued from page 70

Gallardo, to include Gallardo's current hit single "Otro Ocupa Mi Lugar." . . . New album by Luis Llach (Movieplay), "Campanadas A Morts," which includes a 17-minute theme with symphonic orchestra and choir, sold more than 50,000 in first week of release. . . . Joe Dolan awarded gold disk for sales of "Crazy Woman," "Lady In Blue" and all his releases in Spain, from Belter, and he was in for press and TV interviews.

Lorenzo Santamaría (EMI) won excellent reviews for his acting debut. . . . "Pi de La Serra A Madrid" is generic title of the first album by the Catalonian singer for EMI, recorded live in Madrid season. . . . After success of "Ansiedad," by Albert Hammond (CBS), EMI releasing the old version in Spanish by Nat King Cole. . . . Special promotion album featuring the main artists of EMI-distributed company Arista receiving intensive air play here.

Dyango (EMI) releasing an album with modern versions of old Latin American standards.

Several Spanish companies intending to release French pop singers following the big sales of Italian pop here—EMI is bringing out Julien Clerc and Nicolas Peyrac and CBS Joe Dassin and Gerard Lenorman. In the past, French music has had little impact here. . . . EMI on big promotional campaign for Queen's "A Day At The Races," "Animals," by Pink Floyd; "Best of George Harrison," "Made In Europe" by Deep Purple; "Rock and Roll Heart," by Lou Reed; "Wings Over America," "Radio Ethiopia," by Patti Smith; and Elton John's "Blue Moves."

All versions so far made of the Catalonian anthem "Els Segadors" are selling strongly. . . . Raimon (Movieplay), politically oriented singer from Valencia has a big-selling new album "Llurament Del Cant." . . . A Ray Girardo composition, "Odiamo," is the "A" side of the next single by EMI team Dyango.

FERNANDO SALAVERRI

DUBLIN

Rego Irish Records of New York has released comedian Hal Roach's debut album, recorded live at Jury's Hotel here last year. Roach, a leading Irish act, appears annually in "Gael's Of Laughter" at the Gaiety Theatre and in Jury's Irish cabaret and is currently touring the U.S.

ROMAN WASCHKO

U.K. Copyright Revision

Continued from page 69

refused for such purpose should be drastically limited.

This arises out of the fact that Phonographic Performance's issue of a license, to a discotheque for example, may be conditional on agreement with the Musicians' union about the employment of live musicians.

Whitford does not bow to the abolitionists and "nor do we think that a requirement for the employment of live musicians as a condition of granting a license is always going to be unfair. The committee takes the view it should remain, as now, a matter for the Performing Right Tribunal.

• Recognizing too the Musicians' union attitude towards the use of records for broadcasting, Whitford reports that its nine-strong team had evidence from a number of sources on the vexing problem of needle time.

Suggestions vary from a relaxation of the restrictions on needle time, to a compulsory licensing system with respect to the broadcasting of recordings.

As to the latter, proposals were formulated in an attempt to balance the interests of the musicians and the unions representing other performers with those of the record industry. It was recognized, however, that a compulsory license procedure would remove any restriction on the amount of time during which broadcasters could play records.

The proposals contemplate a statutory royalty or fee and some statutory control over the disposal of that

Hawk released Brush Shiels' "Look At Love" . . . produced by Phil Lynott of Thin Lizzy, and it will be Ireland's entry on the radio program "European Pop Jury." . . . Sandy Duskey's new single is a revival of the Beatles' "Hey Jude." . . . The Cotton Mill Boys, prompted by ITV's "Opportunity Knocks" team and by the success of the Brothers' "Sing Me" in the U.K. charts, released "I Don't Regret A Minute," the song that brought them runners-up spot to the Brothers on the songwriters' special of the tv series.

Marianne Faithfull's "Somebody Loves You" (NEMS) is from her "Dreamin' My Dreams" album. . . . The Hawk group has also released Jim Tobin's "Don't Fight The Feelings Of Love," Tracy's "Not That Good At Goodbye" and John Glenn and the Mainliners' "A Little Country Town In Ireland." . . . Upcoming Stadium concerts include Chuck Berry (May 4) and John McLaughlin (May 5).

Id Records, label of Trend Studios, released "Oisin," first album by a group of traditional musicians, produced by Paul Brady and scheduled for release in Germany, Scandinavia and the Netherlands. . . . J.J. Cale concert planned for the Stadium this month switched to May because of the U.S. singer-guitarists' illness. Jamie Stone's new single is "Alice In Your Wonderland," from the album "Storyteller" (EMI). Fran Dempsey and Pearse Butler wrote seven songs for a new version of James McKenna's "The Scattering" at the Oscar Theatre, the production being a rock 'n' roll musical about Dublin in the 1950s.

KEN STEWART

WARSAW

Manhattan Transfer gave concerts in Gdańsk and Poznań, receiving enthusiastic audience reaction for the musicianship shown through a program of pop, rock and jazz standards. Buddy Rich and his Killer Force played the Congress Hall here as part of a European tour, and also fitted in an appearance at the Jazz On Oden Festival at Wroclaw.

U.K. pop group Smokie coming to Poland for a Congress Hall show (April 23) and is particularly popular among local youth, with chart section for the singles "I'll Meet You At Midnight" and "Living Next Door To Alice."

ROMAN WASCHKO

Davis Sees No Prejudice Against Canadian Music

By ALAN PENCHANSKY

TORONTO—Any lack of acceptance of Canadian music in the U.S. is not because of prejudice on the part of Americans, Clive Davis, president of Arista Records, declared here Tuesday (15).

Davis, speaking to a group of about 300 gathered for the convention-like prelude to the annual Juno Awards, was addressing a topic of critical interest to the Canadians: How to penetrate that huge, all-influencing market to their South, where the Canadians feel their influence is waning.

"Music is not viewed as foreign, it's not the system that's the problem," Davis told the Hotel Toronto gathering, stressing that creativity was the ultimate determining force.

"Perhaps you're not paying enough attention to the creative side of the business, if not enough hits are coming from Canada," Davis said. "This might just be a fallow period."

"There is no barrier. The key is the importance of the talent," Davis said, pointing to the fact that Toronto was as accessible from New York, and closer to it than Chicago.

The question of Canadian musical representation in the U.S. was

loosely woven throughout the hour-long talk, and implied in its stated theme: "How does one get started."

Davis, who spoke extemporaneously, illustrated his theme by recounting the separate "starts" he has made in his career as a recording executive. This history comprised the majority of his speech.

Turning his attention to the biggest Canadian triumph of 1976, Davis called "horrible" the attempt by the group, Heart, to bolt the Mushroom label. He labeled the group, with Peter Frampton, "One of two big stories of 1976," but said that Heart's action represented the "height of ingratitude."

At the conclusion of the address, Davis was questioned by John Mills, general manager of CAPAC, the Canadian publishing rights society. Mills pointed to a stifling lack of autonomy of Canadian label affiliates. Somewhat rhetorically, he asked Davis to speculate about what Davis' track record would be today, if his original CBS appointment had been as head of the Canadian affiliate company.

Davis was introduced to the assembly by Walt Grealis, publisher of PRM, which sponsored the presentation and the Juno Awards.

From The Music Capitals Of The World

TORONTO

Capitol Records Inc. recently signed Domenic Troiano to a five-year worldwide recording contract. He is currently in New York working on his new LP. . . . Bill Amesbury has just completed recording in New York with arranger Tony Camille and engineer Ralph DeLug. Anne Murray's recent CBC TV special "Keeping In Touch" drew a record-breaking 3.1 million viewers and had a 22% share of the total viewing audience.

A Toronto band The Hunt, which is causing quite a stir among the cognoscenti of the music industry here, had its debut album released on March 19 by GRT of Canada. The LP was produced by George Semkiw. The Hunt recently signed to Franklin House Management for the handling of their business affairs.

Record retailer Sam Sniderman was named one of the sexiest men in Toronto by the Toronto Sun recently. . . . Attic Records has rush-released the single "Under the Moon of Love" by Curtis Lee and produced by Phil Spector. . . . Guitarist Ed Bickert has started work on his debut album for the Canadian Talent Library. Shirley Eikhard opened for Lou Rawls on his Canadian concert dates during March. . . . Ken Tobias' record company in Italy is interested in flying him over to do some personal appearances. His latest single for Attic Records in Canada is "Lovin' Fever."

Wolfman Jack will be recording the song "Frogman Bradley" from Bill Amesbury's album "Can You Feel It?" . . . A new stage will be put into the Grandstand of the Canadian National Exhibition at a cost of \$826,000. . . . Nick Gilder has just finished recording three sides of original material in Los Angeles with producer Stuart Love. Gilder is planning a Canadian tour.

Bruce Cockburn, currently an extensive cross-Canada tour will perform his debut concert in New York City Sunday (30). His Toronto Massey Hall appearances on April 7 and 8 will be recorded for a possible live album release by CBS/True North.

Murray McLauchlan's "Boulevard" album on CBS/True North has just been certified gold. McLauchlan and his band, The Silver Tractors, are in the studio in Toronto recording the next album. . . . Brian and Brenda Russell have begun recording their second album for Rocket Records at Davien Studios in Los Angeles. Jay Lewis is producing.

MARTIN MELHUISH

General News

Shows At Kansas State

• Continued from page 44

important, make people aware that we're here," says Cieslicki. "The students have not been happy about the lack of shows but are willing to support them."

Cieslicki contends that the geographical location of Manhattan has been a major problem for the university in booking concerts. Because Wichita State Univ. is 130 miles north and Kansas City is 130 miles to the east, Manhattan has often been bypassed when big name acts play in the region.

"Traditionally, acts that play in Wichita and Kansas City will not come to Manhattan because of routing conflicts. The general feeling is 'why go into Manhattan when you can go to Kansas City and sell more records,'" Cieslicki says.

However, the situation might be changing. In the case of the forthcoming Doobie Bros. show, for the first time programs will be presented in both Wichita and Manhattan on consecutive nights. "Wichita and Kansas City can support their own shows but students at Manhattan can't get tickets for these shows. The only alternative is for acts to play both places," says Cieslicki.

Cieslicki says the school will go to any length to accommodate a show. "We really want to do shows and

will go the extra mile to do it," he says.

Although the university usually presents its shows under the control of its students, Cieslicki says that if a promoter can provide a show the school will work with the firm.

He emphasizes that the only concert facilities in Manhattan are under the auspices of the university with the nearest other venue in Hays, Kan., a lengthy drive away.

Another difficulty, according to Cieslicki, causing difficulty in bookings, is finding acts the 18,200 student enrollment will attend. He says that soft middle-of-the-road acts like the Captain & Tennille and Bread would draw well as opposed to hard rock.

"We wouldn't book acts like the Kinks or Blue Oyster Cult because hard rock doesn't go over. Finding groups conducive to student needs has made booking more difficult. We're not going to do shows just for the sake of putting one on. If it's not going to sell we don't want to waste the time and money."

Ticket prices for all shows are scaled between \$7-\$5 with no discount offered to students. Cieslicki says the reason for it, quite honestly, is that students have never requested discounts.

The university maintains three facilities for shows. The Ahern Field House has a capacity of 12,401; McCain Auditorium seats 1,815 and Weber Arena seats 3,400 although it has a dirt floor and is used for rodeos and other activities.

All concerts fall under the program department of the Kansas State Union with \$80,000 allocated to the Union annually. Of that figure \$12,500 is put into the concert program with the remainder allocated to salaries, equipment, maintenance, supplies and the other eight activity departments that belong to the Union.

Students also pay an activities fee each year. The school tries to break even on show with reserves in the Union to cover losses. Profits are recycled back into the Union.

The university also puts on coffeehouse shows in the Katskeller Coffeeshop with acts in the \$1,500 price range. Such acts as John McEuen, J.J. Walker and Timberville have been presented. Tickets for these are \$2-\$3.

Cieslicki adds that the 13 bars in the university vicinity, with disco DJs providing music, have hurt concert attendance. He says students would rather socialize in a carefree atmosphere than attend concerts. "The bars are giving us more competition than Wichita," he says.

Composer Lubin Buried In N.Y.

NEW YORK—Funeral services were held here Friday (18) for composer Ernest Lubin, who was fatally shot in the lobby of his apartment house on West 55th St. March 15 in a robbery which netted the gunman \$15.

Lubin, 60, was a member of ASCAP. Until 1976, he had been a teacher at Manhattan's High School of the Performing Arts.

He arranged the score for the Broadway show, "Sing Out, Sweet Land," and authored approximately 85 pieces.

He was regarded as an authority on piano duets, many of which he performed at Carnegie Recital Hall and Alice Tully Hall. Surviving are his widow, Eleanore; twin sons Daniel and Robert; and daughter Miriam.



Billboard photo by Bonnie Tiegel

Order Filling: One-stop clerk in L.A. pulls singles for an active customer.

Singles Still Sell

• Continued from page 1

Sound City stores through the Northwest and Hawaii. Diane Pinney took over the chain's singles purchasing 30 months ago. By establishing a pertinent link with eight important radio stations, she's developed her own hot sheet. She prints 3,000 weekly for store distribution. Business is up 100% to 200% with singles totals ranging from 3,800 to 5,800 weekly.

Like other of her contemporaries who continue to sell singles well, you find more than a passing interest in the product. Right now, she's trying to develop an oldies' inventory for each store, similar to the top 60 current pops and three hit-bounds she pushes weekly. And, like all stores that feature singles, she's developed a good special order business. DJ's gets 30 cents more than a current 45 or \$1.29 for a special order. And customers don't wince when they are requested to put the entire amount down with the special order.

Anderson carries more than 30,000 titles. He figures he buys from 28 different suppliers, even purchasing some directly from overseas. He gets 94 cents. Customers come in from as far as Rockford and Milwaukee, more than 100 miles away.

And word-of-mouth advertising still the cheapest and best, has grown. Collectors tell one another. And radio stations, plagued by calls as to where rare singles can be purchased, send hundreds of customers yearly to well-stocked singles retailers.

Anderson and Burks figure that between 15% and 25% of their new customers come from radio station recommendations. Both note that plenty of their consistent LP buyers today were teens, seeking hard-to-find singles.

Twenty-five% of Port of Calls, Nashville independents, gross stems from 45s. Steve Embree sells both oldies and current singles for 99 cents. He's got 5,000 to 6,000 titles. He even buys cutout joblots which helps his profit margin. He devotes about 300 square feet of his 4,500 square foot store in a shopping center to singles. Like so many good singles retailers, he spotlights singles near his register. He also does well with more than 3,000 country oldies titles.

Wendy Ammons of Southland, Atlanta, which serves its Music

(Continued on page 77)

Shaping IMIC's Agenda

• Continued from page 1

Angeles; Ken East, vice president of Motown's international operations, U.K.; Dave Hubert, director of international operations, A&M Records, Los Angeles; and Wilfried

Jung, director of operations, Europe, EMI, Switzerland.

Sir John Read, chairman and chief executive officer of EMI, will deliver the keynote address. The decision to return IMIC to an annual event was made at IMIC '76 in Honolulu last May.

Since the first IMIC which was held in the Bahamas in 1968, the event has been gaining status as the summit meeting of the international music industry.

Other IMIC conferences have been held in Palma de Mallorca, Spain in 1969; Montreux, Switzerland (1971); Acapulco, Mexico, (1972); and London in 1974.

In addition to the business sessions, special activities are planned for wives.

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

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

Basie In MCA's Twofer

• Continued from page 32

respective small combos are proven talents like Bill Stegmeyer, Carl Kress, Lou McGarity, George Wetling and numerous others including, oddly, Ray Conniff on slide trombone on three tunes with Hackett going back to 1943.

"Jazztime U.S.A." is a fourth collection of oldies, made up of 20 small band performances originally produced by Bob Thiele in the early 1950s. It's a hodgepodge of various and unrelated masters in which Terry Gibbs, Georgie Auld, Oran "Lips" Page, Mary Lou Williams, Oscar Pettiford, Coleman Hawkins and numerous other imposing names are represented. Four long instrumentals by Auld serve to reinforce the belief of many that he, with his boozing and inventive tenor pipe, was for a time the most exciting of all white saxophonists.

Of less interest, musically and historically, are two additional MCA

Calif. Radioites At UCLA Parley

LOS ANGELES—The first California College Radio Conference in seven years was held at UCLA March 5 with 180 college radio representatives from 26 stations ranging from San Diego to Berkeley in attendance.

The event was sponsored by the Intercollegiate Broadcasting System (IBS) and coordinated by Chris Nevil, general manager of KLA, the UCLA station; Mike Luery, new director of KSPC Pomona; and Rick Debruhl, general manager of KCPR, Cal Poly San Luis Obispo.

Nevil says the purpose of the one-day confab was "to assemble a lot of bodies together at one time in an attempt to bring college radio stations closer together."

Seminars and conferences related to news and sports programming, publicity and promotion, formats and the interaction between the FCC and college radio were focused upon.

The music panel, with Mark Cooper, director of research at KWST, Los Angeles and Mary Pendleton of KSPC, Claremont, centered around service problems at the college level, what record companies can expect from college stations and the need to maintain steady playlists to expose new talent.

Veteran Big Band Leaders To Meet

LOS ANGELES—Members of the Hollywood Press Club spurred by Leo Walker will host at least a dozen leaders of big bands of the '30s and '40s April 14 at a restaurant here still to be selected.

Walker, author of the book "Great Dance Bands," says Charlie Barnet, Les Brown, Frankie Carle, Bob Crosby, Chuck Foster, Phil Harris, Harry James, Freddy Martin, Will Osborne, Alvino Rey and Orrin Tucker will be among the veteran maestri being honored. Each will speak briefly.

Polydor, Phonodisc Recycle Printouts

NEW YORK—Polydor and Phonodisc are recycling the 10,000 pounds of computer paper they produce monthly through an agreement with James De Marco & Sons to sell back the paper to mills.

The discarded computer paper will be collected from deposit stations in the Polydor/Phonodisc offices in New York. The record firm will receive payment for the paper in proportion to its weight.

U.S. And Mexican Groups Propose Antipiracy Campaign

Continued from page 1

of pirated product on the Mexican side and is beginning to penetrate the entire northern part of the republic."

Baston, formerly president of AMPROFON, claims that the problem is sufficiently severe that his organization has put its antipiracy campaign into high gear.

The major goal, says Baston, is to awaken interest of Mexican authorities who until now have not given the problem priority.

To that end, participants in the recent meeting here agreed to organize an antipiracy summit of record labels from both sides of the border designed to bring together the U.S. and Mexican authorities to discuss details of their possible working relationship.

The meeting, as yet unscheduled, would take place somewhere along the border, probably near Tijuana, and would presumably be attended by the FBI and representatives from the office of the Mexican Attorney General.

While acknowledging there may be limitations to the extent which U.S. authorities can assist Mexico in this problem, an FBI spokesman here explains that the FBI would function as law enforcement consultant to the Mexican authorities.

"I think it's safe to say," the spokesman explains, "that our purpose will be to relate to them (the Mexican authorities) the procedures we use to fight piracy in the U.S. which may be helpful in Mexico."

The FBI spokesman adds that sufficient precedent exists in cooperative law enforcement between Mexico and the U.S. (for example, in combatting drug traffic) that the antipiracy effort should not be difficult to establish.

For his part, Baston expresses confidence that the new Mexican administration, which includes a new Attorney General, will be more aggressive in combatting piracy and more receptive to U.S. assistance.

"This effort is absolutely essential," says Baston, "because it is fu-

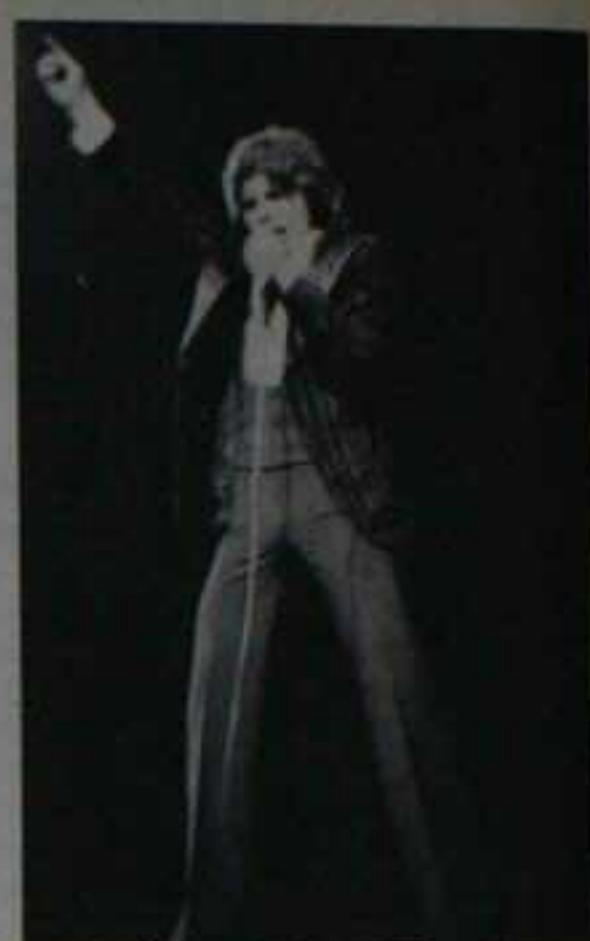
tile to attack the problem only from one side of the border."

Aside from pushing for the technical assistance of the FBI and other U.S. agencies, Baston says AMPROFON will beef up its antipiracy front with the hiring of a criminal lawyer specializing in the matter.

Baston says AMPROFON has full cooperation from Mexican labels as well as from EMMAC, the association of Mexican publishers and the Mexican musicians' union.

On the U.S. side, Ozzie Venzor, president of Orfeon Records here and head of ALARM, an antipiracy group composed of U.S. Latin labels, intends to revive the sagging interest of ALARM members in the issue.

(Continued on page 90)



GLOBAL SHOWCASE—Spain's Miguel Gallardo (left) and Mexico's Felipe Arriaga are two of 20 artists who flocked to Los Angeles from several Latin nations to participate in the fifth annual Globo De Oro festivities at the Sports Arena. More than 13,000 people attended the show, sponsored and organized by Pepe Garcia of Latin International. This year's program, which also featured singers Ricardo Cerrato, Leo Dan, Gualberto Castro, Victor Yturbe and Rosenda Bernal, attracted dozens of radio personalities and record industry figures from U.S. and Latin America.

WE'RE NEW IN RECORDS

...but we mean business

Latin Percussion Ventures, Inc. is an outgrowth of our world famous drum making company. Our permanent products are featured on virtually every contemporary record made today. We're now stepping out in recording — retaining the same quality orientation that put Latin Percussion, Inc. on the world map.

Salsa's Salsa

Authority
LPV393 Available in 8-Track

READY FOR FREDDY
LPV419 Available in 8-Track

LATIN RHYTHMS
LPV422 Available in 8-Track

Quality In Latin
Recording/Publishing

Dealer & Distributor Inquiries Invited.

Latin Percussion Ventures, Inc.
P.O. BOX 88 • DEPT. B • PALISADES PARK, N.J. • 07650

Latin Tour For EMI's Artists

LOS ANGELES—Six of EMI's major Latin artists are criss-crossing Latin America in separate tours as part of a major touring program. The firm claims this "represents the achievement of one of the principal objectives agreed at EMI's first Latin convention" held in Brazil last August.

The tours by Miguel Gallardo, Dyango, Manolo Otero, Lorenzo Santamaria, Luciana and Maria Echeverria will take the artists to 11 Latin American nations from Mexico to Argentina.

It also includes stops in Los Angeles and Miami, representing for some of the acts their first appearance in the U.S.

"The touring program," says David Stockley, EMI's a&r and marketing coordinator for Latin America and the Caribbean, "reflects the continuing effort being made in support of Latin artists' careers internationally."

Polygram Firmed As MCA Distrib

LOS ANGELES—MCA has penned an agreement with Polygram Corp. which will now distribute MCA product throughout Latin America.

The deal, covering more than 15 Latin nations, replaces a previous arrangement by which MCA licensed its product to several different firms in individual nations.

Montilla Urges

(Continued from page 3)

the warrant and not during the weeks after the license had expired. An FBI agent also testified that he knew the employee was lying.

Judge Pesquera rejected the motion to regain materials reportedly after meeting in his chambers with U.S. Attorney Julio Morales Sanchez and the FBI agent.

Montilla president Fernando Montilla, meanwhile, says the fact that the FBI is holding onto the machinery is a violation of his civil rights as he has not been charged with a crime.

He says that as a result of the confiscation he hasn't been able to manufacture any tapes, thus losing hundreds of thousands of dollars.

The company manufactures and distributes for Puerto Rico, the Virgin Islands and Santo Domingo the whole ABC line, Longines Symphonette and others including its own label.

Montilla also says this entire affair is hurting his negotiations with other labels and that he is even considering selling his plant.

Billboard SPECIAL SURVEY For Week Ending 3/26/77

Billboard Hot Latin LPs™

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

SAN JUAN, P.R. (Pop)		EAST COAST (Salsa)	
This Week	Title-Artist, Label & Number (Distributing Label)	This Week	Title-Artist, Label & Number (Distributing Label)
1	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada, Graffiti 3001	1	WILLIE COLON/RUBEN BLADES Metiendo Mano, Fania 500
2	NYDIA CARO El Amor Entre Tu Yo, Alhambra 147	2	CELIA, JOHNNY JUSTO & PAPO Recordando El Ayer, Vaya 52
3	CAMILO SESTO Memorias, Pronto 1021	3	HECTOR LAVOE De Ti Dependes, Fania 492
4	RICARDO CERRATO Me Estoy Acostumbrando A Ti, Latin International 5042	4	ORQUESTA BROADWAY Pasaporte, Coco 126
5	SOPHY Te Pido Que Te Guedes Esta Noche, Velvet 1517	5	RAPHY LEAVITT Y LA SELECTA De Frente A La Vida, Borinquen 1311
6	WILKINS O Tu O Nada, Velvet 1507	6	CHARANGA 76 Charanga 76, TR 119
7	ROBERTO CARLOS En Espanol, Caytronics 1487	7	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493
8	JULIO IGLESIAS El Amor, Alhambra 23	8	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 494
9	YOLANDITA MONGE Reflexiones, Coco 129	9	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 480
10	RAPHAEL Raphael Canta, Pronto 2017	10	LA SONORA PONCEÑA Conquista Musical, Inca 1052
11	LOLITA LoLita, Caytronics 1461	11	GRUPO FOLKLORICO Lo Dice Todo, Salsoul/Salsa 4110
12	YOLANDITA MONGE Floreciendo, Coco 123	12	MONGO SANTAMARIA Sofrito, Vaya 53
13	CAMILO SESTO Amor Libre, Pronto 1013	13	CHEO FELICIANO Cheo's Rainbow, Vaya 55
14	LA RONDALLITA El Burrito De Belen, Wert Side Latino 4100	14	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001
15	LISSETTE QuiereMe, Borinquen 1302	15	ROBERTO ROENA Lucky 7, International 907
16	SOPHY Que Vas Hacer Sin Mi, Velvet 1506	16	BOBBY VALENTIN Aluera, Bronco 104
17	JULIO IGLESIAS America, Alhambra 27	17	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495
18	ALBERTO CARRION Pajares Marinos	18	RAY BARRETO Tomorrow Barreto Live, Atlantic SD2-509
19	HACIENDO PUNTO EN OTRO SON AitoMax 405	19	JOHNNY PACHECO El Maestro, Fania 485
20	ROBERTO CARLOS Todo En Espanol, Caytronics 1473	20	TITO ALLEN Feliz Y Dicho, Alegre 6006
21	ALBERTO CORTEZ Soy Un Charlatan De Feria, Pronto 2016	21	PETE CONDE Este Negro Si Es Sabroso, Fania 489
22	IRIS CHACON Iris Chacon, Borinquen 1298	22	LA DIMENSION LATINA La Dimension Latina '77, TH 2008
23	VITIN AVILES Otra Vez Con Amor, Alegre 6000	23	LARRY HARLOW/ISMAEL MIRANDA Lo Mejor De Harlow & Miranda, Fania 496
24	NYDIA CARO Contigo Fui Mujer, Alhambra 142	24	RICARDO RAY/BOBBY CRUZ Reconstrucción, Vaya 57
25	LINDOMAR CASTILHO Liege Trayendo Mi Canto, Arcano 3346	25	CHEO FELICIANO The Singer, Vaya 45

Latin

Grillo & Bauza Team Back Together After Separation

By AURORA FLORES

NEW YORK—Graciela Grillo and Marie Bauza, regarded as the grandparents of Latin/Cuban music, are teaming together again to perform and record the music they helped establish here.

The pair began making music in their native Cuba in the early 1930s and continued to do so when they came to the U.S. in the 1940s.

Their new release is an LP, "La Botanica," produced by Pat Laine for LAMP Records. It is the first time since leaving Frank "Machito" Grillo's orchestra in 1975 that they have worked together. The results of the album seem to prove the adage that "the older the violin, the sweeter the music." Grillo is Graciela's brother.

Dating back to Cuba in 1933, Graciela began her career as a featured vocalist with an all-female band called Anacaena. She was called to New York in 1943 by Bauza, her brother-in-law, who was then musical director and trumpeter for Machito when Machito was drafted into the Army. Upon his return, it was agreed that she would continue with the orchestra.

Latin Scene

NEW YORK

Reports circulating here have it that pianist/leader Eddie Palmieri is negotiating to record with a major American label, perhaps Columbia Records. However, when asked for confirmation, Harvey Averne, president of Coco Records which now holds Palmieri's contract, comments that "there have been some discussions regarding Palmieri's recording contract with some of the major American and Latin record labels, but at this moment there is nothing concrete to report." Palmieri, who recently won the Grammy's best Latin album award for the second year in a row, has been embroiled in a long-standing feud with Coco that has brought recording production to a halt.

T.R. Records, the company which a month ago was left without offices because of a fire, has acquired a new location at 747 Tenth Ave.

An additional Cuban songstress has been added to the Latin music scene, Linda Leida. On her first debut LP on T.R. Records, "Aqui Esta Linda," she is backed by El Conjunto Canelo. As Siete Potencias has released its debut LP, "Smokin'" containing the singles, "Free Wind" and "Juventud De Chango" produced by Carlos Jesus for T.R. . . Also scheduled for April release is an LP by Angel Canales titled "Angel Ciales and Sabor" and Charanga 76's second LP, "Charanga '76" in '77 . . . Encore" and the T.R. Salsa Disco Party," a two-record set of continuous uptempo dance music . . . Orquesta Guarare is also putting finishing touches on its LP and right on its heels is Manny Gonzales' Orquesta Tambora completing the first merengue P recorded on T.R.

Vocalist Cheo Feliciano and Tipica '73 will head for Paris. They will appear at the Hippodrome de Paris Monday (25) and Saturday (26). They are also booked for four shows in Veracruz, Mexico April 7-10. Ralph Mercado Management has been kept busy lately due to heavy demand for salsa bands to perform in Caracas and Mar-

In 1975, family squabbles ended this affiliation.

Now on their own, Graciela and Bauza feel rejuvenated. "We have many hopes and desires now and I feel that we will get somewhere with this new band," Graciela says.

"La Botanica," the single from the album of the same name, has been receiving an average amount of airplay from Latin radio stations here. What makes it a potential hit is its reflection of typical Latin New York life.

The tune talks about the rise of the small religious articles shops (botanicas) which are doing away with the pharmacies for the Latin community. Latins know that what they can't get in a pharmacy for an ailment can always be found, without prescription, in a botanica. The tune is an uptempo mambo with a catchy chorus and melody line.

"One always has to talk with the people," says Graciela. "You have to sing about what they understand and what they relate to. This is what I have always done. You see, songs come by coincidence with me. I improvise on almost everything and I sing about what I know and feel."

CORPUS CHRISTI

Johnny Rodriguez' charisma, along with that of some of his best friends in the industry, generated close to \$100,000 for United Cerebral Palsy in a 12-hour telethon here March 6. The total raised by Rodriguez since he adopted the annual event as his pet project some four years ago now approaches \$300,000.

Excited at the outcome of this year's event, Rodriguez plans to continue the annual event with hopes of attracting more top name stars for the cause. There are also prospects of going statewide with the project.

The affair, aired over KRIS-TV Channel Six, had Rodriguez acting as host to Tom T. Hall, Willie Nelson, Dolly Parton, and Dr. Hook, backed by his Music City Band. In addition, there were top regional and local acts such as: Easy Living, Los Chachos de Cha Cha Jimenez, Mel Villarreal and Los Unicos, Los Hermanos De La Rosa, Los Jokers de Joel Silva, Merrill Lane, The Falfurrias Stage Band, Wally Fowler and Marvel McFey with the Astroworld Characters.

LUPE SILVA

Dutch Radio In Holding Pattern

HILVERSUM—It has been estimated that Dutch people over the age of 12 listen to radio in Holland for an average total of 164 minutes each day. The figure emerges from research carried out by NOS, Holland's biggest broadcasting company.

Of the four Dutch radio stations Hilversum-3, mostly featuring pop and other kinds of light music, is the most popular. Least popular is Hilversum-4, which is the classical music outlet.

"Heaviest" listeners are those between 20-24 years, particularly housewives and "those of lower educational qualifications." It has been found that people listen more to radio during the week than weekends. And the NOS research shows that a general decrease of radio interest and support in Holland seems to have been halted.

Latin Listening

Continued from page 23

achieved a 42.2% share compared with a 41.9% share going to Spanish-formatted radio.

The Miami market had the highest Spanish station share with a 2.6% among Latins there. Los Angeles ranked last, with Latins there spending only 38.3% of their listening hours with Spanish formats.

The study was based on a special tabulation of listening among only Spanish population from October-November of 1975 through April-May of 1976.

Billboard Hits Of The World

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

BRITAIN

(Courtesy Music Week)
*Denotes local origin

SINGLES

This Week Week

1	1	CHANSON D'AMOUR—Manhattan Transfer (Atlantic)—Carlin (Ed. Richard Perry)
2	7	KNOWING ME KNOWING YOU—"Abba (Epic)—Bocu (B. Anderson & B. Ulvaeus)
3	3	BOOGIE NIGHTS—"Heatwave (GTO)—Rondor/Tincabell (Barry Blue)
4	5	ROMEO—"Mr. Big (EMI)—EMI/T. Bone (V. Garay)
5	6	SOUND AND VISION—"David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti)
6	19	WHEN—"Showaddywaddy (Arista)—Southern (Mike Hurst)
7	2	WHEN I NEED YOU—"Leo Sayer (Chrysalis)—Chappell (Richard Perry)
8	4	TORN BETWEEN TWO LOVERS—"Mary MacGregor (Ariola)—Blue Mountain (P. Yarrow/B. Beckett)
9	15	ROCKARIA—"Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne)
10	11	BABY I KNOW—"Rubettes (State)—State/Ladysmith (Rubettes/A. Blakeley)
11	12	WHAT CAN I SAY—Box Scaggs (CBS)—Heath Levy (Joe Wissert)
12	8	DON'T CRY FOR ME ARGENTINA—"Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tim Rice)
13	9	THIS IS TOMORROW—"Bryan Ferry (Polydor)—E.G. (Black Jim Prod.)
14	22	MOODY BLUE—Elvis Presley (RCA)—EMI Music (Felton Jarvis)
15	17	DON'T LEAVE ME THIS WAY—"Thelma Houston (Motown)—Carlin (Hal Davis)
16	13	SING ME—"The Brothers (Bus Stop)—Intune (M. Murray—T. Callander)
17	21	SATURDAY NITE—Earth, Wind & Fire (CBS)—Chappell (M. White/C. Stepany)
18	18	THEY SHOOT HORSES DON'T THEY—"Racing Cars (Chrysalis)—Chrysalis (Bill Price/Racing Cars)
19	10	DON'T LEAVE ME THIS WAY—"Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff)
20	38	MY KINDA LIFE—"Cliff Richard (EMI)—Cam-AI/Heath Levy (Bruce Welch)
21	14	DON'T GIVE UP ON US—"David Soul (Private Stock)—Macaulay (Tony Macaulay)
22	48	SUNNY—"Boney M (Atlantic)—Campbell Connolly (Frank Farian)
23	20	YOU'LL NEVER KNOW WHAT YOU'RE MISSING—"Real Thing (Pye)—Open Choice/Peterman (Eddie & Chris Amoo/D. Weinrich)
24	45	LOVE HIT ME—Mazine Nightingale (United Artists)—ATV (Denny Diante)
25	16	JACK IN THE BOX—Moments (All Platinum)—Sunbury (Goodman/Ray Keith)
26	30	OH BOY—"Brotherhood of Man (Pye)—ATV (Tony Hiller)
27	29	CRAZY WATER—"Elton John (Rocket)—Big Pig (Gus Dudgeon)
28	23	ANOTHER SUITCASE IN ANOTHER HALL—"Barbara Dickson (MCA)—Evita/Lends (Webber/Rice)
29	—	I DON'T WANT TO PUT A HOLD ON YOU—"Berni Flint (EMI)—Sparta Florida (Mike Berry/Hal Shaffer)
30	43	TEAR ME APART—"Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most)
31	39	LOVE IN C MINOR—Cerrone (Atlantic)—ATV (Cerrone)
32	37	GROOVE KIND OF LOVE—"Les Gray (Warner Bros.)—Screen Gems/Columbia (Pip Williams)
33	31	IN THE MOOD—"Ray Stevens (Warner Brothers)—Peter Maurice
34	26	DARLIN' DARLIN' BABY—"O' Jays (Philadelphia)—Carlin (Gamble/Huff)
35	—	HOLD BACK THE NIGHT/SWEET ON YOU—"Graham Parker/Rumour (Vertigo)—Carlin/Intersong (Robert John Lange)
36	28	MAYBE I'M AMAZED—"Wings (Parlophone)—Northern (Paul McCartney)
37	41	I'M QUALIFIED TO SATISFY—"Barry White (20th Century)—Schroeder (Barry White)
38	47	DOUBLE DUTCH—Fatback Band (Spring)—Clara/Intersong (Fatback Band)
39	32	FIRST THING IN THE MORNING—"Kiki Dee (Rocket)—Rocket (Elton John/Clive Franks)
40	24	SIDE SHOW—"Barry Biggs (Dynamic)—Famous Chappell (Byron Lee)
41	—	GIMME SOME—"Brendon (Magnet)—Sunbury (Jonathan King)
42	—	TIE YOUR MOTHER DOWN—"Queen (EMI)—EMI/Queen (Queen)
43	36	SOUL CHA CHA—Van McCoy (Hall)—Warner Bros. (Van McCoy)

44 49 WELCOME TO OUR WORLD—Mass Production (Atlantic)—Carlin (Ed. A. Ellers)

45 — LAY BACK IN THE ARMS OF SOMEONE—"Smokie (RAK)—Chinnichap/RAK (Mike Chapman)

46 — BECAUSE—Demis Roussos (Philips)—Jam (Leros Papathanasiou)

47 — YOU DON'T HAVE TO BE A STAR—Marilyn McCoo & Billie Davis Jr. (ABC)—Screen Gems/EMI (Don Davies)

48 — RED LIGHT SPELLS DANGER—"Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Findon)

49 25 MORE THAN A FEELING—Boston (Epic)—Screen Gems (J. Boylan/T. Scholz)

50 — MORE THAN A LOVER—"Bonnie Tyler (RCA)—Mighty RAK (Mackay/Scott/Wolfe)

LPs

This Week Week

1	1	20 GOLDEN GREATS—Shadows (EMI)
2	2	HEARTBREAKERS—Various Artists (K-Tel)
3	4	LIVE—Status Quo (Vertigo)
4	3	ANIMALS—Pink Floyd (United Artists)
5	5	IN MY MIND—Bryan Ferry (Polydor)
6	6	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
7	10	EVITA—Various Artists (MCA)
8	7	PETER GABRIEL (Charisma)
9	11	ARRIVAL—Abba (Epic)
10	9	RUMORS—Fleetwood Mac (Warner Bros.)
11	18	LOW—David Bowie (RCA)
12	—	PORTRAIT OF SINATRA—Frank Sinatra (Reprise)
13	19	VISION—Don Williams (ABC)
14	8	DANCE TO THE MUSIC—Various Artists (K-Tel)
15	14	BOSTON—(Epic)
16	17	GREATEST HITS—Abba (Epic)
17	—	THE BEST OF JOHN DENVER (RCA)
18	13	SONGS FROM THE WOOD—Jethro Tull (Chrysalis)
19	12	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
20	26	A NEW WORLD RECORD—Electric Light Orchestra (Jet)
21	23	WINGS OVER AMERICA (Wings) (Parlophone)
22	34	COMING OUT—(Manhattan Transfer)
23	21	HOTEL CALIFORNIA—Eagles (Asylum)
24	15	22 GOLDEN GUITAR GREATS—Bert Weedon (Warwick)
25	20	RED RIVER VALLEY—Slim Whitman (United Artists)
26	16	DAVID SOUL (Private Stock)
27	22	THE BEST OF LENNIE MARTELL (Pye)
28	31	WIND & WUTHERING—Genesis (Charisma)
29	24	MOTORVATIN'—Chuck Berry (Mercury)
30	33	GREATEST HITS 1971-1975—Eagles (Asylum)
31	—	GREATEST HITS, VOL. IV—Johnny Mathis (CBS)
32	27	A DAY AT THE RACES—Queen (EMI)
33	39	I'M A SONG WRITER—Justin Hayward (Deram)
34	32	GREATEST HITS—Showaddywaddy (Arista)
35	—	LIVE HITS—Hollies (Polydor)
36	—	BURNING SKY—Bad Company (Island)
37	41	SILK DEGREES—Box Scaggs (CBS)
38	28	WHITE ROCK—Rick Wakeman (A&M)
39	29	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
40	42	DAMNED, DAMNED, DAMNED—Damned (Stiff)
41	38	JOHNNY THE FOX—Thin Lizzy (Vertigo)
42	36	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
43	44	DOWNTOWN TONIGHT—Racing Cars (Chrysalis)
44	37	JAILBREAK—Thin Lizzy (Vertigo)
45	30	GREATEST HITS—Frankie Valli & The Four Seasons (K-Tel)
46	53	JOAN ARMATRADING (A&M)
47	—	IN FLIGHT—George Benson (Warner Bros.)
48	47	LOVE ON THE AIRWAYS—Gallagher & Lyle (A&M)
49	35	20 GOLDEN GREATS—Glen Campbell (Capitol)
50	50	YEAR OF THE CAT—Al Stewart (RCA)
51	49	ELVIS IN DEMAND—Elvis Presley (RCA)
52	—	AN EVENING WITH DIANA ROSS (Motown)
53	43	THE BEST OF TONY BENNETT (Warwick)
54	45	SIMON & GARFUNKEL'S GREATEST HITS (CBS)
55	51	DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle (Warner Bros.)
56	57	TUBULAR BELLS—Mike Oldfield (

MARKET PLACE

CHECK TYPE OF AD YOU WANT:

REGULAR CLASSIFIED—85¢ a word. Minimum \$17.00. First line set all caps. Name, address and phone number to be included in word count.

DISPLAY CLASSIFIED AD—One inch, \$38.00; 4 times \$34.00 each; 26-times \$32.00 each; 52-times \$27.00 each. Box rule around all ads.

Box Number, c/o BILLBOARD, figure 10 additional words and include \$1.00 service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER. Classified Adv. Dept. Billboard.

ADDRESS ALL ADS—BILLBOARD. Classified Ad. Dept., 1515 Broadway, New York, N.Y. 10036 or telephone (212) 764-7433.

- Check heading under which ad is to appear
(Tape & Cartridge category classified ad is not accepted.)
- Distribution Services
 - Record Mfg. Services Supplies & Equipment
 - Help Wanted
 - Used Coin Machine Equipment
 - Promotional Services
 - Business Opportunities
 - Professional Services
 - For Sale
 - Wanted to Buy
 - Publishing Services
 - Miscellaneous

Enclosed is \$

Check Money Order

PAYMENT MUST ACCOMPANY ORDER

Or you may pay for your classified advertising on your credit card.

Credit Card No. _____

Card Expires _____

Signature _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

Telephone No. _____

HELP WANTED

NITE CLUB AND RESTAURANT TO PLAY

MEXICAN FOLKLORIC MUSIC

Organ, Trumpet, Sax
Guitar and Bass Drums

Must have 2 to 4 years experience—Repertoire of Mexican Folkloric Music.

Rate of pay \$5.00 per hour, 24 hours per week, 9 P.M. to 2 A.M. Tuesday thru Sunday, 2 Shows with appropriate breaks.

Duration of position
from 3/15/77 to 3/14/78

All qualified persons should apply to the
EMPLOYMENT COMMISSION OFFICE at 29
18 SAN JACINTO ST., HOUSTON, TEX.
Attention: MR. DRUSHEL, "Interviewer."

mh28

NO FOOLIN'

Beginning

APRIL 1st 1977
YOU CAN PLACE YOUR
CLASSIFIED
ADS

TOLL FREE
800 223 7524

IN BILLBOARD
Only Classified Ad
orders can be taken
on this line.

RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT

RECORD PRESSING IN LOUISIANA

Quality 45 & LP pressings. Dependable
FAST Personal Service! Send us your
tape and let us do the rest!!

VILLE PLATTE RECORD MFG. CO.
120 E. Cypress St., Ville Platte, La. 70586
(318) 363-2104
de10

SHOWCASE

DISCO'S AND DANCE HALLS

ADD EXTRA PROFIT USING OUR
MINIMUM CHARGE SYSTEM

WRITE OR PHONE FOR
COMPLETE DETAILS

VAN BROOK OF LEXINGTON
P.O. BOX 5844 LEXINGTON, KY. 40505
PHONE: 606/255-5990 mh25

GOLDEN OLDIES TRADING POST

Don't Miss It!! Classified Advertising Closes Every Monday.

"WANTED TO BUY," "FOR SALE," "SWAPPING"
Use the headline that fits your needs.

Regular Classified: 85¢ per word.
Minimum \$17.00

Display Classified: \$38.00 per column inch.

PAYMENT MUST ACCOMPANY
ORDER TO:
Billboard Golden Oldies
Trading Post

1515 Broadway, New York City 10036

FOR SALE

VOCAL GROUP DISCOGRAPHY

A Discography of R & B and R & R Vocal groups 1945-1965 By Robert Ferlingere
573 Pages, 3100 Groups, 20,000 Titles
\$27.00 each. PPD in U.S. (Foreign-Write)

ROBERT FERLINGERE
Box 1645
Pittsburg, CA 94555 mh26

SOLD @ AUCTION: COLLECTORS RECORDS, LP's, Jazz-Soundtracks/Personalities/Original Casts-Country/Western/Blues. Indicate which lot from Ray Mackin's (or) This's, P.O. Box 2511, Van Nuys, Calif. 91406, U.S.A. mh26

SEARCHING FOR OLD RECORDS? DISCONTINUED, 444 S. Victory, Burlingame, California 94010

100 WEEKLY JUKEBOX RECORDS, ROCK or disco, 100 different \$8.00 Overseas \$13.00
All 240 Cottage Grove, Cleveland, Ohio

CAROLINE EXPORTS



BRITISH PRODUCT SPECIAL DEAL

PURE PUNK FROM CAROLINE

VIRGIN material our speciality
9-11 Woodhead Road London W9 2SA England
Telephone 01-286 6290 - Telex 22154

PREMIUM 8-TRACK BLANKS

Lear Jet style cartridge with rubber roller
Professional duplicating tape, 90 lengths
in 1 min. increments. Private labeling
available.

1 min. to 45 min. any quantity 634
45 min. to 65 min. any quantity 684
65 min. to 80 min. any quantity 734
81 min. to 80 min. any quantity 784
Head cleaners 454 ea.
\$25.00 minimum orders. C.O.D. only.

PROFESSIONAL 8-TRACK DUPLICATORS—\$995
PROFESSIONAL 8-TRACK CALIBRATORS & ERASERS

Studio quality high speed operation. Complete warranty. Write for literature.

BAZZY ELECTRONICS CORPORATION
P.O. Box 142, Fraser, Mich. 48026
Phone: (313) 463-2592 mh25

VELVET POSTERS INCENSE—HEAD GOODS

Call or write for a free color brochure and a sample incense package.

Largest selection of velvet posters anywhere.
Posters 22" x 35"-\$1.25 ea.

Incense-\$5 a dozen

Black Light Bulbs \$56 each.

Black light fixture \$6 ea. min. dz.

FUNKY ENTERPRISES, INC.

139 - 19 Jamaica Ave.
Jamaica, N.Y. 11435
(212) 658-0078 oct

T SHIRTS

OVER 400 SUPER SELECTIONS OF T SHIRT IRON-ONS

Heat transfer machines • Lettering
• Blank T-Shirts • Glitter & rainbow
glitter iron-ons • Printed T-Shirts

Low prices Free catalog

LOVE UNLIMITED T SHIRT

144-25 Jamaica Ave., Jamaica, N.Y. 11435
(212) 658-1850 or 658-1975 mh24

JAZZ-ROCK-SOUL—IT'S ALL IN OUR LAT-
EST catalogues of major label cutouts. LP's are
priced at 50¢ & up. Call or write to-day for free
catalogue. Hit Records, Inc., 300 W. Elisabeth
Ave., Linden, N.J. 07036. (201) 687-4382. mh26

OVER 10,000 OLDIES LISTED IN GIANT 45-
page catalog. Crystals, Ronettes, Bill Haley and
friends more. Send \$1.00 for catalog to
Aardvark Music, Box 69441, Los Angeles, Calif.



WE HAVE IT ALL
UNDER ONE ROOF!
FATHERS & SUNS 409 INDUSTRIAL BLVD.
INDPL, IND. 46254 317-291-580
TOLL FREE ORDER NUMBERS: NATIONWIDE
OVERSEAS TELEX 27-207 ATTICKARMA
DEALERS ONLY

FLOCKED POSTERS LIGHTS—INCENSE SPRAY

Posters—large, \$1.25 ea.; small, 75¢ ea.
Money House Incense, 35.20 doz., Original
Money House Blessing Spray, \$12.00 a case
of 12 cans, 75 watt black light bulbs, 25 for
\$15.00. Globe Strobe Light, \$8.00 ea. 18"
Black Light \$9.00 ea. Heat transfers, Rock
Stars and TV Personalities, \$4.20 doz. New
Farrah Fawcett posters available now.

TRI-CITY PRODUCTS
19 B Geiss St., Greenville, S.C. 29605
Phone (803) 233-9962 mh26

8 TRACK BLANKS

Studio Quality Cartridge

Low Noise, High Output Tape

1 Min. to 55 Min. 706
56 Min. to 70 Min. 854
71 Min. to 90 Min. 996

\$25.00 Minimum Orders C.O.D. Only

Andol Audio Products, Inc.
4212 14th Ave., Brooklyn, N.Y. 11219
(212) 435-7322 de31

1/4" Audio Lube Tape .66 per 100 ft.
40 and 45 Min. 8 Tr. blanks (packaged)

49¢ each

80 and 90 Min. 59¢ each

60 Min. cassette 24¢ in lots of 100

FM Converters \$12.50

40 Channel CB Converters \$10.50

Walkie Talkies \$9.75

Stereo Speakers \$3.00

PALMETTO STATE ENTERPRISES

Route 1, Hwy. 88, Piedmont, S.C. 29673

(803) 269-5554 (803) 845-8862 de31

mh26

TO OVERSEAS IMPORTERS, LP CLOSE-
OUTS, Budget Labels, Jazz, Blues At Prices
Below Competition. Harbor Record Export, 66
Route 55, Kaunonga Lake, N.Y. 12749, ap23

LIBERTY TAPE DUPLICATOR MODEL

LT1600MS with five slaves, ferrite heads. Used
one year. Excellent condition. Call Copeland

(904) 356-1536 mh26

HIT PARADE COMPLETE LISTINGS OF

weekly broadcasts between 1935 and 1958. 140

pages bound. Send \$12 prepaid to Song Hits,

P.O. Box 13886, Atlanta, Georgia, 30324. ap2

HARE FIND 1716 STRADIVARI VIOLIN

Call (919) 786-2865 or write Stark Records, 628

South St., Mount Airy, N.C. 27030. mh26

BUSINESS
OPPORTUNITY
IN
GIANT
SCREEN
TELEVISION
A FAST GROWING
INDUSTRY

WE ARE AN ESTABLISHED FIRM MARKETING NATIONWIDE WITH A FULL LINE OF VIDEO PROJECTION PRODUCTS. WE ARE LOOKING FOR AN AGGRESSIVE SALES AND SERVICE ORGANIZATION TO SELL OUR PRODUCTS ON AN EXCLUSIVE BASIS. SMALL INVESTMENT REQUIRED. FULL FACTORY TRAINING GIVEN. CONTACT:

Tandom

VIDEO PROJECTION
SYSTEMS
2323 W. BLUEMOULD RD.
WAUKESHA, WISC. 53186

BEAUTIFUL STORE IN FLORIDA ON MAIN Hwy. Buy real estate and inventory, or rent. 315 Palm Beach Blvd., Ft. Myers, Fla. 33906 (305) 994-6278. mh25

PROFESSIONAL SERVICES

GOING DISCO?

McINTOSH
TASCAM
TAPCO

Our people are experts in the business. Complete service department.

HI-FI ASSOCIATES

Miami (305) 573-1536
Ft. Lauderdale (305) 771-4223
Sunland (305) 233-4160

ly23

CLASSES IN
MUSIC RECORDING

Record production, publishing, disc mastering, film recording. Taught by famous engineers and producers. Held in 16/24 track recording studios.

Contact:

UNIVERSITY OF SOUND ARTS
2040 Ave. Of The Stars, 4th Floor
Century City, California 90067
(213) 553-4742

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

Book copies of BILLBOARD are available on microfilm dating from November 1894 to December 1974.

Microfilm copies of articles or charts from any of these issues may be obtained from Billboard Publications at a cost of \$1.50 per page up to 5 pages.

For prices on additional copies and for further information contact:

Bill Wardlow
General Services
Billboard Publications
9000 Sunset Blvd.
Los Angeles, Cal 90069
(213) 273-7040

BILLBOARD
Group Subscription
Discounts

Save 20% on subscriptions to Billboard for groups of 10 or more. For rates and information write:

BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036

mh25

DISTRIBUTING SERVICES

ATTN: RACK JOBBERS
WIRE DISPLAY RECORD RACKS
(Can be converted for B-Track)
1 ft. model will hold
100 LPs or 150 8-tracks
2 ft. model will hold
200 LPs or 310 8-tracks
45 RPM racks for above displays
adaptable for peg boards
Call or write today!
RECORD WIDE DISTRIBUTORS
1755 Chase Dr., Fenton, Mo. 63026
(314) 343-7100
Ask for Jim Adams. ja9

EXPORT ONLY

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 30 years of specialized service to record and tape importers throughout the world.
Dealers and distributors only.
ALBERT SCHULTZ, INC.
116 West 14th St.
New York, N.Y. 10011
Cable: ALBYREP Telex: 236589
ew

ACCESSORIES
24 HR. FREIGHT-PAID SERVICE
SCOTCH, MAXELL, MEMOREX & BASF
Tape, WATTS Dust Bug, Premer, Etc. REC-
OTON Needles, Audio, Record & Tape
Access. EVEREADY Batteries, PICKERING
Stylus, Cartridges & Headphones, SHURE
Stylus & Cartridges, SOUND GUARD Rec.
Preservative.

SEND FOR FREE CATALOG
A.L. ROSENTHAL ASSOCIATES, 29 E. Glenside Ave.
Dept. A, Glenside, Pa. 19038 (215) 885-5211 tlm

WE HAVE THE BEST
CUT-OUT
record and tape list
in America
Major Labels . . . Major Artists
Dealers Only
ALEX A. ARACO, CO., INC.
507 High St., Burlington, N.J. 08015
(609) 386-3288 de24

ATTENTION, RECORD OUTLETS. WE have the largest selection of 45 rpm oldies and goodies and also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Records, Inc., 947 U.S. Highway #1, Rahway, N.J. 07065. tlm

MAKE MORE PROFIT WITH OUR LOWER prices on LPs, 8-tracks, and cassettes. Top 1000 list updated weekly. Write Tobasco, 6144 Highway 290 W., Austin, Texas. (Mexican list available also). tlm

ATTENTION: A&R MEN, WE HAVE MANY published and unpublished recorded and unrecorded songs. Call or write, Nashville Music Productions, Box 40001, Nashville, Tenn. 37204. ew

Advertising Brings Results

PROMOTIONAL SERVICES

RECORD PROMOTION
Career Builders—Promotion—Distribution
Specializing in services for New Labels and
New Artists
Roger Ricker Promotions
26 Music Square East—B
Nashville, Tenn. 37203
(615) 254-5074—Day
(615) 822-3583—Day/Night

MUSIC MAKERS OF NASHVILLE
(Friends who care about you)
RECORD PROMOTION
National Distribution
(Custom Recording Sessions)
Send records for review.
MUSIC MAKERS
26 Music Sq. E., Nashville, Tenn. 37203
Phone (615) 244-4064 tlm

DUPLEX RECORD DISTRIBUTOR & REC-
ord Promotions, New Releases: Funky Broadway & Disco Lovers. Module by Alex Williams. I Miss Your Love/Erica Harris P.O. Box 1003, Atlanta, Ga. 30303 (404) 524-9174; 523-1111 tlm

COMING THE DEVIATIONS AND THE DE-
viation Band. Soul Sound Unlimited Recording
Company presents The Deviations and The Devia-
tion Band and their New Disco Release "Bounce
To The Beat" and "Loving You" to be released in
March. Distributors, etc., may contact Soul
Sounds Unlimited Recording Company, P.O. Box
34290, Cincinnati, Ohio 45224. A. Pettijohn
Productions. mh26

EXCLUSIVE DISCO DJ'S ONLY—FREE
newly released Disco records—most major labels.
Call: 814-886-9931. Write: D.P.A. 611 Front
Crescent, PA 16630. tlm

PUBLISHING SERVICES

ASCAP MUSIC PUBLISHER LOOKING FOR
good country songs by writers with at least one
major record release. Send demos to Teardrop
Music, 2012 Beech Ave., Nashville, Tennessee
37204. ew

General News

BOOK REVIEW

The Life Of a Talented Texan Told By His Buddy

"The Tex Ritter Story," by Johnny Bond. Published by Chappell Music Co., New York, 397 pages, \$11.95.

Author Bond was an intimate friend and business partner of the late Woodward Maurice Ritter for some 35 years, and a singer and guitarist who performed with Ritter faithfully through the decades.

His lengthy recap of Ritter's life and career is unapologetically uncritical. Bond's admiration of the Panola County entertainer amounts to adoration, but in fairness to Bond, many of Ritter's friends feel similarly.

Tex studied law briefly, attended the Univ. of Texas and Northwestern Univ., and wound up in the '30s in California as a singing cowboy in a dozen B western movies. Johnny Mercer signed him to Capitol after previous Ritter stints with two other labels proved unrewarding and by the mid-'40s Ritter's disks were consistently strong on Billboard's country charts.

Tex was a simple man with no pretensions, frank and direct and ingratiating in an effortless, humble way. He enjoyed hunting, and baseball games, and sitting around with a double Jack Daniel's socializing. He was blessed with a devoted, attractive wife and two bright, intelligent sons who were forced to accept Tex's long, unending tours far from home throughout the years. Bond tells it all with compassion, and what errors he commits with syntax, grammar and spelling appear minor as he develops his narrative to the cold, snowy January day in Nashville in early 1974 when his buddy Tex collapsed and died of a heart attack.

A thorough discography and a detailed listing, with full credits, of Ritter's

ter's films are included along with numerous photos.

Publisher Chappell, however, has allowed far too many typographical errors to pop up and most grievous of all, inept, insufficient editing denigrates Bond's efforts. There are dreadful examples in every chapter.

Country buffs and Ritter's friends, one suspects, will accept Bond's book happily nonetheless. Tex was a man worth remembering.

DAVE DEXTER JR.

Amerama In Wide Stance

NEW YORK—Amerama Records will be a company involved in the mainstream of American pop music, say Maury Benkoil, executive vice president, and Herb Goldfarb, of Herb Goldfarb Associates, the two men who have organized the label.

Benkoil says the label was born when a group of attorneys wanted to get involved in investing in the entertainment field under the leadership of George Osserman, now chairman of the board of the company. They decided to back a record label.

"I was introduced to them by my attorney," recalls Benkoil. "I represented to them a plan of how a record company should work. I presented it from a strange viewpoint, having never been in a record company."

Benkoil, who has had a 37-year career in music and was program director for WABC and WCBS in New York, says that the original plan for the label was hatched in September 1976 and by Jan. 7, 1977 it was incorporated as a working business with Benkoil as one of the shareholders.

The debut releases of the label will be an LP by Dorian, a rock singer in the David Bowie mold, an LP by Geo Brooks, a soul singer and singles by Charlee, a country pop singer and Stormy Weather an a cappella group.

"When all this was going on, I was setting up the sales, marketing and distribution," says Goldfarb.

Benkoil says that for record promotion, the firm will have its own men on the East and West Coasts, use independent promotion, and rely on some old contacts.

Memphis Luncheons

NASHVILLE—Jud Phillips, a&r director for Phonogram/Mercury Records of Memphis, has been organizing a series of luncheons involving music business people in the Memphis area.

Attending these luncheons has been a cross-section of personnel from record companies, ad agencies and radio stations as well as engineers, songwriters, producers and managers.

Coyote To Essex

LOS ANGELES—Coyote Productions will go through the Essex Music affiliates of the Richmond Organization for collection and sub-publishing of Coyote's recordings and copyrights.

Territories under the pact will include European, Far Eastern and South American markets.

Singles Still Sell

• Continued from page 73

Scene chain, and Burks feel it's more profitable to play singles over a store p.a. system than LPs.

Ammons points out one Music Scene Atlanta store is located within walking distance of five local colleges, where manager Nathaniel Ziegler has two turntables often wailing at the same time with hot singles. And Burks points out that as a former Music City Distributing, Nashville, salesmen he was cognizant of the business jukebox operators can do. He has encouraged operator single business. He now has about 20 routes which are served from his inventory. Burks most recent innovation was adding 300 black gospel oldies.

Joe Bressi, chief buyer for the 70-plus Camelot stores and 11 leased departments of Stark Record Service, N. Canton, Ohio, is placing more emphasis on singles than ever before. Camelot tags singles at \$1.19 and \$1.29. Pat Tidwell, singles chief for Stark, has a top 100 and she encourages stores to feature a top 75 country and r&b selection.

She and Bressi refurbish their oldies selections quarterly, asking store managers for suggestions on what to add or delete.

Mike Richman of the three-store Record Masters chain, Baltimore, is less than five years in retailing, but fully realizes the advantages of selling singles at \$1.29 full list. He's got a 500-title oldies system and features a Hot 100 from Billboard, along with 40 r&b titles from WWIN and 40 country titles from WPOC.

Stuart Schwartz of the 15-store Harmony Hut chain out of Washington, D.C., features singles on browser tables. Igor Rad, singles buyer, suggests the 100 current hit singles, with managers about to inject singles specifically hitting in their area. Current pops go for 98 cents while oldies move at \$1.09.

Pat Campbell, the Melody Shop, Bemidji, Minn., a town of 11,000, feels singles at \$1.15 pull customers from a 90-mile radius. She stocks 100 current hits and a mix of 600 oldie titles all supplied by Lieberman One-stop, Minneapolis. She tears out Billboard charts to highlight her display.

Like many small independent retailers, she buys from a one-stop or rackjobber. Larry Reugemier, Lieberman singles chief, has systemized singles for his accounts, as have so many rackjobbers like ABC, Handiman and J.L. Marsh and others.

After carefully surveying key radio stations in the area he serves, Reugemier establishes Top 40 pop and top 30 country and r&b lists for approximately 1,100 retail outlets, all of which can select the categories of repertoire in singles they wish to handle.

In addition, he can supply up to 600 best selling oldies, as compiled regularly from Lieberman's computerized sales.

Most wholesalers, who supply oldies, offer the 45s packaged in a larger than normal plastic covered packet, into which a firm, lightboard card, carrying artist and title is added so it's more easily readable from a distance. The singles are supplied on a 100% return. Reugemier figures he has about 415 accounts buying oldies from him and he supplies them with automated special-order forms.

Number of LPs reviewed this week 40 Last week 32

Spotlight



SPINNERS—*Yesterday, Today & Tomorrow*, Atlantic SD19100. Following a gold album that contained one of the biggest singles in its 21-year career, "Rubberband Man," this impeccable soul crossover quintet maintains its distinctive hitmaking style with longtime producer-arranger Thom Bell and the usual lineup of Philadelphia studio instrumental wizards. The material varies between tempos and rhythmic patterns to maintain a high level of interest throughout, climaxing with the driving 8:38 extended version of "You're Throwing A Good Love Away," which was a recent Billboard pick single and is entering the charts solidly this week. The dynamic lead vocals and deft harmonic singing frills make this a serving of Spinners at its most satisfying.

Best cuts: "You're Throwing A Good Love Away," "Me And My Music," "Just To Be With You," "I'm Riding Your Shadow (Down To Love)." **Dealers:** Outstanding inner-pocket liner notes and a charmingly informal candid jacket photo add great visual impact to the LP.

RETURN TO FOREVER—*Musicmagic*, Columbia PC34682. Following quickly on the heels of his highly successful solo LP "My Spanish Heart" on another label, Chick Corea has put together a new edition of his group. Keeping bassist Stanley Clarke, Corea has added drummer Gerry Brown plus a five-man, 12-instrument horn section (including Joe Farrell on sax, flute and piccolo), greatly enriching the sound of his usual four-man group. Vocalist/keyboardist Gayle Moran also makes a distinctive and outstanding contribution to the work. Musically, the LP is another adventurous step in Corea's restless career, fully in line with the exacting demands he fulfills as routine. Corea, Clarke and Moran share the composing/arranging duties.

Best cuts: "The Musician," "Musicmagic."

Dealers: Considering Corea's track record, the work is almost ensured success.

JESSE COLIN YOUNG—*Love On The Wing*, Warner Bros. BS3033. Under the skillful guidance of producer Felix Pappalardi, reunited from their Youngblood days, Young delivers a conceptual album of tunes based on days on the road. The songs are filled with jazz and blues orchestrations and Young's easygoing, tranquilized rock. His songwriting strength has gained in intensity while his distinctly mellow vocals produce a hypnotic, mind-relaxing effect. Pappalardi's horn and string arrangements help permeate a laidback mood of reflectiveness.

Best cuts: "Drift Away," "Love On The Wing," "Do It Slow," "Your Lovin' Hobo," "Hey Good Lookin'."

Dealers: Cult figure Young still has following from Youngblood days.

IGGY POP—*The Idiot*, RCA APL12275. This is the third time around for the father of heavy metal nihilism, and while Iggy Pop sounds no less evil, the album is less frantic than his earlier efforts, moving at a more dirge-like pace. The co-author and producer of this effort is David Bowie, who makes the offerings more commercially palatable. The music sounds a little as if it came from Bowie's "Aladdin Sane" period. Iggy Pop sings with a rasping rock voice while guitars drone on behind him.

Best cuts: "Sister Midnight," "China Girl," "Tiny Girls," "Mass Production."

Dealers: The Bowie touch has helped the careers of Mott the Hoople and Lou Reed. Iggy Pop, meanwhile, is healthy and touring again.

CLOUDS
Country

CONWAY TWITTY—*Play, Guitar Play*, MCA2262. With the title cut currently rising in Billboard's Hot Country Singles chart and starting this week at 18, Twitty has packed another solid LP effort, including three self-penned tunes, mixing ballad-type material and occasional uptempo items such as "She's Some Kind Of Wonderful" and a jazzier version of "Wolverton Mountain." Producer Owen Bradley surrounds Twitty's vocals with straight and strong country accompaniment. Good harmonica, piano and fiddle standouts.

Best cuts: "Play, Guitar Play," "I Can't Believe She Gives It All To Me," "I Can't Help It If She Can't Stop Loving Me," "Good Time Charlie's Got The Blues."

Dealers: With an incredible string of hits both single and LP wise, Twitty's latest LP should draw heavy sales.

JAZZ

WEATHER REPORT—*Heavy Weather*, Columbia PC34418. There seems to be a move away from the free form, exotic and wide open expressiveness which has hallmark the past few LPs by this adventurous group. It is now working within a controlled, very melodic framework, free of the synthesized overemphasis and long electronic fuzz and buzz runs which characterized the gang's sound up through last summer. The Report is back on the hauntingly lovely melodic trail, with Wayne Shorter's soprano and tenor saxes more matched to the flow of the rhythm and Joe Zawinul's acoustic and electronic keyboards playing sustained lines. There is a distinct Latin American flavor to several of the cuts. The music is less shocking and more inventive. Side two typifies this direction.

Best cuts: "Birdland," "Harlequin," "Palladium," "The Juggler."

Dealers: The band's switch around musical sound should entice those buffs who have shied away because of cautious attitudes acent avant-garde crossover jazz.

ART FARMER—*Crawl Space*, CTI 7073. Farmer's first LP for Creed Taylor and indeed his first LP for a U.S. firm in many years is a fine example of controlled, cool funk. The trumpeter's jazzy tones are often masked in a warmer package pro-

vided by flutist Jeremy Steig and guitarist Eric Gale, with drummer Steve Gadd giving his all to keep the rhythmic sounds jolting and modern. Farmer's flugelhorn has a mellow, misty quality which is appreciated and melds well with Dave Grusin's electric keyboards, which themselves are controlled and relaxed. Farmer hasn't changed his playing from what we heard 10 years ago; he soars and sways effortlessly. His rhythmic accompaniment presents today's message.

Best cuts: "Crawl Space," "Chanson," "Petite Belle."

Dealers: A solid entry from a hornman who has been out of the U.S. scene and living in Europe.

MAYNARD FERGUSON—*Conquistador*, Columbia PC34457. With a host of musicians helping out including George Benson, Bob James, Ralph MacDonald and Patti Austin, this is a very commercially oriented LP. Ferguson makes the 65 musicians and singers on this LP work well together, not allowing himself to be lost in the arrangements. His trumpet, trombone and tuba playing stays neatly in front. The music moves along at a nice fast pace.

Best cuts: "Gonna Fly Now," "Theme From Star Trek," "Conquistador."

Dealers: Ferguson is constantly touring with his big band, gaining new fans all the time.

First Time Around

LIFESTYLE, MCA MCA2246. This group demonstrates the makings of a super vocal ensemble. Its harmony is tight, lead vocals are good, instruments could be better coordinated and material is excellent. This LP offers a variety of material, written by members of the group, ranging from ballads to disco. This group is best when performing slower tunes; this is when its harmony, the group's high point, is brought to the front. Lifestyle sounds much like the Four Tops when singing up-tempo numbers.

Best cuts: "Just Want To Be With You," "Trying To Make It Up To You," "Katrina," "This Dream."

Dealers: Display this LP with your prime R&B vocal groups.

FOREIGNER, Atlantic SD18215. This half-English, half-American six-man group contains veterans from Spooky Tooth, the original King Crimson, and the Ian Hunter-Mick Ronson band. Founder Mick Jones plays lead guitar and writes the songs, while Lou Gramm is a real find on lead vocals. The band plays good mainstream hard rock with fine intricate vocals and proficient playing throughout.

Best cuts: "Feels Like The First Time," "Stairway," "Fool For You Anyway," "I Need You."

Dealers: No reason why Foreigner can't be the next Bad Company. It is already getting good airplay in New York.

STEPHAN DEES—*Hip Shot*, RCA APL12186. Produced by Daryl Hall, this LP has Dees co-producing, writing the songs, singing, playing lead and rhythm guitars, bass, moog bass, piano and gong. Hall sings in the background, and while the LP at times sounds a little like a Hall & Oates product, nevertheless Dees is a rocker on his own, and his stamp does appear on the album. The LP has a host of slick rock musicians in the background, giving a tight professional sound.

Best cuts: "Counting On You," "You Defy The Law Of Gravity."

Dealers: Dees, who also plays bass on Hall & Oates LPs, has matinee idol looks, and may appeal to the crowd growing out of Donny & Marie.

ART FARMER—*Crawl Space*, CTI 7073. Farmer's first LP for Creed Taylor and indeed his first LP for a U.S. firm in many years is a fine example of controlled, cool funk. The trumpeter's jazzy tones are often masked in a warmer package pro-

Billboard's Recommended LPs

pop

BRIAN AUGER—*Best Of . . .*, RCA APL12249. Only six selections here by the pioneering keyboard magician always needed wider perimeters for his elongated jazz/rock fusions. A good cross section of Auger's eclectic, ebullient vision which should please the following he's built over the years. **Best cuts:** "Straight Ahead," "Happiness Is Just Around The Corner," "Freedom Jazz Dance," "Inner City Blues."

ROGER McGUINN—*Thunderbyrd*, Columbia PC34656. Following his musical rebirth after a stint with Dylan's Rolling Thunder, McGuinn continues to sink more emotion into his writing and enthusiasm into his singing. His voice has regained the conviction and force of his Byrd days. A solid backup rhythm section gives added dimension. Four of the nine tunes are strong McGuinn originals with remakes of Frampton, Dylan and others. **Best cuts:** "I'm Not Lonely Anymore," "All Night Long," "Russian Hill," "Dixie Highway," "Golden Loom."

TAJ MAHAL—*Anthology . . . Vol. 1*, Columbia P34466. Taj's uniquely timeless approach to blues singing, guitar and harmonica is distilled in this collection from the first five years of his recording career, 1966-71. The young folk-blues interpreter has a remarkable capacity of remaining true to the essential blues sound without losing his own contemporary personality. **Best cuts:** "Statesboro Blues," "Ain't Gwine To Whistle Dixie," "Goin' Up To The Country, Paint My Mailbox Blue."

SUZANNE STEVENS—*Crystal Carriage*, Capitol ST11615. An elegant, pure-voiced female stylist is showcased in a variety of orchestral settings for easy-flowing midtempo tunes by a roster of successful current writers like Stephen Bishop and David Pomeranz. Stevens sings with equal portions of conviction and prettiness. **Best cuts:** "Wrong Side Of Paradise," "Every Little Thing."

RUBY, PBR International PBR7001. Ex-Creedence Clearwater's Tom Fogerty is alive and well and still playing and singing with energy. This time he's surrounded with three other talented Bay Area musicians, Randy Oda, Bobby Cochran and Anthony Davis. With all contributing to writing and vocals the result is a fine edge of brass knuckles rock 'n' roll. A good effort all around. **Best cuts:** "Life Is But A Dream," "BART," "Running Back To Me," "Big Fat Woman."

TWIGGY—*Please Get My Name Right*, Mercury SRM1138. The former super model's second album is strong, energetic in its vocals and a quality showcase for her surprisingly melodic singing of lively material. While Twiggy's voice is adept at handling ballads and midtempo rockers, most tunes are undeveloped and end too abruptly. Twiggy is a talented singer and with some gutsier material could blossom into a vocal delight. **Best cuts:** "Rings," "I Love Us," "Everything Falls Into Place," "I Lie Awake And Dream Of You," "Cooking School."

KEITH SYKES—*The Way That I Feel*, Midland BKL12246. A very congenial offering of softer pop/rock tunes. Sykes voice is pleasing and melodic and he generates an infectious acoustic guitar into the love-oriented lyrics. **Best cuts:** "Sooner Or Later," "Just As Long As You Love Me," "What's Different About Her," "Call It Love," "The Last Line."

JOHNNY'S DANCE BAND, Wingsong BHL12216 (RCA). Versatile, uncluttered pop-rock with males and a female in the self-contained septet sharing vocal leads. The group has gigged steadily around the Northeast and comes across like a smooth bar band that has learned through direct experience the kind of cleanly energetic sounds that win audience approval. **Best cuts:** "The Best Days Are Here," "Lonely Lover," "Take Me Home."

LALO SCHIFRIN—*Towering Toccata*, CTI 75003. Schifrin knows how to synthesize the best of the contemporary elements which make pop music invigorating. The problem lies in doing this he subjugates his own musical soul so that his charts are clever, they sound dated. Disco tempos, whining electric keyboards—they've all been done before. But this big orchestra session still is fun because the music has quality which is inbred in Schifrin. **Best cuts:** "Towering Toccata," "Eagles In Love," "Midnight Woman," "Ride Coaster."

ROY HARPER—*One Of Those Days In England* (Buffalo), Chrysalis CHR1138. Harper's sensitive, sad and witty lyrics about romance and England make the an intelligent work. He sings and plays acoustic and electric guitar with a distinctive bluesy and ballad-like feel. The entire second side is a cynical ode to his native country. **Best cuts:** "One Of Those Days In England," "Naked Flame," "These Last Days."

MOLKIE COLE, Janus IX57031. A determinedly good-timey rocking quintet reputedly a hot draw around Ohio and in up-state New York, Molkie Cole provides unpretentious, clean-lined vocals along the lines of 10cc at its less cosmic and uncluttered instrumental tracks that move right along. **Best cuts:** "Steel Grapes," "Kapolsky," "Last Song."

XIT—*Relocation*, Canyon C721. Interesting offbeat novelty for serious collectors of contemporary rockabilly. XIT is an established Indian rock group on the New Mexico-Arizona club circuit. Leader Tom Bee writes and sings elementary but appealing songs about good times in pickup trucks and other rocking artifacts of today's reservation life. **Best cuts:** "Dark Skin Woman," "Rainbow Rider."

BONNIE FERGUSON—*I'll Be There*, Ovation OV17. Sweet-voiced female singer with a direct, murmuring style backed by clean string orchestrations in some well-chosen communicative material. **Best cuts:** "Baby I'll Be There," "What's Left To Say."

WILSON PICKETT—*Join Me And Let's Be Free*, RCA APL12149. This reissue contains two possible singles that could put the vocalist back on the charts. One's a topical tongue-in-cheek poke at the U.N. The other's a typical Pickett soul mover, twister and shouter. **Best cuts:** "Smokin' In The United Nations," "Mighty Mouth," "Bailin' Hay On A Rainy Day."

WILLIAM BELL—*Coming Back For More*, Mercury SRM11146. This is a purely vocal LP that stands somewhere between R&B and blues. Even long instrumental intros are blues oriented because of his vocal style. Instruments are kept far behind vocals at all times. **Best cuts:** "Tryin' To Love Two," "You Don't Miss Your Water," "Coming Back For More," "You've Really Got A Hold On Me."

CLEVELAND EATON—*Instant Hip*, Ovation OV1703. An impressive compilation of contemporary jazz and R&B tunes by this vocalist, bassist and cellist. Eaton seems to have tried to incorporate as much diversified material as possible in the LP, including a disco tune. Horn sections are the dominating forces on this mostly instrumental album, however, vocals are also good. **Best cuts:** "Bo's Blue," "Pure Love," "Clev's Jam," "I Feel Trouble On Its Way Again," "Funky Cello."

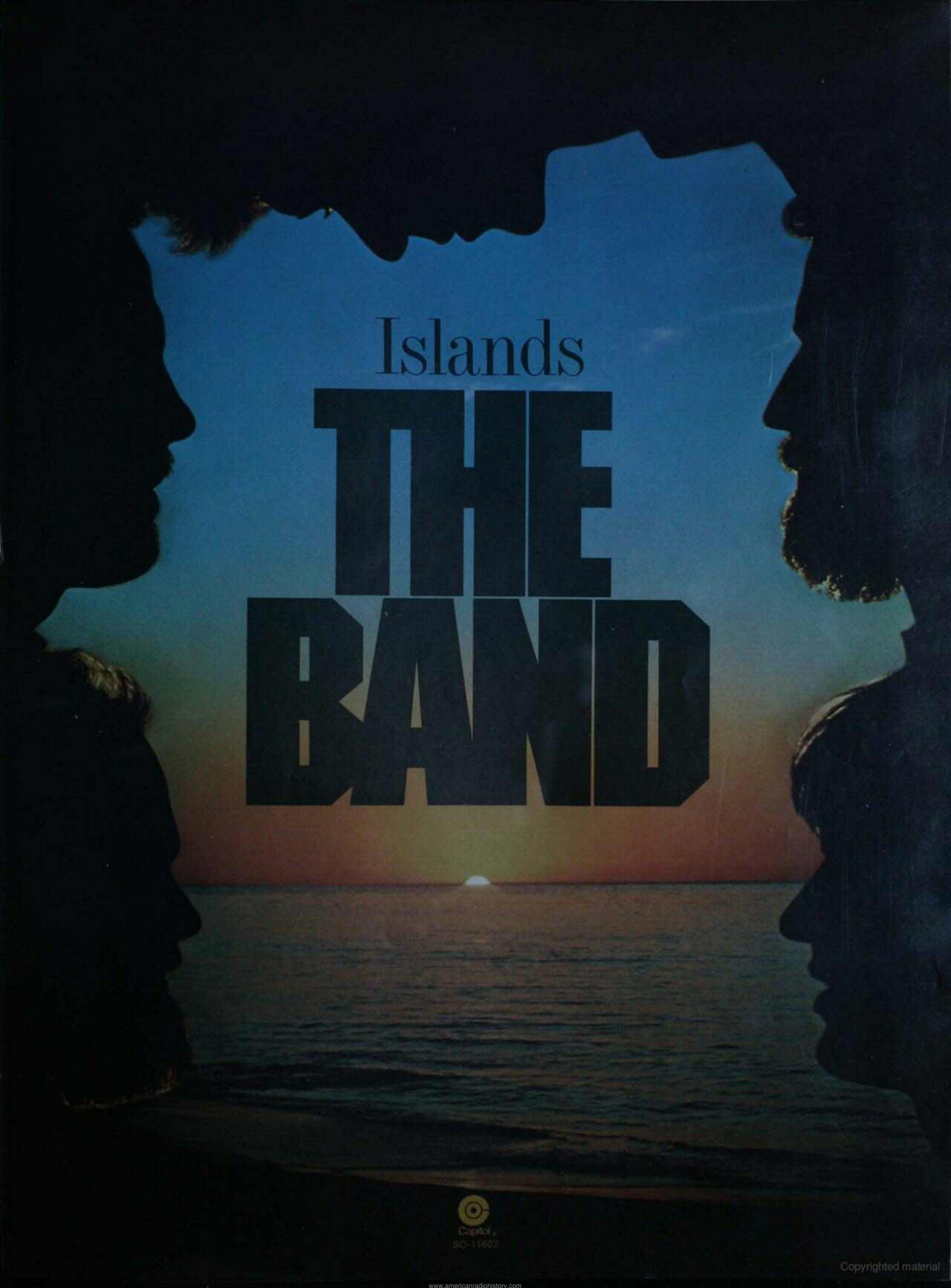
country

ORIGINAL TEXAS PLAYBOYS—*The Late Bob Wills' Original Texas Playboys Today*, Capitol ST11612. The Bob Wills revival has been reaching a new product peak lately. Here's another LP that recaptures the western swing sound popularized by the late Wills. The authenticity is here with such original Playboys as Leon McAuliffe on steel guitar, Johnny Gimble, fiddle, Al Strickland, piano, Smokey Dacus, drums, and Leon Rausch, vocals. Material includes some Wills numbers and other songs easily fitting into the western swing style. **Best cuts:** "Bring It On Down To My House," "Osage Stamp," "Sugar Moon," "Gambling Polka Dot Blues."

jazz

BARRY MILES & CO.—*Sky Train*, RCA BGL12200. From soft and warm piano solos through structured flights of jazz, composer/arranger/pianist Miles leads (and sometimes follows to good effect) four other musicians and sometimes a brass section in an album worth hearing. This is no "hey, let's get funky" production, nor unrestrained individualism. It's good music, from mellow rock to jazz. **Best cuts:** "Sky Train," "Clay," "This Is Our Night."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer; or albums of superior quality. Albums receiving a three-star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Siegel, Gerry Wood, Iz Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Robson, Sally Hinkin, Agustín Garza, Roman Krzak, Dick Rosset, Jim McHugh.



Islands

THE
BAND



Number of singles reviewed
this week 100 Last week 103



Pop recommended

GEORGE BENSON—*Everything Must Change* (3:45); producer: Tommy Lipuma; writer: Bernard Igner; publisher: Almo, ASCAP. Warner Bros. WBS8360.

BETTE MIDLER—*You're Movin' Out Today* (3:19); producer: Tom Dowd; writers: B. Midler, C. Sager, B. Roberts; publishers: Divine/Begonia Melodies/Unichappel, Fedora, BMI. Atlantic 45337.

SAMMY HAGAR—*Cruisin' & Boozin'* (2:50); producer: Carter; writer: Sammy Hagar; publisher: Big Band, BMI. Capitol P4411.

PROCOL HARUM—*Wizard Man* (2:30); producers: Procol Harum, Ron and Howie Albert; writers: Gary Brooker, Keith Reid; publisher: Blue Beard/Chrysalis, ASCAP. Warner Bros. CRS2115.

ACE—*You're All That I Need* (3:35); producer: Trevor Lawrence; writer: Paul Carrack; publisher: Anchor, ASCAP. Anchor AN21004 (ABC).

JOAN ARMATRADING—*Water With The Wine* (2:48); producer: Glyn Johns; writer: Joan Armatrading; publisher: Almo, ASCAP. A&M 19145.

MONTROSE—*Let's Go* (3:19); producer: Jack Douglas; writers: J. Alcivar, D. Carmassi, B. James, R. Montrose; publisher: Montunes, BMI. Warner Bros. WBS8358.

CRACKIN'—*Feel Alright* (3:15); producer: Russ Titelman; writer: Lester Abrams; publishers: Big Ears/Crackin', ASCAP. Warner Bros. WBS8358.

TERRY CASHMAN—*The Dreamer* (3:25); producers: Terry Cashman, Tommy West; writers: Terry Cashman, Tommy West; publisher: Blendingwell, ASCAP. Lifesong LS45021.

BUCKACRE—*Morning Comes* (3:31); producer: Glyn Johns; writer: R. Halley; publisher: Hustlers, BMI. MCA MCA40702.

MARTIN MULL—*Boogie Man* (3:22); producer: Michael Cusina; writers: M. Mull, Eddie Wise; publisher: Used Furniture, ASCAP. ABC AB12251.

ANSON WILLIAMS—*Deeply* (3:04); producer: Charlie Calelio; writers: Charles Fox, Norman Gimbel; publisher: Fox-Gimbel, BMI. Chelsea CH3061.

GRAHAM PARKER AND THE RUMOUR—*Hold Back The Night* (3:02); producer: Robert John Lange; writers: Baker, Harris, Sedler, Young; publisher: Carlin, ASCAP. Mercury 74000 (Phonogram).

TROOPER—*Santa Maria* (2:56); producers: Randy Bachman, Mark Smith; writers: Smith, McGuire; publishers: Little Legend/Legendary, BMIC/BMI. Legend MCA40685 (MCA).

RITA COOLIDGE—*Higher And Higher* (3:30); producer: Booker T. Jones; writers: P. Smith, G. Jackson, R. Miner, B. Davis; publishers: Chevies/Warner-Tamerlane/BRC, BMI. A&M 1922.

DOUG OWEN—*Highway Flyer* (2:51); producer: David Kastle; writers: D. Owens, S. Davis; publishers: Acuff-Rose/AI Gallico, BMI. ABC Hickory AH54011 (ABC).

"LO DICEN TODO" AN EVENING OF SALSA

Avery Fisher Hall, New York

Despite some unorganized musical moments, this evening devoted to exploring the roots of today's salsa music represents another step toward gaining popular acceptance for the exciting, lively Latin beat in North America.

The drama and vitality of salsa was evident throughout the performance. The music can stand on its own without being watered down for the pop market. The only remaining obstacle is language. When salsa is sung in English, a wider range of record buyers and concertgoers will be able to appreciate, and more important, understand, the aspirations of Latin musicians.

The ease and relative precision with which the musicians blended their individuality was remarkable and could serve as an example to many of today's rock and jazz groups. Here were Cubans, Puerto Ricans and American-born "Neoricans," ranging from their teens to their 60s, producing a synthesis of sounds and styles that was anything but bland and boring.

There were several moments that stood out like beacons, and the audience responded to the dazzle. Bassist Israel "Cachao" Lopez, the Cu-

ban who integrated the European "danzon" with a stronger black and native element, introduced a 1937 charanga tune with a bowed fiddle prelude evoking all the sensuality of classical Spanish chording. He was then joined by pianist Charlie Palmieri, violinists Pupi Legarreta and Alfredo de la Fe and flutist Gonzalo Fernandez, as well as a percussion ensemble comprised of younger players.

After three numbers, Cachao received a standing ovation and a demand for an encore from the predominantly youthful audience. Unfortunately, only three tunes were rehearsed.

Altogether five groups from the Caytronics Records' roster performed, with some of the musicians sitting in on others' sets.

Saoco, the opening act, stole the first part of the show, climaxing a lively half-hour set with a colorful, fascinating ritual dance taken from a religious ceremony. A male and female dancer perform a frenzied call-and-response, taunting each other sexually with red and white bandanas. Drums and percussive effects accompany this Afro-Cuban ceremonial and the excitement rises in response to the tempo.

It's folk art, but it's also show business at its best. Again, only the lack of cultural understanding prevents this from being a hit among a

wider audience.

Grupo Folklórico y Experimental Nuevayorquino, rarely seen in concert, did not fare as well. Possibly the musicians tried too hard to match the fervor of the preceding acts. Consequently, the nearly three-hour concert ended on an anti-climactic note. The group featured Alfredo "Chocolate" Armenteros on trumpet.

Roberto Torres and his group and the jazz-influenced group "Libre" demonstrated slightly different aspects of salsa. Torres offers a sentimentalized sound, while Libre's personnel flavors the salsa beat with a progressive jazz overture.

Caytronics succeeded in educating and entertaining an audience by providing a balanced musical review. The musicians proved the particular ability of Latin music to incorporate different cultures into a rich and varied musical style.

AURORA FLORES & DICK NUSSEN

CHEAP TRICK
Yorkville Palace Theatre,
New York

If nothing else, Cheap Trick is a fun band to watch. And if the viewers' tastes run into good

Copyright 1977, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.



Soul recommended

DRAMATICS—*I Can't Get Over You* (3:48); producer: Don Davis; writers: J. Brinson, E. McGhee, F. Fleshman; publisher: Conquistador, ASCAP. ABC AB12258.

ALBERT KING—*Ain't Nothing You Can Do* (3:15); producer: Bert de Coteaux; writer: Chuck Brooks; publisher: Malaco, BMI. Utopia JBI0879 (RCA).

WALTER JACKSON—*Baby, I Love Your Way* (3:43); producer: Carl Davis; writer: P. Frampton; publishers: Almo/Fram-Dee, ASCAP. Chi-Sound CHXW964Y (United Artists).

JACKIE WILSON—*Nobody But You* (2:56); producers: Carl Davis, Sonny Sanders; writers: Barry Mann, Cynthia Weil; publishers: Screen Gems/Summerhill, BMI. Brunswick 55536.

CHECKMATES LTD.—*I'm Laying My Heart On The Line* (3:27); producer: H.B. Barnum; writers: Sylvia Vanderbilt, H.B. Barnum; publisher: El Patrica, BMI. Greedy G111AS.

PEACHES AND HERB—*We're Still Together* (2:38); producers: Van McCoy, Charles Kipps; writer: Van McCoy; publishers: Warner-Tamerlane/Van McCoy, BMI. MCA MCA40701.

TAMIKO JONES—*Cloudy* (3:24); producers: T. Jones, J. Saverda; writers: H. Stuart, A. Gorrie; publisher: AWB, BMI. Atlantis 716BC.

LUTHER—*This Close To You* (3:28); producer: Luther Vandross; writer: Luther Vandross; publisher: Elvee Keekey, ASCAP. Cotillion 44216 (Atlantic).

NYTRO—*What It Is* (3:10); producer: Norman Whitfield; writer: Ernest Reed, Jr.; publishers: May Twelfth/Warner-Tamerlane, BMI. Whitfield WHI8356 (Warner Bros.).

FIRE—*It's Been So Long* (2:58); producers: Casey, Finch; writers: H.W. Casey, R. Finch; publisher: Sherlyn, BMI. Sunshine Sound 1001 (T.K.).

JOHN FREEMAN—*Dynamite* (3:42); producer: Leonard Jones; writer: E. Wilken; publishers: Lenel/Explosion, BMI. Dakar DK4562 (Brunswick).

JIMMY "BO" HORNE—*Get Happy* (3:10); producer: Casey, Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Herrick, BMI. Alston 3729 (T.K.).

LIQUID PLEASURE—*Don't Do It* (3:17); producers: Bill Stahl, Art Sylvers; writers: Adrian Baker, Ray Morgan; publisher: ATV, BMI. Midland International JH10896 (RCA).

FORCE—*Get Up And Get Out* (3:02); producers: Bill Poutinen, Jim Bastin; writer: Force; publisher: Suncountry, ASCAP. Bandolier 102A.

RONNIE MILLER—*Make Sweet Love* (3:24); producer: Jackie Avery; writer: Ronnie Miller; publishers: Boogie Beat/GitKit, BMI. Boblo B0524 (Nation Wide Sound).



EDDIE RABBITT—*I Can't Help Myself* (3:10); producer: David Malloy; writers: Eddie Rabbitt-Evan Stevens; publishers: Briarpatch/DebDave, BMI. Elektra E45390A. Change of pace for Rabbitt on a song he co-wrote with Evan Stevens. A delicate production touch sweetened by strings gives Rabbitt a powerful love ballad.

TOMPALL GLASER—*It'll Be Her* (3:22); producers: Ken Mansfield-Tompall Glaser; writer: Billy Ray Reynolds; publishers: Devereaux/Kimtra, ASCAP. ABC AB12261. Smooth crooning from Tompall is aided by some classy guitar work and a heavy bass line. Excellent song is effectively performed by Glaser.

JODY MILLER—*Spread A Little Love Around* (2:47); producer: Jerry Crutchfield; writer: R. Leigh; publisher: United Artists, ASCAP. Epic 850360. Miller's career rebound should be strengthened by this soft, alluring number with excellent vocal background work. Fine merger of song and singer by producer Jerry Crutchfield.

MERLE HAGGARD—*If We're Not Back In Love By Monday* (3:13); producers: Fuzzy Owens-Ken Nelson; writers: Glenn Morton-Sonny Throckmorton; publisher: Tree, BMI. MCA MCA40700. Haggard's first single under his new label affiliation is a song rendered in the casual, yet strong, Haggard manner. Instrumentation is sparse and laidback, placing full emphasis on his convincing voice.

ROY CLARK—*Half A Love* (2:06); producer: Jim Foglesong; writers: Roy Clark-Red Lane; publisher: Tree, BMI. ABC/Dot DOA17667. The B-side of Clark's last single drew so much favorable response that it's now being resurfaced as his new single. It's a bouncy and frothy tune that's strong in its simplicity.

JOE STAMPLEY—*She's Long Legged* (3:05); producer: Norro Wilson; writers: D.D. Darst-N.D. Wilson; publisher: Al Gallico, BMI. Epic 850361. Unique stretching of key lyrics gives Stampley's new release a fresh quality. This ode to a lanky lady makes for some interesting programming.

recommended

PEGGY SUE—*I Just Came In Here (To Let A Little Hurt Out)* (2:58); producer: Gene Kennedy; writers: McKay Phillips-Doug Zepp; publisher: Door Knob, BMI. Door Knob WIGDK7029.

JEAN SHEPARD—*Hardly A Day Goes By* (2:47); producer: George Richey; writer: Robert John Jones; publisher: Brougham Hall, BMI. United Artists UAXW9567.

NATE HARVELL—*Just Another Man* (3:01); producer: Dave Burgess; writer: Don Pfrimmer; publisher: Singletree, BMI. Republic IRDAR372.

DARRELL DODSON—*Love Song Sing Along* (2:48); producer: Tommy Overstreet; writer: Bob Millsap; publishers: Famous/Ironside, ASCAP. SCR SC139.

JAMES TALLEY—*Alabama Summertime* (2:49); producer: James Tally; writer: James Tally; publisher: Hardhit, BMI. Capitol P4410.

R.W. BLACKWOOD & THE BLACKWOOD SINGERS—*I Can Feel Love* (2:14); producer: Gary S. Paxton; writer: Jim Hayner; publisher: Cedarwood, BMI. Capitol P4408.



recommended

RITCHIE FAMILY—*Life Is Music* (3:44); producers: Jacques Morali, Ritchie Rome; writers: J. Morali, M. Gazzola, R. Rome, H. Belolo, P. Hurt; publisher: Can't Stop, BMI. Marlin 3309 (T.K.).

RUBY ANDREWS—*Queen Of The Disco* (3:46); producer: G. McGregor; writers: G. McGregor, C. Black; publisher: Unified, BMI. ABC AB12257.

SPIKE JONES JR.—*Demolition Disco (Part I)* (2:25); producer: Spike Jones Jr.; writers: Spike Jones, Jr., Chuck Levine, Carl Brandt; publisher: Landale, BMI. Chinchilla 22A.

First Time Around

KLAATO—*Calling Occupants* (3:20); producer: Klaatu; writer: Klaatu; publisher: Klaatoons, ASCAP/CAPAC. Capitol P4412. The spacey but lush sound texture provides the clear-voiced high tenor lead with a vast instrumental backing that sounds like a contemporary streamlining of "Strawberry Fields" leading into "Day In The Life." Add this to Capitol's insistence that it bought the master right unseen, without knowing who is in the group, and we can see why several key radio outlets went heavily on the Klaatu album suspecting it was some sort of Beatles spinoff.

JELLY—*No One Like My Baby* (3:05); producer: Chuck Plotkin; writers: Fred Bliffert, Rich Markey; publisher: Mu-kunda, BMI. Asylum E45388A. Goodtimely vocal blend by two guys and a girl who all write and got their vocalizing start at L.A. showcase coffeehouses. The trio's songwriting approach is strongly crossover soul in the Hall-Oates vein and its material could be effectively picked up by black groups. Crisp, steadily building orchestral production.

I.U. SOUL REVUE FEATURING THE LOVEMEN—*Music Is Just A Party* (5:00); producers: Kenneth Ware, Lillian Dunlap; writers: M. Lawrence, P. Maultsby; publisher: Malted Milk, ASCAP. Afro-American Arts Institute, AAAI391. The I.U. in this punching horn band's title stands for Indiana University where the Afro-American Arts Institute is apparently the first U.S. school unit supporting student r&b projects with commercial release as well as graduation credits. The basic-funky chanted vocals provide a solid thematic foundation for the powerhouse band blowing.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freeland.

Talent In Action

hard rock and heavy metal, then Cheap Trick provides ideal entertainment.

Performing 45 minutes on March 12, the four-man band was a study in visual contrasts during its 10-tune set. Lead singer Robin Zander, with his white jump suit and blond good looks, appears and sounds as if he just came in from Queen. And bass player Tom Peterson, dressed in black, can play in anybody's rock band.

But on the other side of the stage is Rick Nielsen, who is dressed in a baseball cap, maroon sweater, yellow shirt, polka-dot bow tie, too-short black pants and sneakers. He looks like he's on a visit from a funny farm. But he plays a mean guitar and with high kicks, leaps, bounds and poses he is Peter Townshend in a Looney Tune.

And behind them all, whacking away at the drums with a pair of oversized drumsticks, sits Bun E. Carlos who could be a refugee from some of the less smart bars in Tijuana.

What the band plays is a lot of chords, hard, tight, and very well. The band begins with a high level of exitement and stays there, pounding out such songs as "Hello Teenies," "Taxman," "Candy," and "He's A Whore." This is an outfit that is talented and fresh.

ROMAN KOZAK

MILT JACKSON

Hoppers, New York

Jackson, one of the jazz world's most respected talents, treated New York audiences to two weeks of stylish, intelligent music at this classy Greenwich Village bistro. The March 7 set was a fascinating display of musicianship by Jackson and his talented quartet.

Despite Jackson's brilliant playing, the 55-minute set was nearly stolen by the imaginative piano work of Harold Mabern, one of the jazz world's most unappreciated resources.



It's not where they came from...

It's where they're going.

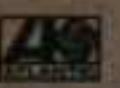
Foreigner's members come from some very respected bands like Spooky Tooth, King Crimson, If and the Ian Hunter Band. And today, Mick Jones, Ian McDonald, Lou Gramm, Al Greenwood, Ed Gagliardi and Dennis Elliott bring all that musical savvy and experience to their new group, with some of the most dynamic rock 'n' roll you've ever heard. Foreigner. They're not going to be strangers for long.

FOREIGNER

Produced by John Simon and Gary Lyons in collaboration with Mick Jones and Ian McDonald

Foreigner.

On Atlantic Records and Tapes



SD 18215

www.americanradiohistory.com

Puppets Pull Strings

• Continued from page 47

executed through Herbi, complete with headphones.

Wesley's DJ booth is also like a radio studio, separate from the audience with a glass front.

Most of the records played at Danielle's are r&b/disco which Wesley purchases from Dance Disc of Canada, a disco retail outlet in Vancouver.

"Victoria is about seven months behind the U.S. in getting product and we don't receive record service here. Dance Disc is good for us because it buys its records directly from New York," he says.

Wesley stays abreast of the latest disco disks through Billboard's disco charts and Dance Disc.

Danielle's, a non-licensed (no liquor) after-hour club, which is not located in a hotel, caters to the 18-30 crowd but he says legally there is no age limit for after-hour clubs. The

club, open Thursday through Saturday 11 p.m.-5 a.m., and Sunday 9 p.m.-3 a.m., seats 280, with a dance floor to comfortably accommodate 100.

Wesley claims he is also pulling in the crowds because his music sounds superior to that of most clubs in the area. He plays his music on Russo turntables and studio master control panel and Altec Voice of the Theatre speakers. The club has also installed a custom built lighting system, complete with mirror balls and strobe lights.

Wesley is also trying to lure the gay crowd.

He contends there is only one gay disco in Victoria, and although his club is predominately "straight," he is looking to attract more gays, feeling that the gay crowd is a more consistent disco group. He plans to lure this crowd through his current disco music and the puppet novelty act.

Pamcarli Suing CTI, Char Liz

NEW YORK—Pamcarli Inc. is suing CTI Records and Char Liz Music Inc., over the allegedly illegal reproduction and recording of seven compositions by artist Stanley Turrentine.

The suit, filed in U.S. District Court for the Southern district of New York demand that the defendants stop from further performing, reproducing or licensing the compositions; that CTI pay royalties for previous use of the compositions; that CTI give up all copies, plates, and molds of the compositions.

In Deal With Dick

LOS ANGELES—The publishing catalogs of Sutton-Miller Music publishing will be represented in the U.K. by Dick James Music.

Sutton-Miller Ltd. here operates Medallion Avenue Music, Ginseng Music, Mobile Fidelity Music, Son Mike Music, and Pattilynn Music.

Closeup

IMPROVISATIONS — WEST MEETS EAST, 3—Yehudi Menuhin, violin; Ravi Shankar, sitar; Jean-Pierre Rampal, flute; Others. Angel-SPO 27200.

Volumes one and two of "West Meets East" were issued in 1967 and 1968, and marked the collaboration of two great classical musicians who had long admired each other's work, violinist Yehudi Menuhin and sitarist Ravi Shankar. Menuhin and Shankar were heard in pieces by the latter, based on Indian modes, and rounding out the disks were compositions by the Romanian Georges Enesco and the Hungarian Bela Bartok in whose musics the pull of the East can be felt.

Now Angel has thrice given the lie to Rudyard Kipling's axiom that "never the twain shall meet."

"Improvisations — West Meets East 3," comprises a quartet of works created by Shankar for the continuation of these trans-cultural summits, and it introduces to the proceedings another musical ambassador, the great French flutist Jean-Pierre Rampal.

Actually, "West Moves East" would have been a more appropriate title for this installment in the series, since all of the selections here are built upon the melodic shape of the Indian raga. Presumably, this is the basis for all of Shankar's music, as it was for his "Concerto For Sitar And Orchestra," premiered in 1971. The pieces here, each of which bears a descriptive English title, also are structured according to the talas, or rhythmic formulas of Indian classical music. Harmonic authority, as we understand it, is negligible.

"The Enchanted Dawn" (side two, band one) does look Westward somewhat in its rudimentary harmonization and use of chromatic tones, which are absent in the classical music of Shankar's land.

The piece is scored for flute and harp, and Rampal is joined here by the young French harp player, Martine Geliot. A tone poem of delicate, ethereal beauty, it is one of Shankar's few compositions for Western instruments alone and presumably is notated in its entirety. The piece is based upon one of the key morning ragas of India's Northern classical school.

"Morning Love" (side two, band two), described as the only "light classical" work on the LP, counterposes sitar and flute in one of the most striking musical unions ever conceived.

Rampal and Shankar are supported by traditional drone and percussive accompaniment in this dance-like, effusive creation that draws upon Indian folk melodies.

Its use of folk material and a looseness of structure classifies the work as lighter than the rest of the program. The cut, containing some exquisite work by Rampal, is the one that will sell the disk to the broadcast audience.

Side one features the now-familiar teamwork of Menuhin and Shankar on two cuts, "Tenderness" and "Twilight Mood." The two trade improvisations in the slow opening alaps of these pieces, in which the raga's shape is outlined, and are heard in the exciting synchronization of the difficult unison passages of the faster sections that follow. Menuhin's grasp of the microtonal idiom is remarkable indeed.

Consider the disks with which it can logically be displayed to build excitement. Volumes one and two in the series and Shankar's Sitar Concerto (Angel) are compelling choices. Along with these albums,

Chick Corea

• Continued from page 32

Return To Forever group, a plan to produce vocalist/keyboardist Gayle Moran's first solo LP around July, a separate international tour slated for the fall with a Corea band to perform his solo works, scattered concert dates with various duo arrangements combining Corea and Moran, Corea and bassist Stanley Clarke and Corea and keyboard colleague Herbie Hancock.

Corea hopes to "find time somewhere in between" to compose orchestral music, most likely for piano and small orchestra.

"I love to tour," he explains. "Sometimes physically it's a strain, but that's the nitty-gritty of why I'm in music."

That purpose—the contact between Corea and his audience—is the essential factor which Corea himself considers the key to his success in achieving pop appeal while maintaining his jazz authenticity.

Corea has gone through some musical changes. And in his abandonment of the free-form style of playing he says he's found a "new freedom" which allows him to work with musical structures and to put his formal childhood musical training to use.

The emphasis on structure and orchestration (for horns, keyboards, bass, voices) is clearly reflected in the new Return To Forever LP, "Musicmagic," released last week.

The orchestral emphasis will likely play a prominent part in his upcoming works. Corea, a double dropout from Columbia and Juilliard, says piano concertos are definitely coming. He also hopes to enter a piece in a European classical festival and is still looking for the "right" movie score after several unworkable offers.

Don't Malign Music

• Continued from page 47

Chapman also denounces deejays who feel it is hip to rap continuously to their audiences. "Conversation should be kept at a minimum," he says. "Being a good disco deejay is a subtle art, and the good spinner can usually communicate with his audiences through his music. The rap should be restricted to the occasional announcement at the beginning or end of a tune."

Chapman says that those who go to discotheques with the notion that they could use it as a place to sit around feeling sorry for themselves, or a place to get drunk, or a place from which to watch their favorite football or basketball tournament on television, should forget it.

"The discotheque," he says, "is a place that offers great exercise in a congenial atmosphere, a place to meet a lot of new people, and a place which offers the realization that having fun is not something to be ashamed of."

II

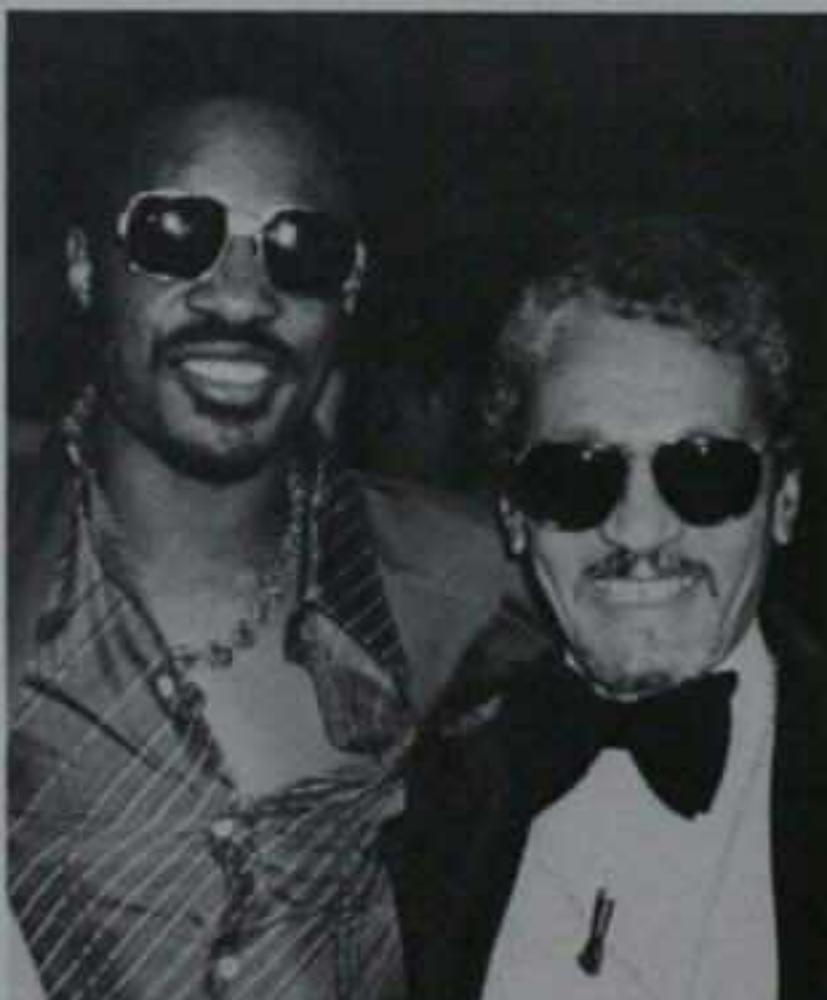
retailers also can promote any of the numerous recordings made by Rampal, Menuhin and Shankar individually. Consider the wonderful flute/harp recital by Rampal and Laskine on *Odyssey*, Menuhin's two albums with jazz fiddler Stephane Grappelli (Angel), and of course the strong-selling *Bolling/Rampal Suite For Flute And Jazz Piano*. In short, the disk can serve as the key to a retail crossover bonanza.

ALAN PENCHANSEY

UCLAeXtension

UCLA Extension, in cooperation with *Billboard*, presents

Number One with a Star: The Process of Making a Hit Record



Fee: \$50 EDP M8646E

At UCLA, Stevie Wonder joins coordinator Ewart Abner and leaders in the art and business of making hit records to talk about how to reach the top.

You as artists, producers, managers, record company personnel and students who aspire to careers in the record industry have the opportunity to learn from professionals of the major record companies in the music business.

Program:

6 evenings, April 18-June 6, 7:30-10:30 pm,
Grand Ballroom, Ackerman Union, UCLA

Mail Application for Enrollment

Spring 1977

Watch *Billboard* for
announcement of
further program
details.

Special Notice:
No single admissions
are permitted.

Enroll now by mail
using this form.
For those enrolling
in groups through
your business office,
please attach a
separate sheet for
additional applications,
giving all information
requested on form
below.

<input type="checkbox"/> Male	<input type="checkbox"/> Female	Name (First/Middle/Last)	Social Security No.
Home Address		Daytime Phone	
City/State		ZIP	Area Code

EDP No.	Course Title and Number	Fee
M8646E	Number One with a Star: The Process of Making a Hit Record 843	\$50
Birthdate (Mo/Day/Yr)		

Check enclosed payable to: The Regents of the University of California

Charge Bank Americard Account Number _____
 Charge Master Charge Expiration Date _____

Authorizing Signature _____

Mail to: P.O. Box 24901, Dept. K, UCLA Extension, Los Angeles, CA 90024

E. Power Biggs

Every Sunday morning for sixteen years, he would leave his house in Cambridge, Massachusetts, and make his way through the narrow tree-lined streets to the Busch-Reisinger Museum at Harvard.

By 9:30 he was seated at the organ, and millions of Americans turned their radios to CBS, ready for another E. Power Biggs broadcast. "They gave me absolute freedom of repertoire—I played the whole of Bach, bit by bit. And in those days Arthur Fiedler would come and conduct members of the Boston Symphony."

In 1958 the broadcasts ended, but by this time E. Power Biggs had become a legend. His exciting concertizing throughout the world, his remarkable recordings (well over 100 albums), and his sheer joy in music continued to the time of his death.

Like any true artist, E. Power Biggs opened doors, exploring and exposing dynamically the intricate beauties of the organ, masterfully interpreting the composers he loved, especially Bach.

Biggs once wrote, "By happy chance, Bach's birthday, March 21, coincides with the first day of spring. Earth's rebirth always inspired Bach.

"In the 'Sonata to the Easter Cantata,' Bach almost literally commands the earth to waken, the heavens to rejoice. With trumpets, drums and scurrying strings, spring comes bustling in. As the miracle of earth's renewal never ceases to amaze us, so do we feel, with Robert Schumann, that 'we are never finished with Bach'."

Once more it is March, spring is bustling in, and the heavens rejoice that we shall never be finished with E. Power Biggs. His artistry has joined the ranks of miracles which never cease to amaze.

CBS Records.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

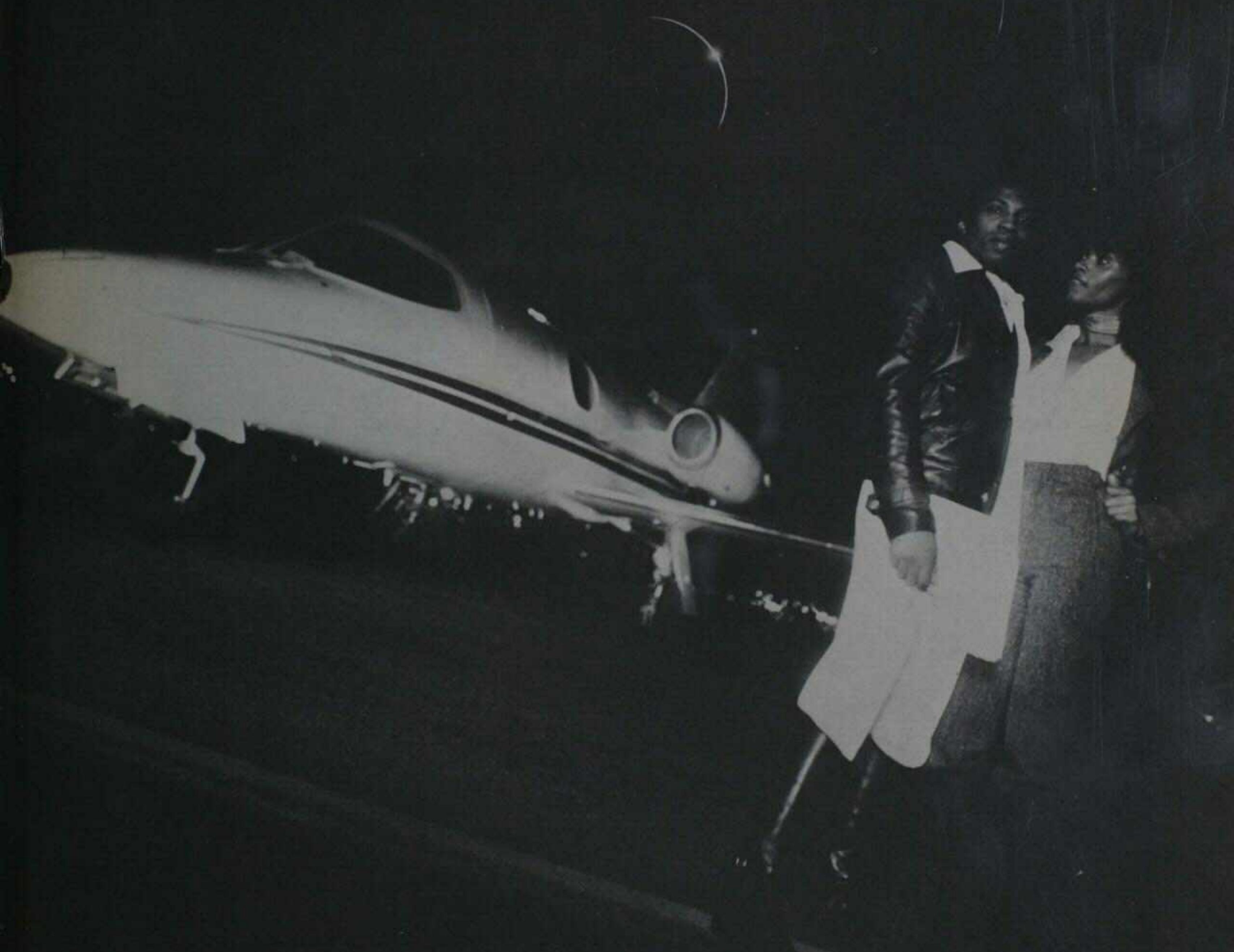
Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bands; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PTY = Plymouth Music; PSI = Publishers Sales, Inc.; WRM = Warner Bros. Music.

NOT 100 A-Z-(Publisher-Licensee)

A Breathhtaking Musical Voyage
Destination: Gold

Norman Connors' Romantic Journey

BDS 5682



The last time Norman Connors took a musical trip—via Starship—he went gold! Now, this master navigator of sound is off again—chanting fascinating rhythms, lush melodies, rich textures and exciting sensations.

For his Romantic Journey, Connors has once again gathered a crew of brilliant musicians—Pharoah Sanders, Lee Ritenour, Alphonso Johnson, Ian Underwood, Victor Feldman, Gary Bartz and Reggie Lucas.

Norman Connors' Romantic Journey—Come along for the ride!

Produced by Skip Drinkwater
A Product of ZAIKU Productions, Inc.
Executive Producer: Jerry Schoenbaum

BOOKING AGENCY:
Michael J. Martineau

Direction: Aki Aleong
Create: Value Management, N.Y.

*RIAA Certified

www.americanradiohistory.com



BUDDAH
Records
& Tapes

Copyright Material

Billboard

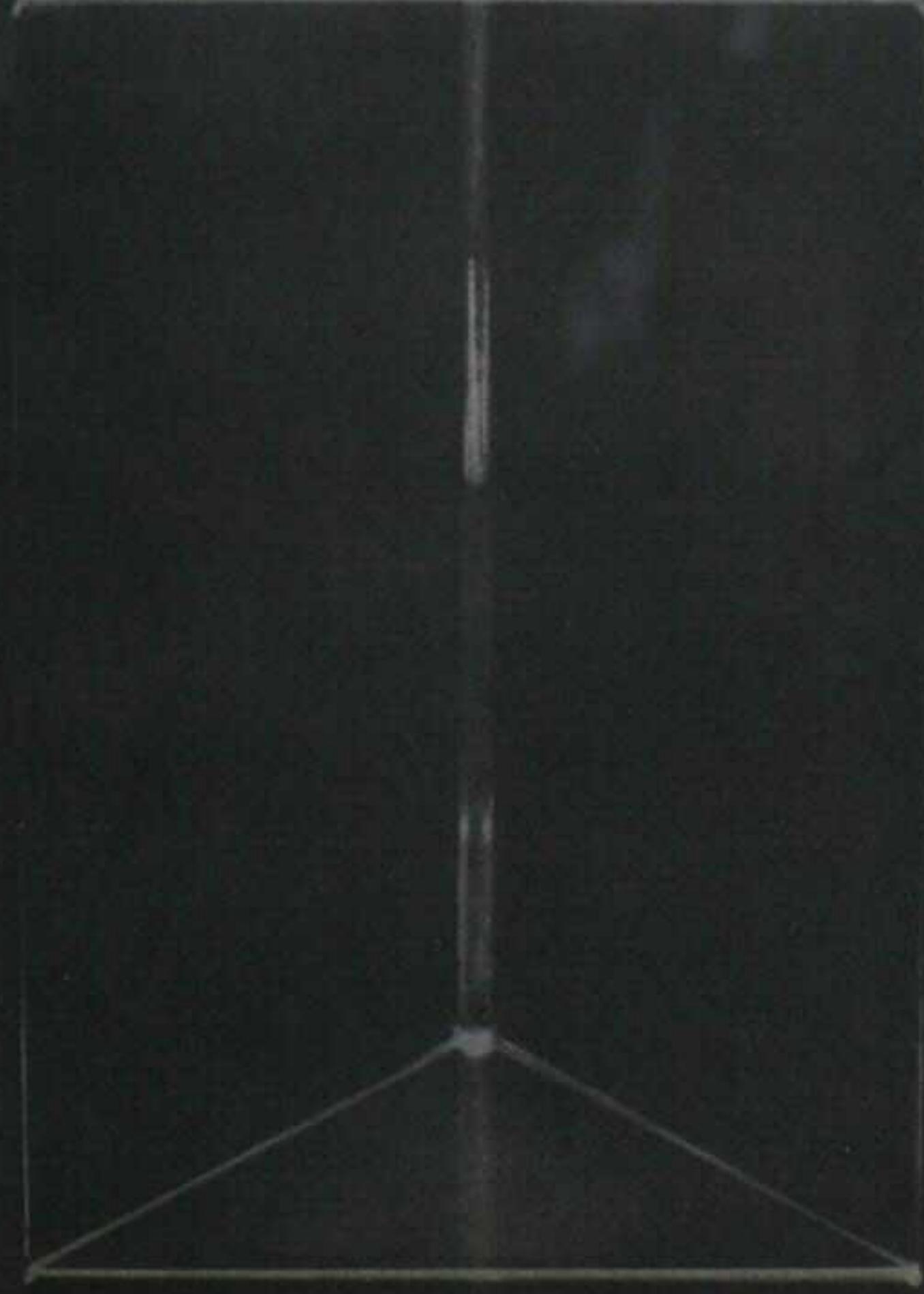
TOP LPs & TAPE

Copyright 1977 Billboard Publications, Inc. Products in this issue
may be trademarks, service marks or registered trademarks, names,
logos or service marks of their respective owners or of their licensees.
Unauthorized copying or reprinting prohibited without the prior written
consent of the publisher.

Compiled from National Retail
Sales by the Music Popularity
Chart Department and the
Record Market Research Department
of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					STAR PERFORMER—LP's registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE					ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE														
				ALBUM	4-CHANNEL	B-TRACK	C-8 TAPE	CASSETTE		ALBUM	4-CHANNEL	B-TRACK	C-8 TAPE	CASSETTE		ALBUM	4-CHANNEL	B-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL									
★ 4	14	EAGLES	Hotel California Capitol 7E-10144	\$3.98	7.97	7.97	7.97	7.97	★ 40	5	KINNS	Sleepwalker Arista AL 4106	\$3.98	7.98	7.98	7.98	7.98	71	38	10	LEON REDBONE	Double Time Warner Bros. 85-2951	\$3.98	7.97	7.97	7.97	7.97			
★ 2	5	FLEETWOOD MAC	Rumours Warner Bros. 85X-3010	\$3.98	7.97	7.97	7.97	7.97	37	37	10	GARY WRIGHT	The Light Of Smiles Warner Bros. 85-2951	\$3.98	7.97	7.97	7.97	7.97	72	57	9	JEFFERSON AIRPLANE	Flight Log (1966-1976) Quint CYLS-1255 (RCA)	\$10.98	11.95	11.95	11.95	11.95		
3	1	16	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING	▲	\$3.98	8.98	8.98	8.98	8.98	38	39	31	DARYL HALL & JOHN OATES	Bigger Than Both Of Us RCA APL-1487	●	7.95	7.95	7.95	7.95	7.95	73	76	24	EARTH, WIND & FIRE	Spirit Columbia PC 34241	\$3.98	7.98	7.98	7.98	7.98
4	5	24	STEVIE WONDER	Songs In The Key Of Life Tamla 113-38032 (Motown)	\$12.98	15.98	15.98	15.98	15.98	39	42	11	GROVER WASHINGTON JR.	A Secret Place Audi 80-1021 (Motown)	\$3.98	7.98	7.98	7.98	7.98	★ 131	2	TEDDY PENDERGRASS	Philadelphia International PZ-34390 (Epic)	\$3.98	7.98	7.98	7.98	7.98		
5	6	44	STEVE MILLER BAND	▲	\$3.98	7.98	7.98	7.98	7.98	40	43	7	JIMMY BUFFETT	Changes In Latitudes— Changes In Attitudes ABC AB-982	\$3.98	7.95	7.95	7.95	7.95	75	75	9	JANIS IAN	Miracle Row Columbia PC 34440	\$3.98	7.98	7.98	7.98	7.98	
6	7	27	BOSTON	Epic PE 34185	\$3.98	7.97	7.97	7.97	7.97	★ 40	43	7	BAD COMPANY	Burnin' Sky Swan Song SS-8505 (Atlantic)	\$3.98	7.98	7.98	7.98	7.98	★ 50	4	TOM JONES	Say You'll Stay Until Tomorrow Epic PE 34468	\$3.98	7.98	7.98	7.98	7.98		
7	8	4	JOHN DENVER'S GREATEST HITS VOL. 2	USA CPLL-2195	\$3.98	7.95	7.95	7.95	7.95	42	44	19	JACKSON BROWNE	The Pretender Asylum 14-1079	●	7.95	7.95	7.95	7.95	7.95	77	81	17	JEAN-LUC PONTY	Imaginary Voyage Acoustic 50-18195	\$3.98	7.97	7.97	7.97	7.97
★ 12	21	KANSAS	Leftoverture Kashmir 7E-34224 (Epic)	\$3.98	7.98	7.98	7.98	7.98	43	48	5	MARSHALL TUCKER BAND	Carolina Dreams Capricorn CP 0180 (Warner Bros.)	\$3.98	7.97	7.97	7.97	7.97	★ 88	10	DAVID SOUL	Private Stock PS-2019	\$3.98	7.98	7.98	7.98	7.98			
9	9	7	GEORGE BENSON	▲	\$3.98	7.97	7.97	7.97	7.97	★ 59	54	BOZ SCAGGS	Silk Degrees Columbia PC 33938	▲	7.98	7.98	7.98	7.98	7.98	79	84	26	GATO BARBIERI	Caliente AAM SP-4567	\$3.98	7.98	7.98	7.98	7.98	
10	3	6	PINK FLOYD	Animals Columbia 32-14474	\$3.98	8.98	8.98	8.98	8.98	45	46	19	DOOBIE BROTHERS	The Best Of The Doobies Warner Bros. 85-1978	\$3.98	7.97	7.97	7.97	7.97	80	86	5	UTOPIA	It Starmusic 80-0945 (Warner Bros.)	\$3.98	7.97	7.97	7.97	7.97	
11	11	20	BOB SEGER & THE SILVER BULLET BAND	●	\$3.98	7.98	7.98	7.98	7.98	46	47	21	DONNA SUMMER	Four Seasons Of Love Casablanca RBLP 71038 (Casablanca)	\$3.98	7.98	7.98	7.98	7.98	★ 92	87	FLEETWOOD MAC	Reggae MS 2275 (Warner Bros.)	\$3.98	7.97	7.97	7.97	7.97		
12	13	25	AL STEWART	●	\$3.98	7.95	7.95	7.95	7.95	47	50	23	K.C. & THE SUNSHINE BAND	Part 3 TA-605	\$3.98	7.98	7.98	7.98	7.98	83	83	11	CHICK COREA	My Spanish Heart Polydor PG-2903	\$3.98	11.98	11.98	11.98	11.98	
★ 16	5	NEIL DIAMOND	●	\$3.98	11.98	11.98	11.98	11.98	48	58	8	RENAISSANCE	Novella See SR 1529 (ABC)	\$3.98	7.95	7.95	7.95	7.95	★ 137	2	NILS LOFGREN	I Came To Dance AAM SP-4628	\$3.98	7.98	7.98	7.98	7.98			
14	10	27	MANFRED MANN'S EARTH BAND	Roaring Silence Warner Bros. 85-2963	\$3.98	7.97	7.97	7.97	7.97	49	53	6	SMOKEY ROBINSON	Deep In My Soul Warner Bros. 7-33001 (Motown)	\$3.98	7.98	7.98	7.98	7.98	★ 96	3	PETER GABRIEL	Abac 80-36-017	\$3.98	7.97	7.97	7.97	7.97		
★ 17	4	NATALIE COLE	Unpredictable Capitol 50-11605	\$3.98	7.98	7.98	7.98	7.98	50	54	6	ISAAC HAYES & DIONNE WARWICK	A Man And A Woman ABC AB-996-7	\$3.98	5.95	5.95	5.95	5.95	86	89	21	OLIVIA NEWTON-JOHN	Don't Stop Believin' MCA 2223	\$3.98	7.98	7.98	7.98	7.98		
★ 20	32	BARRY MANILOW	This One's For You Arista AL 4090	\$3.98	7.98	7.98	7.98	7.98	51	51	11	BREAD	Lost Without Your Love Elektra TE-1094	●	7.98	7.97	7.97	7.97	7.97	98	98	2	JOHNNIE TAYLOR	Rated Extraordinaire Columbia PC 34401	\$3.98	7.98	7.98	7.98	7.98	
17	18	11	MARY MACGREGOR	Torn Between Two Lovers Polydor CHM 1122	\$3.98	7.98	7.98	7.98	7.98	52	56	10	AVERAGE WHITE BAND	Person To Person Atlantic 10-2-1082	\$3.98	10.97	10.97	10.97	10.97	99	99	4	SEA LEVEL	Capricorn CP 0178 (Warner Bros.)	\$3.98	7.97	7.97	7.97	7.97	
18	19	19	KISS	Rock And Roll Over Catalysta RBLP 7837	\$3.98	7.98	7.98	7.98	7.98	53	55	10	SANTANA	Festival Columbia PC 34423	\$3.98	7.98	7.98	7.98	7.98	100	46	KISS	Destroyer Catalysta RBLP 7025	\$3.98	7.98	7.98	7.98	7.98		
★ 21	22	ELECTRIC LIGHT ORCHESTRA	A New World Record United Artists UA LA679-C	\$3.98	7.98	7.98	7.98	7.98	54	49	37	ROD STEWART	A Night On The Town Warner Bros. 85-2958	▲	7.98	7.97	7.97	7.97	7.97	121	2	GLEN CAMPBELL	Southern Nights Capitol 10-11601	\$3.98	7.98	7.98	7.98	7.98		
20	15	14	WINGS OVER AMERICA	▲	\$3.98	14.98	14.98	14.98	14.98	55	26	9	DAVID BOWIE	LIVE RCA CPLL 2070	7.98	7.95	7.95	7.95	7.95	102	5	MANHATTANS	If Feels So Good Columbia PC 34450	\$3.98	7.98	7.98	7.98	7.98		
21	14	8	RUFUS Featuring CHAKA KHAN	Ask Rufus ABC AB-975	\$3.98	7.95	7.95	7.95	7.95	★ 66	25	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK	Rose Royce MCA 2-4602	●	7.98	5.98	5.98	5.98	5.98	92	74	9	UNDISPUTED TRUTH	Method To The Madness Warner Bros. 85-2957 (Warner Bros.)	\$3.98	7.97	7.97	7.97	7.97	
★ 24	6	QUINCY JONES	●	\$3.98	7.98	7.98	7.98	7.98	57	52	32	DR. BUZZARD'S ORIGINAL SAVANNAH BAND	●	\$3.98	7.95	7.95	7.95	7.95	93	91	10	BILLY PAUL	Let 'Em In Philips International PZ-34389 (Epic)	\$3.98	7.97	7.97	7.97	7.97		
★ 25	14	14	THELMA HOUSTON	Anyway You Like It Tamla 16-34555 (Motown)	\$3.98	7.98	7.98	7.98	7.98	58	41	123	AEROSMITH	Toys In The Attic Columbia PC 33479	\$3.98	7.98	7.98	7.98	7.98	94	94	12	ISAO TOMITA	Holst: The Planets RCA ARCL-1313	\$3.98	7.98	7.98	7.98		

CBS RECORDS INTERNATIONAL ANNOUNCES
A NEW AWARD FOR EXTRAORDINARY RECORD SALES
OUTSIDE OF THE UNITED STATES: THE FIRST CRYSTAL GLOBE.
PRESENTED WITH PRIDE TO SANTANA,
FOR OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS.
CONGRATULATIONS, SANTANA. FROM ALL OF US.



TOP LPs & TAPE

**SUGGESTED LIST
PRICE**

SUGGESTED LIST

THIS WEEK	LAST WEEK	Weeks on Chart	Singles by the Music Popularity Chart Department and the Record Market Research Department of Billboard.						ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on	ARTIST Title Label, Number (Dist. Label)										
			4-CHANNEL	8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL	4-CHANNEL											8-TRACK	C-8 TAPE	CASSETTE	REEL TO REEL							
★ 119	2	BACHMAN-TURNER OVERDRIVE	Freeways	Mercury SRM 1-3700 (Phonogram)	4.50	7.95	7.95		136	140	20	BAR-KAYS	Too Hot To Stop	Mercury SRM 1-1091 (Phonogram)	6.50	7.95	7.95		169	174	3	JERRY BUTLER	Suite For A Single Girl	Motown M-7-8751	6.50	7.95	7.95		
107	93	8	HAROLD MELVIN & THE BLUE NOTES	Reaching For The World	ABC AB 403				137	118	21	LED ZEPPELIN	Soundtrack From The Film / The Song Remains The Same	Swan Song SP 2-201 (Atlantic)	▲				170	160	90	ELTON JOHN	Greatest Hits	MCA 2128	●				
108	108	19	BRASS CONSTRUCTION II	United Artists UA-LA677-4	●	6.50	7.95	7.95	138	138	6	RHYTHM HERITAGE	Last Night On Earth	ABC AB 867	6.50	7.95	7.95		★ 182	35	35	BARRY MANILOW I	Artist AL 4007	●	6.50	7.95	7.95		
109	114	77	KISS	Alive!	Columbia NBLP 7026	●			★ 150	150	2	JOHNNY MATHIS	Mathis Is	Columbia PC 38441	6.50	7.95	7.95		172	172	19	CHUCK MANGIONE	Main Squeeze	AAM SP 8612	6.50	7.95	7.95		
110	112	7	JOAN ARMATRADING	Joan	A&M SP 4558	6.50	7.95	7.95	140	144	19	FOGHAT	Night Shift	Reprise RR 6162 (Warner Bros.)	6.50	7.95	7.95		173	165	83	CREAM	Diamond Gears	RSO RS 1-3112 (Polydor)	6.50	7.95	7.95		
111	113	54	THE CAPTAIN & TENNILLE	Song Of Joy	A&M SP 4570	●	6.50	7.95	7.95	141	101	8	STARCASTLE	Fountains Of Light	Epic PE 34375	6.50	7.95	7.95		174	111	11	ROY AYERS UBIQUITY	Vibrations	Polydor PD 1-4061	6.50	7.95	7.95	
112	85	6	JOURNEY	Next	Columbia PC 34211	6.50	7.95	7.95	142	128	7	RITCHIE FAMILY	Life Is Music	Marin 2203 (TR)	6.50	7.95	7.95		175	178	6	MILLIE JACKSON	Lovingly Yours	Swing SP 1-6717 (Polydor)	6.50	7.95	7.95		
113	71	15	WAYLON JENNINGS	Waylon "Live"	RCA APL 1-1108	6.50	7.95	7.95	143	143	94	THE CAPTAIN & TENNILLE	Love Will Keep Us Together	A&M SP 4557	●	6.50	7.95	7.95		★ 186	3	3	HENRY CROSSL	Show Me To The Stage	Lil' Song LS 6010	6.50	7.95	7.95	
★ 127	4	ANGEL	On Earth As It Is In Heaven	Columbia NBLP 7043	6.50	7.95	7.95	144	103	22	DRAMATICS	Joy Ride	ABC ARCO 955	6.50	7.95	7.95		★ 187	23	23	NEIL DIAMOND	His 12 Greatest Hits	MCA 2196	●	6.50	7.95	7.95		
★ 179	59	NEIL DIAMOND	Hot August Night	MCAT 8000	●	7.50	8.50	8.50	★ 145	149	40	GORDON LIGHTFOOT	Sometime Dream	Reprise RS 2244 (Warner Bros.)	6.50	7.95	7.95	6.95	★ 188	2	2	POUSSETTE DART BAND	Amnesia	Capitol ST 311608	6.50	7.95	7.95		
116	120	28	ABBA	Greatest Hits	Atlantic SD 18129	●	6.50	7.95	7.95	★ 157	4	4	PABLO CRUISE	A Place In The Sun	A&M SP 4625	6.50	7.95	7.95		★ 190	2	2	JOHN MILES	Stranger In The City	London PS 682	6.50	7.95	7.95	
★ 118	16	DARYL HALL & JOHN OATES	No Goodbyes	Atlantic SD 18233	●	6.50	7.95	7.95	★ 159	5	5	JENNIFER WARNES	Artist AL 4062	●	6.50	7.95	7.95		★ 191	NEW ENTRY	FLORA PURIM	Nothing Will Be As It Was - Tomorow	Warner Bros. RS 2985	6.50	7.95	7.95			
118	77	16	JONI MITCHELL	Hejira	Arbiter 71-1987	●	6.50	7.95	7.95	★ 160	3	3	BARRY MANILOW II	Artist AL 4010	●	6.50	7.95	7.95		★ 192	NEW ENTRY	GARLAND JEFFREYS	Ghost Writer	A&M SP 8629	6.50	7.95	7.95		
119	73	16	LONNIE LISTON SMITH & THE COSMIC ECHOES	Renaissance	RCA APL 1-1822	●	6.50	7.95	7.95	149	147	20	BEE GEES	Gold Vol. 1	RSO RS 1-30000 (Polydor)	6.50	7.95	7.95		182	185	3	ALBERT KING	Albert Live	Utopia CYL 2-7205	6.50	7.95	7.95	
★ 130	3	THE KENNY RANKIN ALBUM	Little David LD 1913 (Atlantic)	●	6.50	7.95	7.95	★ 161	4	4	ENCHANTMENT	United Artists UA-LA677-6	●	6.50	7.95	7.95		183	116	38	JEFFERSON STARSHIP	Spitfire	Grant BELL-1557 (RCA)	●	6.50	7.95	7.95		
121	79	44	AEROSMITH	Rockin'	Columbia PC 34285	●	6.50	7.95	7.95	151	152	7	RAMONES	Leave Home	See SA 2528 (RCA)	6.50	7.95	7.95		184	189	2	GLORIA GAYNOR	Glorious	Polydor PD 1-4095	●	6.50	7.95	7.95
★ 136	2	MIRACLES	Love Crazy	Columbia PC 34450	●	6.50	7.95	7.95	152	107	9	LEO KOTTKE	Chrysalis CHR 1106	●	6.50	7.95	7.95		★ 193	NEW ENTRY	PROCOL HARUM	Something Magic	Warner Bros. CHR 1130	6.50	7.95	7.95			
123	123	76	DARYL HALL & JOHN OATES	RCA APL 1-1144	●	6.50	7.95	7.95	153	106	6	GENTLE GIANT	Playing The Fool	Capitol CRR 11502	7.50	8.50	8.50		★ 194	NEW ENTRY	KENNY NOLAN	20th Century T 532	●	6.50	7.95	7.95			
★ 154	4	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK	United Artists UA-LA677-6	●	6.50	7.95	7.95	154	158	7	B.B. KING	King Size	ABC AB 871	●	6.50	7.95	7.95		★ 195	NEW ENTRY	CURTIS MAYFIELD	Never Say You Can't Survive	Curtom CU 5013 (Warner Bros.)	6.50	7.95	7.95			
125	95	31	LINDA RONSTADT	Hasten Down The Wind	Asylum 76-1012	●	6.50	7.95	7.95	155	156	5	CERRONE	Love In C Minor	Columbia SD 9913 (Atlantic)	●	6.50	7.95	7.95		★ 196	NEW ENTRY	CHILLIWACK	Dreams, Dreams, Dreams	Magnum MRS 5006	6.50	7.95	7.95	
126	129	5	RICK WAKEMAN	White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Games	A&M SP 4614	●	6.50	7.95	7.95	★ 167	4	4	RICK DEES & HIS CAST OF IDIOTS	Disco Duck	RSO RS 1-3017 (Polydor)	●	6.50	7.95	7.95		★ 197	NEW ENTRY	MARTIN MULL	I'm Everyone I've Ever Loved	ABC AB 997	6.50	7.95	7.95	
129	133	7	BILL QUATEMAN	Night After Night	RCA APL 1-2027	●	6.50	7.95	7.95	158	132	7	HERBIE MANN	Bird In A Silver Cage	Blueart SD 18209	●	6.50	7.95	7.95		★ 198	NEW ENTRY	PHOEBE SNOW	It Looks Like Snow	Columbia PC 34387	6.50	7.95	7.95	
130	126	42	BLIND FAITH	RSO RS 1-3016 (Polydor)	●	6.50	7.95	7.95	159	164	51	WINGS AT THE SPEED OF SOUND	Capitol TN 11525	●	6.50	7.95	7.95		191	195	105	BEACH BOYS	Endless Summer	Capitol SKRR 11307	●	6.50	7.95	7.95	
★ 142	6	MICHAEL FRANKS	Sleeping Gypsy	Warner Bros. 85-3004	●	6.50	7.95	7.95	★ 171	52	52	CLIMAX BLUES BAND	Gold Plated	See SA 2523 (RCA)	6.50	7.95	7.95		192	192	192	LATIMORE	If Ain't Where You've Been	Glitter 7509 (TR)	●	6.50	7.95	7.95	
132	122	26	LYNYRD SKYNYRD	One More From The Road	MCA MCA 2-6001	●	7.50	8.50	8.50	★ 172	NEW ENTRY	FOREIGNER	Atlantic SD 18213	●	6.50	7.95	7.95		193	193	51	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMPAUL GLASER	The Outlaws	RCA APL 1-1921	●	6.50	7.95	7.95	
133	135	118	THE BEST OF BREAD	Bread EKS 75056	●	6.50	7.95	7.95	162	162	12	STEPHEN BISHOP	Careless	A&M ARCO 954	●	6.50	7.95	7.95		194	196	3	A CHORUS LINE/ ORIGINAL CAST	Columbia PS X2581	●	6.50	7.95	7.95	
★ 146																													

TOP 1 PFS & TAPE

**TOP ETS & TA
A COMMITMENT**

A-Z (LISTED BY ARTISTS)		Peter Gabriel		Kiss		Elton John		Teddy Pendergrass		SOUNDTRACKS	
Abba	26, 116	Jackson Browne	42	Gloria Gaynor	184	Lea Kottke	152	Anthony Phillips	200	A Chorus Line	194
Aerosmith	58, 121	Donald Byrd	97	Genesis	27	Latinore	192	Pink Floyd	10, 65	A Star Is Born	3
America	29	Glen Campbell	90	Gentle Giant	153	Lead Zeppelin	137	Jean-Luc Ponty	77	Car Wash	56
Angel	114	Captain & Tennille	111, 143	Henry Gross	176	Gordon Lightfoot	145	Prococ Harum	185	Rocky	124
Joan Armatrading	110	Jean Carn	127	Sammy Hagar	167	Nils Lofgren	84	Pousse-Dart Band	178	Starcastle	141
Atlanta Rhythm Section	28	Cerrone	156	Daryl Hall & John Oates	38, 117, 123	Lynyrd Skynyrd	132	Flora Purim	180	Al Stewart	12
AWB	52	Chicago	128	Emmylou Harris	35	Mary MacGregor	17	Bill Quatemian	129	Rod Stewart	54, 195
Roy Ayers	174	Chilliwack	188	George Harrison	62	Chuck Mangione	172	Queen	59	Donna Summer	45
Baldys	155	Climax Blues Band	160	Isaac Hayes & Dionne Warwick	50	Barry Manilow	16, 98, 148, 171	Ramones	151	James Taylor	102
Bachman-Turner Overdrive	106	Natalie Cole	15	Justin Hayward	96	Manhattans	91	Kenny Rankin	120	Johnny Taylor	87
Bad Company	41	Commodores	101	Hart	105	Herbie Mann	158	Leon Redbone	71	John Travolta	66
Gato Barbieri	79	Chick Corea	83	Thelma Houston	23	Manfred Mann's Earth Band	14	Reo Speedwagon	165	Ivan Tomita	94
Band	168	Cream	173	Engelbert Humperdinck	63	Marshall Tucker Band	43	Renaissance	48	Trammps	61
Bar-Kays	136	Rick Dees	157	Janis Ian	75	Johnny Mathis	139	Minnie Riperton	100	Jethro Tull	25
Beach Boys	191	John Denver	7, 95, 163	Millie Jackson	175	Curtis Mayfield	187	Ritchie Family	142	Utopia	80
Bee Gees	30, 149	Neil Diamond	13, 115, 177	Jacksons	64	Maze	134	Smoky Robinson	49	Undisputed Truth	92
George Benson	9, 60	Doobie Brothers	45	Jefferson Airplane	72	Letta Mbulu	196	Linda Ronstadt	34, 125	Rick Wakeman	126
Stephen Bishop	152	Dr. Buzzard's Savannah Band	57	Jefferson Starship	183	McCoys & Davis	99	Diana Ross	31	Grover Washington Jr.	39
Blackbyrds	70	Dramatics	144	Garland Jeffreys	181	Harold Melvin & Blue Notes	107	Rufus	23	Jennifer Warnes	147
Blind Faith	130	Eagles	1, 32	Waylon Jennings	113, 193	John Miles	179	Rhythm Heritage	136	Muddy Waters	164
Bootsy's Rubber Band	24	Earth, Wind & Fire	73	Elton John	104, 170	Steve Miller Band	5	Santana	53	Deniece Williams	33
Boston	6	Yvonne Elliman	166	Quincy Jones	22	Miracles	122	Lee Seyer	82	Wings	20, 159
David Bowie	55	Elo	19, 103	Tom Jones	76	Joni Mitchell	118	Sea Level	88	Stevie Wonder	4
Brainstorm	198	Enchantment	150	Journey	112	Martin Mull	189	Baz Scott	44	Gary Wright	37
Brass Construction	108	Fleetwood Mac	2, 81	Kansas	8	NBC's Saturday Night Live	77	Bob Seger	11, 135	Side Effect	197
		Foxford	140	K.C. & Sunshine Band	47	Otis Redding	86	ZZ Top	57		

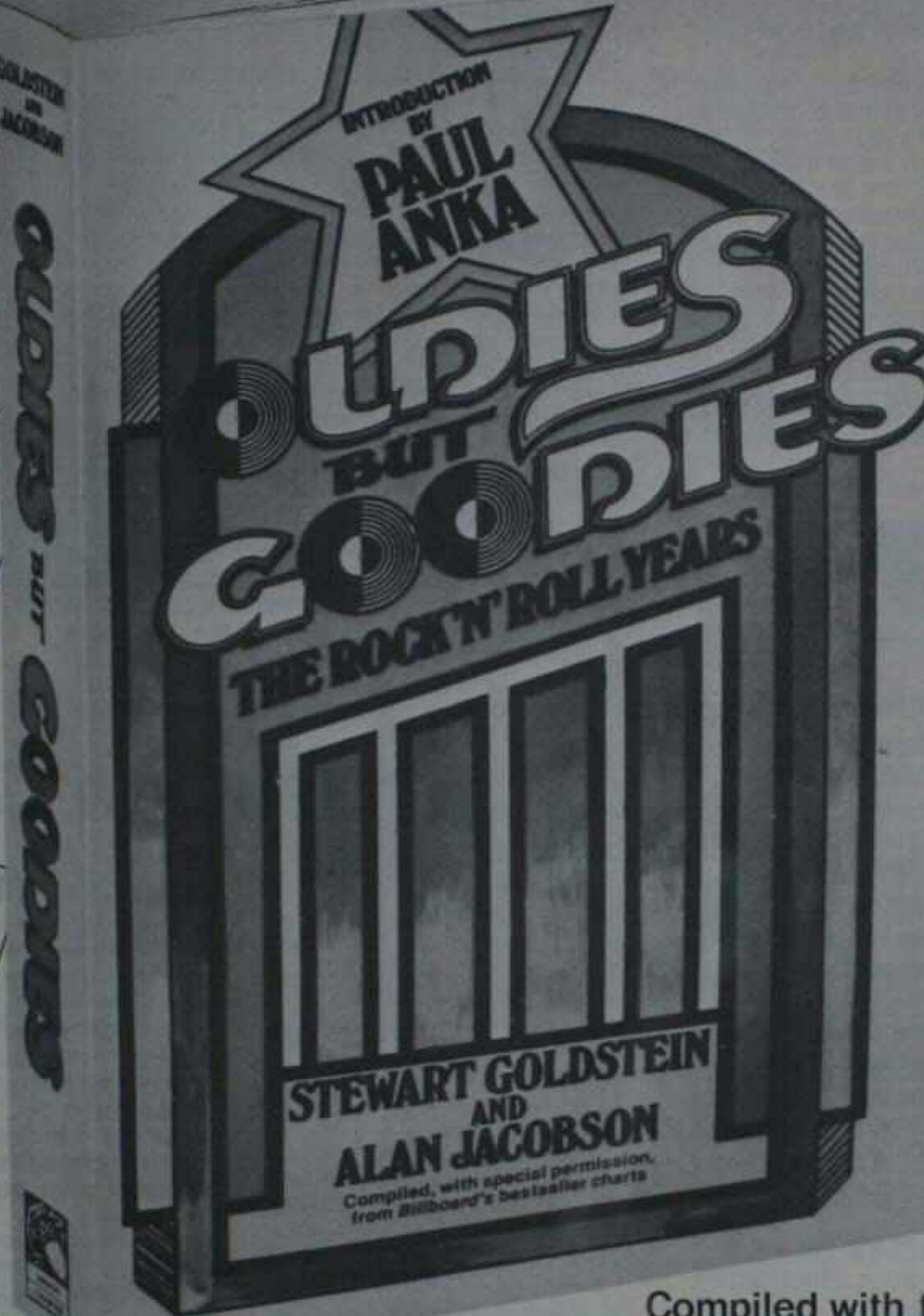
Every care for the Americas is welcomed and makes our team richer. But most of all we are the opportunity for growth, for success.

RECORDING INDUSTRY ASSN. OF AMERICA

► **ПОДДЕРЖАТЬ ГЛАВНОГО ГИДА ВСЕХ АКЦИЙ ОТ ПРИРОДЫ.**

"From the casual fan to the most involved oldie freak, readers will find this book a continuing source of pleasure."

-PAUL ANKA



Compiled with the cooperation of BILLBOARD magazine

Includes all the top songs from 1953 to 1963 from that unforgettable decade when Doo-wah was king, the all-time Top 100 (Rock Around the Clock to Blue Moon), dance songs (Bristol Stomp), novelty songs (The Purple People Eater), name songs (Diana), and you-name-it songs.

If they were playing *In the Still of the Night* at your prom...

If you watched American Bandstand and knew all the regulars by name...

If you loved (or still do) the Beach Boys, the Shirelles, Elvis, the Platters, the Coasters, Carole King, Patty La Belle and the Blue Belles, the Everly Brothers, Paul Anka, Dion, Jan and Dean, the Drifters, Chuck Berry, Connie Francis, Pat Boone and the Chiffons...

Oldies But Goodies brings back the memories these magic names evoke and settles forever the arguments that arise whenever an oldie is played:

Who sang it?
When?
Was it in the Top 40?
How many versions were there?

Photos Courtesy of United Artists, Capitol, Universal Attractions, RCA, Specialty Records, Inc., Columbia, Dona Kay, Arlene Gallup, MCA, James J. Kriegsmann

MASON / CHARTER
641 Lexington Avenue
New York, NY 10022

Sirs:
Please send me _____ copies
of Oldies But Goodies in the
paperback edition at \$5.95.

Please send me _____ copies
of Oldies But Goodies in the
hardcover edition at \$9.95.

I am enclosing a check or money
order in the amount of _____.

Postage & handling is included.

N.Y. residents add local sales tax.

Name (please print)

Address

City, State & Zip

U.S., Mexico Tape Pirate Connection

LOS ANGELES—Evidence of the link between Mexican and U.S. tape pirates surfaced last week when a San Diego Federal District Court jury found Roberto Roca-Suarez, 23, of Alhambra, Calif., guilty of illegal importation of preprinted pirated tape labels.

Found guilty of violation of Title 18, Section 545, which covers importation of illicit merchandise, Roca-Suarez will be sentenced April 18.

Robbins Sues Ad Agency, Advertiser

NEW YORK—Robbins Music is suing the Dr Pepper company and the Young & Rubicam advertising agency in Federal Court here, alleg-

ing copyright infringement on Robbins' catalog stalwart, "Anchors Aweigh," in a Dr Pepper television spot.

Written in 1907 by Charles Zimmerman and Alfred H. Miles, the song was first assigned to the Wurlitzer Co., later transferred to the MGM Corp., and finally, in 1934, assigned to Robbins Music.

According to court papers, the original term expired in 1935 but Zimmerman's widow secured renewal and extension rights giving the song a term that won't expire until April 24, 1982.

SPECIAL GROUP SAVINGS FOR IMIC '77!

THOMAS COOK has been named by Billboard as the official agent to co-ordinate travel arrangements for IMIC '77. Special group departures are scheduled at a substantial savings!

FROM LOS ANGELES: Deluxe 747 polar flight via Lufthansa German Airlines direct to Amsterdam

FROM NEW YORK: Deluxe 747 service via KLM Royal Dutch Airlines to Amsterdam

FROM OTHER CITIES: There are special low fares to Los Angeles or New York to connect with your trans-Atlantic flight. Thomas Cook will reserve the most convenient and economic fare from your city.

GROUP DEPARTURES FROM LOS ANGELES OR NEW YORK: LEAVE MAY 11, RETURN MAY 19... offering 3 days in Amsterdam prior to the convention.

Or let Thomas Cook make individual pre-convention plans.

MAKE YOUR RESERVATION TODAY. SPACE IS STRICTLY LIMITED.

THOMAS COOK, 9359 Wilshire Boulevard, Beverly Hills, Ca 90210
213/274-7051

I am registered for IMIC '77 in Amsterdam. Please contact me with information on the following:

(First Class airfare (Economy Class airfare
(Group departures May 11, return May 19

City of departure _____

Planned date of departure _____ Date of return _____

NAME _____

ADDRESS/CITY/STATE/ZIP _____

PHONE _____

NAMES OF OTHERS ACCOMPANYING ME _____

Inside Track

Recurrent rumors that Island Records will go to a branch operation from independent distributors soon. Has Phonodisc got the inside track through a negotiation going on between Island and RSO? ... Bob Crewe recovering from his multiple fractures incurred when he was hit by a speeding car as he exited his auto in Westwood in February. It's expected he will remain in room 939 of the UCLA Medical Center for another six weeks. He's writing songs to break the boredom of the long convalescence. ... Lou Rawls does his first network special April 21 on ABC-TV, with Dick Clark producing. ... Pickwick International should sell to the industry the excellent printed inventory control cards which Ira Heilicher used to illustrate his talk on warehouse inventory control at NARM.

Jose Feliciano's benefit appearance at the Univ. of New Mexico March 26 will establish a scholarship in his name for handicapped students. ... Jeff Wald, a noted booster of Democratic causes and candidates, crosses the party line Sept. 17 when he produces a star gala to launch the Betty Ford Cancer Center of Cedars-Sinai Medical Center, Los Angeles. ... The Nitty Gritty Dirt Band benefited the Aspen (Colo.) Community School recently with a soldout house. The group bases in Aspen. ... Steve Cook of Pipe Dreams, the Green Bay, Wis., based three-store chain, reports they doubled business with a 40% off list two-week sale recently. ... Will there be repercussions from the Jules Malamud blowup when the trade association president was criticized for some of the NARM awards the final night of the convention? ... The New York State Liquor Authority reportedly checking allegations of discrimination involving customers being turned away at the door of Regine's disco in Manhattan. The laws are vague about right-of-admission to such clubs. ... Olivia Newton-John debuts in New York May 4 on the stage of the Metropolitan Opera. ... Former Monkees Mickey Dolenz and Davy Jones team up April 12-17 at the Riverboat Room, New York City, after which they return to the West Coast to resume their jingle producing. ... Brooklyn's Copa booking nos-

talgia. Frankie Avalon just finished and Dion and Tommy Sands are set.

Hall and Oates and Dr. Buzzard's Savannah Band producer Tommy Mottola talking to labels, including RCA, about forming his own label. ... The recent Polish appearance by Manhattan Transfer has Russ and Czech cultural commissioners talking about concerts there. ... Atlantic's George Furness, one of the pioneer promotion men, has retired after 14 years with the label. But he's already opened his own indie promo office for several clients in Los Angeles. ... Composers Tim Rice and Andrew Lloyd Weber donated the original Broadway manuscript of "Jesus Christ Superstar" to New York's Songwriter's Hall of Fame. They also worked six nights at the Ballroom cabaret. ... Debbi Ormsbee, Mace Neufeld's executive secretary, married Lenny Colton, Helen Reddy's guitarist, in Chicago Sunday (20). ... The height in promotion? To signal the start of Genesis' California tour Wednesday (23), 250 three-feet-in-diameter balloons will be set loose from a Hollywood parking lot. The Butch Stones (he's manager of Black Oak Arkansas and Ruby Starr) are parents of Shana Renee, born March 9 in Harrison, Ark.

Best mobile in many a moon: the Mushroom Records' biplane painted with the Chilliwack logo. "Fly By Night." ... The Rhodes Kids are now managed by Mrs. Alpha Rhodes of Houston, Tex. ... The RCA Nashville recording studios, recently closed, should open again soon with an independent studio company expected to operate the complex. Apparently the indie won't be saddled by the union pact that required two engineers for the RCA sessions.

Proof of tv specials' impact on album sales again this week as Barry Manilow's recent ABC-TV special has starred all his four albums on Billboard's Top 200 albums. ... Billy Gaff Sr., 79, died recently in his home in London. He was the father of Billy Gaff Jr., president of Gaff Music, managing director of Riva Records and manager of Rod Stewart for eight years. ... Business at RSO and other Phonodisc-distributed labels continues without interruption despite the strike at Phonodisc's Sun Valley, Calif., warehouse.

U.S. & Mexican Groups Propose

• Continued from page 74

"Some of the ALARM members have been lackadaisical in coming to meetings and so on, but I think that the possibilities of working closely with the Mexican industry will create a renewed enthusiasm in the organization," declares Venzor. He says he will contact ALARM members to report to them on the results of the recent meeting.

Venzor says the Mexican piracy topic, as well as planning for the proposed border meeting, will be slated for an upcoming ALARM meeting April 13.

"Luis (Baston) will advise me on who will attend from Mexico and on the planned agenda. My job is to get as many people as possible to go from this side," explains Venzor.

Venzor says that an antipiracy sweep along the U.S./Mexico border, partly the result of a similar industry/law enforcement meeting held last year in El Paso, was eventually successful in stemming pirate business in that area.

But that success, he claims, has forced the pirates to work new territory in Mexico.

Consultancy Firm Moves N.Y. Office

NEW YORK—International Music Consultants, the liaison center for Polydor International's pop a&r operation, has a new office at 888 Fifth Ave. here.

Mike Hales, Polydor's director of pop music management, and Frank Gould, IMC general manager, say the company is involved in negotiations for international representation of artists, producers and labels, in the pop category exclusively.

Over the past decade IMC offices here and in London have been concerned with pop and classical deals but the emphasis now, Gould says, is strictly pop.

The FBI spokesman agreed with the analysis, saying that tape piracy in Mexico was "no news to us" but that the situation may have worsened as the problem cleared up on the U.S. side and pirates were forced into another area "where they won't be bothered as much."

He compares the problem to that existing within the U.S. earlier in this decade when pirates cleaned out of one state simply relocated in others where state laws were less stringent.

It is believed, therefore, that one of the major obstacles in effectively combatting the Mexican problem is the relatively lenient Mexican copyright law.

Since it is presumed that pirated product is also being manufactured in Mexico, the elimination of flow from the U.S. side will be ultimately futile if the Mexican pirates can pro-

ceed to operate with relative impunity, a source aware of the problem explains.

Thus, one of the major tasks for Baston and his colleagues from other labels will be to stimulate more stringent legislation against copyright infringements in Mexico.

Baston says that Mexican label executives have noticed rampant pirating in Northern Mexico. As an example, he says that Guillermo Acosta Segura, general manager of Discos GAS, returned to Mexico City quite shaken after finding in Tijuana retail shops pirated copies of the LP "Llamadas" by Manolo Munoz before his firm had even released the work to the public.

Baston says that he himself has seen pirated tapes for sale in border shops for \$1.30 or \$1.50. The normal wholesale price from the manufacturer is about \$3.60 Baston says.

Executive Turntable

• Continued from page 4

dstry as financial officer with Leonard Singer's Associated Distributing, Phoenix. ... Al Ross becomes president of the newly formed Press Office Ltd., an independent public relations firm in New York. He was vice president of McGrath/Power Associates. Also at the press office, Leila Bowie becomes Ross' assistant and director of tour press. She has a similar post for Rogers & Cowan. Roberta Skopp joins as account executive. She was director of publicity for Kirshner Entertainment.

Arnold Singer joins Cannel Master as vice president, sales and marketing, consumer products group at Ellenville, N.Y. He comes from Marketing World Ltd. ... George T. Edwards joins Radio Shack, Fort Worth, as art director in the national advertising and sales promotion department. He comes from Kieffer Associates.

Bud Sykora named manager of creative services at the communications division of Panasonic, Secaucus, N.J. He was art director and creative group head.

John F. Ackerman appointed executive vice president, and Susan Rebentisch named vice president, administration for the Webster Group, a New York radio management/sales consultation firm. Ackerman was vice president, station relations for the Radio Advertising Bureau. Rebentisch was manager of the Egyptian tour dept. of Lindblad Travel.



Billboard/Music Week/Music Labo
PRESENTS

IMIC'77



Amsterdam May 15-18 1977

Sponsored by: Billboard/Music Week/Music Labo

WESTERN HEMISPHERE AD HOC COMMITTEE

JOE CAYRE, President
Caytronics
SAL CHIANTIA, President
NMPA, MCA Music Publishing
STEVE DEINER, President of
Intern'l Operations
ABC Records
JEFF FRANKLIN, President
American Talent Int'l
FREDERIC P. GAINES, Esq.
Bushkin, Koppelson, Gaines & Gaines
KEN GLANCY, President
RCA Records
STANLEY GORTIKOV, President
RIAA
GEORGE GREIF, President
Greif-Garris Management
BRUCE LUNDVALL, President
CBS Records
SAM SNIDERMAN, Owner/President
Sam the Record Man
(More to be announced)

EUROPEAN AD HOC COMMITTEE

MICHAEL FREEGARD, Gen'l Manager
British Performing Rights Society
LESLIE HILL, Managing Director
EMI Records, U.K.
STEPHEN JAMES, Managing Director
DJM Records, U.K.
GERRY OORD, Managing Director
RCA Records, U.K.
IAN RALFINI, Managing Director
Anchor Records, U.K.
PAUL RICH, Vice-President, Int'l Mgr.
Carlin Music, U.K.
GUIDO RIGNANO, Managing Director
Ricordi Spa, Italy
PIET SCHELLEVIS, President
Phonogram Int'l, Baarn, Holland
CHRIS WRIGHT, Chairman
Chrysalis Records, U.K.

FAR EAST AD HOC COMMITTEE

SHOO KANEKO, Managing Director
Victor Musical Industries, Tokyo
TATS NAGASHIMA, President
Taizo Music; Chairman, Kyodo
Tokyo and UDO Artists, Tokyo
MISA WATANABE, President
Watanabe Music, Tokyo
(One additional to be announced)

EUROPE & UK REGISTRATIONS:

Avril Barrow
MUSIC WEEK
7 Carnaby Street
London W1V, IPG
ENGLAND
Phone: (01) 437-8090
Telex: 262100

FAR EAST
REGISTRATIONS:
Alex Abramoff
MUSIC LABO
Dempa Building, Bekkan 8F
1-11-2 Higashi-Gotanda
Shinagawa-ku, Tokyo
JAPAN
Phone: 449-3761

ALL OTHERS:

Diane Kirkland
BILLBOARD
9000 Sunset Boulevard
Los Angeles, California 90069
U.S.A.
Phone: 213/273-7040
Telex: 698669

The Music Industry Summit Meeting

SEE LEFT HAND PAGE FOR
SPECIAL TRAVEL ARRANGEMENTS

REGISTRATION

Registration fee is \$400 per participant. Fee includes all sessions and meal functions scheduled, work book materials, and special events. Spouse registration is \$150. Special activities are scheduled for registered spouses.

LUXURY ACCOMMODATIONS

IMIC Conference Headquarters is the Okura Hotel, Amsterdam's newest luxury hotel. Accommodations are available at the Okura and other convenient first-class hotels in scenic Amsterdam. Billboard/Music Week will take care of all hotel reservations upon receiving your registration form with your arrival/departure dates noted. Please submit no later than April 15.

THE SUMMIT MEETING OF THE INDUSTRY

The opportunities and vital issues which challenge today's music-record industry demand a meeting of this industry's top echelon.

Economic changes throughout the world and their impact on our industry, the changing global political picture, new U.S. copyright legislation and its repercussions on world markets, technological developments and the timetable for their launching as sources for new profit, building growth and profit potential in the face of today's economy and ever-mounting competitive forces . . . these and many other key issues will be met head-on by some of the industry's most brilliant minds who will participate in IMIC '77.

Watch for additional details on topics and speakers in the pages of Billboard, Music Week, and Music Labo.

Complete this registration form and mail to your representative. (SEE RIGHT).

Please register me for IMIC '77 in
Amsterdam, May 15-18, 1977
I am enclosing a check or money order in the
amount of: \$400 (£222) \$150 (£83) Spouse registration

NAME _____

COMPANY _____

HOME ADDRESS _____

PHONE _____

HOTEL:

Billboard will make all hotel reservations. Please indicate the following and confirmation will be sent to you:

ARRIVAL DATE _____ DEPARTURE DATE _____

ACCOMMODATIONS REQUIRED: Single _____ Twin _____ Suite _____

Circle price range desired*

Singles	\$46	\$48	\$50	\$55
Deluxe Singles	\$60	\$65	\$70	
Twins	\$65	\$70	\$75	\$80
Suites	\$130	\$150	\$190	

This covers all hotels with representative prices in each. NOTE: Should rooms no longer be available in price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at the time of reservation.

*U.K. currency exchange rate of 1.80

No refunds on cancellations after May 2, 1977

F-A-R-G-O-C-O-U-N-T-R-Y



Featuring
the smash hit

"Mockingbird Hill"

(WBS 8305)

On Warner Bros. records & tapes.

BS 2996

