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NEWSPAPER

Billboard

83rd
YEAR

A Billboard Publication



The International Music-Record-Tape Newsweekly

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Live, Jivey DJs Add \$\$ For Jimmy's

By DICK NUSSER

NEW YORK—Live, in-store, jive-talking deejays are hawking albums in three local Jimmy's Music World stores and keeping cash registers busy.

That's the impression received after a casual visit to the largest and newest Jimmy's outlet, a 6,000 square foot disk mart in the heart of Times Square that's using disco DJs from noon to midnight to boost sales seven days a week.

"It's really wild," explains afternoon buy time DJ Joe Causi. "You can actually see the flow of customers go to the bin when you spin something hot. As soon as they hear it, boom, they go for it. I watch them. I know."

Causi was spinning the title cut from Kraftwerks' latest LP, "Trans-"
(Continued on page 10)

German Writers Ask Royalty Share Boost

By WOLFGANG SPAHR

BERLIN—A vigorous campaign by a group of 20 German composers and lyricists, headed by serious music composer Peter Ruzicka, to limit the publishers' share of mechanical royalties to 33 1/3% instead of the present 50%, was mounted at the annual meeting of GEMA, the Ger-

man mechanical and performing right society, June 14.

Other major topics discussed at the meeting was a claim by arrangers, put forward by Peter Herbolzheimer, for quality of remuneration with composers and the record

(Continued on page 69)

WEA Leads In Half-Year Chart Race

By BOB WHITE & JOHN SIPPEL

LOS ANGELES—Despite Atlantic Records' upsurge in both single and album first half-year share of Billboard's chart action, CBS narrowed the gap between the year's corporate leader, WEA, especially in the package goods area.

And Arista Records returned to the top 10 in the LP area. It also resultantly eked out four ninth

place slots in the label and corporate rankings in the first half of 1977 recapitulation of Billboard's

Complete statistics appear on page 34.

Hot 100 singles and Top 200 best selling album compilations.

In the battle for singles supremacy
(Continued on page 83)

NAMM PROJECTION

New Outlets Aid Folio Explosion

By GERRY WOOD

ATLANTA—Buoyed by reported 30% to 70% upsurges in business at the recent NAMM International Music Expo in Atlanta (Billboard, June 25, 1977), leading print music firms predict their industry is on the verge of a major breakthrough in sales and popularity.

Citing a boom in the songbook and folio business, the print music executives expect dramatic improvements in the future as folios break the boundaries of small record stores and seek new outlets, including bookstores.

"The printed music industry is growing as rapidly as the record industry," comments Steve Spooner, director of sales, advertising and

(Continued on page 14)

SONGWRITERS HIT CAMPUS

LOS ANGELES—The six-year-old Alternative Chorus Songwriters Showcase goes public Aug. 12-14 when it stages a unique campus-wide Songwriter Expo '77 at Hollywood's Immaculate Heart College. Co-sponsored by the school and Len Chandler and John Braheny of the organization, the two 10-hour days will feature exhibits, workshops, demonstrations, seminars and live talent performance demonstrations.

Thrust of the exposition, the

(Continued on page 77)



CHI COLTRANE'S first release in two years "ROAD TO TOMORROW" promises to follow in the footsteps of her hit record "Thunder and Lightning." Her versatility is clearly displayed as she takes you through soulful ballads and up-tempo rockers. Available on CLOUDS RECORDS 8801 (Dist. by T.K. Prod.). *(Advertisement)*

Graham Firm Striking At Bootleg Concert Products

By NAT FREEDLAND

Dirt Band 'Teaches' Rock To the Russians

By ED HARRISON

LOS ANGELES—"The Russians don't have much of a concept of what rock 'n' roll is," says Jeff Hanna, lead vocalist of the Nitty Gritty Dirt Band, following the band's month-long tour of the Soviet Union.

Hanna and bandleader John McEuen agree that the Soviets are musically in the "dark ages" due mostly to governmental restrictions on Western music.

Both claim that Radio Moscow broadcasts primarily MOR and European type music although,
(Continued on page 18)

LOS ANGELES Winterland Productions, the merchandising division of Bill Graham Presents, has declared war against bootleg concert product peddlers. And it won the first battle in Philadelphia at the June 11 Kennedy Stadium extravaganza headlining Peter Frampton, attended by 91,030.

It required a 10-day effort by Winterland Productions head Dell Furano that resulted in some 300 unauthorized merchandise sellers outside the stadium being cited by local police for operating without individual peddler licenses. And some 4,000 unlicensed bootleg T-shirts, posters and other items were confiscated.
(Continued on page 8)



They hit the scene with a sound as bright and bouncy as their moniker. With a gift for collar-grabbing melodies that matches their sense of humor, Chunky, Novi and Ernie are nothing if not totally, lovably, original. **Chunky, Novi & Ernie.** On Warner Bros. Records. BS 3030. *(Advertisement)*

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ROY BUCHANAN

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1. BARRACUDA 4:20 - A. Wilson -
R. Fisher - N. Wilson
2. LOVE ALIVE 4:21 - A. Wilson - R. Fisher - N. Wilson
3. SYLVAN SONG 2:12 - N. Wilson - R. Fisher -
A. Wilson - R. Fisher - N. Wilson
4. DREAM OF THE ARCHER 4:30
- A. Wilson - R. Fisher - N. Wilson
5. KICK IT OUT 2:44
- A. Wilson -

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BMI PIONEERS—Richard Kirk, senior vice president, left, and Billy May each received newly-established Pioneer awards tendered by the licensing organization to those who have been in its ranks for 25 years or more. The awards were made recently in Los Angeles, with the Sherman brothers and Lionel Newman also honored with the specially-cast trophies.

Friesen In Tribute To Distrib Net

By ED HARRISON

LOS ANGELES—A&M president Gil Friesen stressed the company's independence as the key to its current and future growth at the label's ninth annual convention here last week.

With its largest A&M gathering in its 15-year history present, Friesen acknowledged A&M's unique distribution network as a key to the label's development.

Said Friesen: "With our own sales office in Boston, Together Distribution in Atlanta, and the network of independent distributors, six of whom have been with us from the

(Continued on page 10)

Court Fight Hits College Vidtape Co.

NEW YORK—The major campus video entertainment supplier is a co-defendant in one of the first cases alleging "piracy for profit" of a copyrighted music videotape, as well as breach of contract.

U.S. District Court Judge Henry Werker signed a show cause order last week for a preliminary injunction restraining distribution of the program to commercial cable and pay television systems.

The order is returnable Tuesday (28) by Video Tape Network, Inc. and Satori Productions, Inc., on allegations by Ashwood House, Ltd., that they distributed a videotape of the Star Spangled Washboard Band to cable tv, despite restrictions on its showing only to non-commercial outlets.

In affidavits filed with the petition for the show cause order, Will Ashwood, the group's manager, charges that Video Tape Network sold cable tv rights to Satori for a performance of the group videotaped Sept. 27, 1974 at Pace Univ., Pleasantville, N.Y.

Specifically alleged is that Satori then entered into an agreement with Cox Cable Communications for the program as part of a "Celebration Concert Series" offered through

(Continued on page 14)

INVENTORY SHRINKAGE A CONCERN

Wallichs Chain Creditors Howl

By JOHN SIPPEL

LOS ANGELES—Though the Charley Schlang-administered management of the anemic Wallichs Music City retail chain here has reversed its fortnightly loss reports into black ink, its many unsecured general creditors are still howling. Dave Blonder, legal counsel for the unsecured group and others told Bankruptcy Judge James Dooley they are concerned about inventory shrinkage.

They griped that the onetime \$400,000 inventory of the seven stores is now down to \$230,000, which was the amount reported a month ago. As unsecured creditors, their major base for repayment is physical inventory. With the Wallichs stores reporting consistent business, they are worried over what is happening to those physical assets, they informed the court.

A first-time profit of \$2,063.69 was registered for the two weeks ended June 15 by the new Schlang management. From total gross receipts of \$244,801.33, the chain showed a profit of \$72,502, from which total expenses of \$70,438.71 were deducted. Total gross business did not falter as ad expenses were re-

(Continued on page 83)

Trade Practice Rules May Be Outphased By the FTC

By MILDRED HALL

WASHINGTON—Those famous old 1954 trade practice rules issued by the Federal Trade Commission for the record industry will probably be largely revoked by the FTC, because they are, for the most part, restatements of laws on deceptive, unfair and anti-competitive practices that would apply in any case.

The set of trade rules for fair practice in marketing recordings is one of more than 150 different industry guides which the FTC is planning to revoke or amend.

The Commission says it will keep "only those determined useful in the public interest today." The weeding

out of obsolete guides was begun in January 1976.

The Commission is asking for written comments from the industry and from consumers on its proposed revoke of old trade practice rules, some dating back to 1945. Deadline for comment is Aug. 22, 1977.

FTC attorney Charles H. Slayman of the Bureau of Consumer Protection, says the only particularized section of the record industry rules likely to be retained, is the one on misuse of the terms, "stereo" and "stereophonic." The rule bans the use of these words or of similar phrasing such as "true stereo" when the recording is not made on two separate sound channels. If a monophonic recording is re-recorded or altered to simulate stereo sound, it must say so.

Even such particular aspects of the industry trade practice rules may be revoked, unless the FTC commissioners are convinced that the rule is being used and is needed in the public interest.

Another aspect of the 1964 record *(Continued on page 8)*

FCC Probe Into Payola Now Closed

WASHINGTON—The FCC's future payola hearings will be held behind closed doors. The Commission decided (June 22) in a closed meeting to go non-public with the payola hearings because "the progress of the inquiry might be hampered if conducted in public."

The Commission says its determination is based on the payola hearings held here during February, March and May. It believes the hearings can be handled "more expeditiously" if they are non-public. However, the presiding Administrative Law Judge can revert to public sessions if he wants to.

The final Washington payola hearings were suspended here, June 3, reportedly because of the trouble in getting certain subpoenaed witnesses to testify (Billboard, June 18, 1977). Future hearings are scheduled to move on to several cities across the country, where they will presumably be held in closed sessions.

The FCC payola/plugola hearings in this city attracted tv cameras and radio mikes, the news dailies

(Continued on page 83)

FCC SEEKING AM/FM INPUT

WASHINGTON—At press time the FCC approved issuing notices of inquiry on authorizing standards for both AM stereo and FM 4-channel broadcasting.

Before starting AM stereo rule-making, however, the Commission will solicit in-depth comment from both broadcast related fields and the general public. Comments on 4-channel are due Sept. 15 and comments on AM stereo are due Oct. 15.

Vital topics to be examined are cost, impact, compatibility, and sound enhancement for both AM stereo service and FM quadraphonic broadcasting, as well as a 4-channel format.

More details in next week's radio section.

GREENBERG VERSATILE

President Of Atlantic Produces Own Disks

By ELIOT TIEGEL

NEW YORK—Jerry Greenberg, Atlantic's president, has co-produced his first recordings for the company. He and Arif Mardin, the company's chief staff producer and vice president, are responsible for the LP, "Benny And Us" which teams vocalist Ben E. King with the Average White Band.

While the LP ships around July 10, a single from the package, "Get It Up For Love" is already climbing Billboard's soul singles chart.

Greenberg's debut as a producer for Atlantic—he did some production for his own small label years ago—resulted from his finding vehicle for blues singer King.

He heard the tune, "A Star In The Ghetto," on a demo tape showcasing singer/writer Philip Mitchell when Greenberg subsequently signed as an artist.

The tune, Greenberg explains, "Felt like a modern 1977 version of 'Spanish Harlem.'" The reference is to a previous smash by King.

Knowing the Average White Band was in the country working on another project, Greenberg felt it could provide the appropriately funky background for the single, so he contacted them with the idea and things began to jell.

The first session last February *(Continued on page 14)*

Cassettes & 45s Up British Sales In 1st Qtr. Tally

By PETER JONES

LONDON—While the figures fall short of the boom situation claimed at the time by various record companies, sales statistics from the British Phonographic Industry do underline a favorable first quarter for this year's trading.

Value of deliveries to the trade in January and March was \$75.75 million, an increase of 21% over the first quarter of 1976. This compared favorably with an increase of nearly 17% in the Retail Price Index across all items.

First quarter singles sales in the U.K. were 15.6 million units, up 10% on 1976, with a value increase of 12% up to \$10.6 million, from \$9.4 million. The average trade price moved up 3% to 68 cents.

Albums sold to the tune of 19.4 million units with a value of \$50.44 million, up from \$41.04 million. The 23% increase is made less impressive by the fact that it comes almost entirely from price increases, not unit sales.

The 4% upturn of unit sales, when there are wider sale-or-return prac- *(Continued on page 70)*

Couttolenc Stamping Own Label On RCA

By STEPHEN TRAIMAN

NEW YORK—In less than a month at the helm of RCA Records, new president Louis Couttolenc is quickly putting his own stamp on the label.

Initial restructuring of the executive brass is geared to streamlining marketing and creative a&r operations, putting them more in tandem and bringing a new corporate face with global industrial relations background to head international operations.

Two newly created posts give Mel

Ilberman overall responsibility for all creative affairs—a&r departments and the Manhattan studios, with Bob Summer now riding herd on all marketing operations, including sales, promotion and merchandising. Karl Kurz Jr., new chief of international, with have N.Y. headquarters operations, 11 subsidiaries, a Japanese joint venture and 39 licenses to oversee (see Executive Turntable).

Ilberman, who had been division *(Continued on page 90)*

FITS 8-TRACK, CASSETTE

New Tape Package Conceived By Ivy Hill

By ED KELLEHER

NEW YORK—A new method of packaging tape product, designed to preserve the dimensions of an album's original graphics while reducing the likelihood of in-store theft, will be unveiled here in the next few days by Ivy Hill Press.

Coming fresh on the heels of Capitol Records' introduction of its "Touch Me" tape packs, it promises to focus new attention on 8-track cartridges and cassettes, traditionally two of the more difficult items to market at the retail level.

Designed by the New York firm of Brugail Licensing, the new packages measure 6 3/4 inches square and contain separate compartments which can be adjusted to accommodate either an 8-track or cassette (Billboard, June 18, 1977).

According to Herb Friedman of Ivy Hill, present plans call for the tape boxes to be test-marketed at between 50 and 100 stores across the country during the fall.

Because of its unorthodox size, a major stumbling block is expected to be resistance by record companies, as well as retailers, unwilling to change the dimensions of existing tape display fixtures.

(Continued on page 83)

JULY 2, 1977, BILLBOARD

31 Suggestions For Success In RIAA-Sponsored Industry Look

By JOHN SIPPEL

LOS ANGELES—The inclusion of best-selling record/tape charts and separate album/audio Sunday sections in newspapers and more promotion of recordings correlated with holidays and with car tape players were recommended by 44 key industryites as most worthwhile among 31 suggestions tendered to them in the first phase of a continuing RIAA-sponsored survey.

The study, intended to solidify and expand the marketplace, also queried 11 leaders in the audio playback field, which is co-sponsoring the study through the EIA Con-

sumer Electronics Group. Hardware folk basically feel the recording industry is lagging in producing quality product up to the technological standard of playback equipment. The lack of communication between them and software people is criticized in their answers.

Highly ranked suggestions from the survey directed at retailing include reorganizing albums in store to be more inviting, display recordings elsewhere than in music departments, and making customers more comfortable in the store. FM stations should be encouraged to play more

new recordings. Albums should be sold by highlighting the single song people know in it. Older customers should be sold harder through mail-order marketing. More funds should be provided for advertising allowances by labels, it was hoped by those surveyed.

A tremendous amount of work would be involved in implementing any one of the ideas selected from the original brainstorming session of May 1976, conducted by a select group of industry leaders, under the sponsorship of the RIAA in San

(Continued on page 64)

'SOFT' AIRPLAY HITS SINGLE

Terrorist Actions Affect Dutch Music

By WILLEM HOOS

AMSTERDAM—Two recent actions by a gang of South Moluccan terrorists—the occupation of a school with 105 pupils and five teachers held hostage and the siege of an intercity train with more than 50 passengers—had unexpected consequences for the Dutch record industry.

During the three weeks concerned, only classical music and soft reflective pop was broadcast by the nine local radio stations, AVRO VARA, NCRV, VPRO, KRO, Veronica, EO, TROS and NOS. And the television stations also decided not to play any uptempo or "joyful" music, as well as cancelling comedy shows.

This joint decision particularly affected the singles market. According to Ben Bunders, managing director of WEA-Holland, and other industry leaders, the 45s market lost at least 40% of its usual impact and in monetary terms, dipped around \$1 million.

A few hours after the two terrorist actions became grim fact, May 23 at 9 p.m., the broadcasting companies

(Continued on page 69)

Originality Key To Davis Philosophy For Direction Of Arista Throughout '70s

By ELIOT TIEGEL

NEW YORK—"Hallmarks of originality" is the phrase Clive Davis uses to describe his direction for Arista in the 1970s.

Two and a half years after he launched the label for Columbia Pictures, he calls 1977 the "year of its birth" in terms of having the right blend of artists and management team.

With 48 artists under contract and an LP release schedule of around seven titles a month, Davis sees the soul and concept album area of progressive music as two new vistas which will enable him to tie in with his "hallmark" philosophy.

The company is already established in the singer/songwriter, jazz and pop progressive music fields.

Davis' first "hallmark artists" include Patti Smith, Lou Reed and Alan Parsons. "Artists like Alan Parsons and Stomu Yamashita represent where I feel the 70s are going," Davis says.

Parsons, the 28-year-old composer/producer, who debuted last year with an interpretation of Edgar Allan Poe, in "Tales Of Mystery And Imagination," will shortly release "I Robot" which Davis says is the "best combination of progressive music coupled with the most accessible melodies, as if the Beatles were still writing today."

"Parsons," Davis explains, "is

doing what the very best motion picture producers and directors are doing in going from project to project and assembling a different cast of characters to express their ideas."

His forthcoming album has a number of major musicians performing on the project which Davis says "speaks of what happens to human beings as the world becomes computerized and systemized."

Yamashita, a Japanese composer living in Paris, combines classical and rock music. On his debut LP, "Go," last year, he, too, had top name sidemen performing and for the followup, titled "Go Two," the cast assembled includes Michael Shrieve (formerly of Santana), Al DiMeola, British vocalist Linda Lewis and Paul Jackson of the Headhunters, among others.

In discussing the growth of Arista—"a totally new company in terms of personnel"—from what it was when he came into the picture as a consultant for the then operating Bell label, Davis says that, "Columbia gave me the right to draw on \$10 million but I haven't used it."

Why? "We parlayed the initial guarantee from EMI for foreign rights and GRT for tape rights," he says matter of factly. "We used this as our initial capital foundation plus our own internally generated profits. In our first year we made more than \$1 million. And we never had to use those outside Columbia Pictures funds."

Davis says this is the fourth time he has "started from scratch" in building a company. The first three times occurred during his tenure with Columbia, he says.

"In the mid-'60s the company was steeped in Broadway plays" and not responding enough to the emergence of new rock artists.

In 1970 Sly Stone had some personal problems, Janis Joplin died, Simon & Garfunkel broke up and Andy Williams and Johnny Cash both lost their television shows. "How do you replace Andy? You bring in Neil Diamond. And in order to make up for the loss of other artists you sign Boz Scaggs and Aerosmith."

In 1972, the third reconstruction took place as CBS moved into the progressive music and black music

(Continued on page 83)

Executive Turntable

At RCA Records, New York, **Mel Ilberman** has been named to the new post of division vice president, creative affairs. He was division vice president, domestic operations. Also at RCA, New York, **Robert Summer** has been appointed to the new position of division vice president, marketing operations. He was division vice president, RCA Records International. Succeeding him



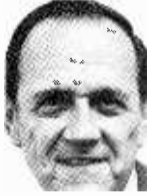
Ilberman

in that post is **Karl Kurz Jr.**, formerly RCA Corp. director, marketing, Central & South America. . . . **Jack Kiernan** has joined Phonodisc Inc., New York, as vice president, sales. He was division vice president, marketing at RCA Records. Also at Phonodisc, **Dick Carter** has been promoted to vice president, product development from director of national sales. . . . At United Artists Records, Los Angeles, **David Bridger** has been upped



Summer

to director, artists relations replacing Barry Bregman. Bridger had been in the firm's artists relations department. At the same time **Pat Thomas**, a publicist in the L.A. office has been named national publicity director, while **Phil Skaff**, aide-de-camp to **Artie Mogull**, president of the label and **Norman Weinstroer**, national accounts chief, based out of St. Louis have left. . . . **Larry Golinski** has



Kurz

been appointed director of sales, classical product, CBS Records, New York. He was a sales rep for CBS, Minneapolis. Also at CBS Records, New York, **Bruce Day** has been named art director, advertising & creative services, moving up from assistant art director. . . . At Capitol Records, Los Angeles, **Vince Cosgrave** joins as director, country a&r/marketing. Most recently he was with MCA Records as vice president, national promotion director. . . . **Martin Kirkup** has been upped to national director of artist development at A&M Records, Los Angeles, replacing **Dave Dashev**. Kirkup formerly worked as creative services director for the label's New York office. **Bill Sweringen** has left Pickwick's Minneapolis staff to join A&M as Midwest regional sales manager in the same city. Sweringen for years was in the Pickwick distribution area there. . . . At WEA, New York, **Mike Holzman** joins the sales staff. He was Eastern regional marketing director for Polydor Records. And at WEA, Atlanta, **James Deaux** has been upped to sales rep and **Frank Turner** rejoins the firm as promo representative for Warner Bros. product in Atlanta. Deaux was a junior salesman prior to his new appointment. In the company's Burbank, Calif., office, **Ed De-**



Kiernan

Cort has been promoted to manager of data processing from a systems analyst. . . . **Corb Donohue** exits A&M Records to join ABC Records, Los Angeles, as publicity director. He held a similar post with A&M. . . . **Artie Patsiner** has been appointed to the newly created post of director, product management, Arista Records, New York. He was an agent with Premier Talent. . . . **Jon Scott** joins ABC Records, Los Angeles, as national album director, promotion. He held the same position with MCA Records for more than two years. . . . At Epic Records, New York, **Frank Rand** has been appointed director, independent productions. He previously had an independent production Co. At Epic, Portrait & Associated Labels, New York, **Curtis Jones** has been named Southeast region album promotion manager. He was a promotion manager for Warner Bros., Atlanta. And **Tim Walter** has been appointed local promotion manager, Epic, Portrait & Associated Labels, Detroit. He previously did promotion for MCA Records, Detroit. . . . **David Greenwald** has been upped at Janus Records, Atlanta, to Southern regional promotion rep from national secondary promotion man. And **Jim Siciliano** joins the firm as



Golinski

Midwest regional promotion rep in Cleveland. . . . **Carol Cruickshank** has joined Platinum/Chess Records, Englewood, N.J., as vice president, national promotion. She was national r&b coordinator at Arista. . . . **Warren Rossman** now with Tomato Records, New York, as assistant to the president. . . . **Kent Barber** has been upped to vice president, Tempo Records, Kansas City. He will continue to serve as general manager of the label. . . . **Noel Love** has exited Midsong International Records, New York, where he was vice president and general manager. . . . **Marty Kupps** leaves Lifesong Records, Los Angeles, where he was vice president of sales and promotion for the past two years. . . . Roadshow Records, New York, makes **Susan Reed** international manager.



Cosgrave



Kirkup

At Epic Records, New York, **Frank Rand** has been appointed director, independent productions. He previously had an independent production Co. At Epic, Portrait & Associated Labels, New York, **Curtis Jones** has been named Southeast region album promotion manager. He was a promotion manager for Warner Bros., Atlanta. And **Tim Walter** has been appointed local promotion manager, Epic, Portrait & Associated Labels, Detroit. He previously did promotion for MCA Records, Detroit. . . . **David Greenwald** has been upped at Janus Records, Atlanta, to Southern regional promotion rep from national secondary promotion man. And **Jim Siciliano** joins the firm as



Holzman



Patsiner

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Scott



Helfer

Cecil Hollingsworth joins Billboard, Los Angeles, as director of circulation. He comes from Scholastic Magazines, Inc. where he was director of marketing responsible for 29 different magazines. . . . **Rogers & Cowan**, Los Angeles, has made **Jay Heifetz** vice president, music division. He has been with the firm since 1975. . . . **Ken Marcellino** joins Big Heart Music, Los Angeles as a professional manager. . . . **Michael Allen** joins the staff of Agency For The Performing Arts, Los Angeles, as a variety agent. . . . **Peter M. Perez** has been named vice president of CBS Musical Instruments, Deerfield, Ill.



Gates

At Panasonic Co., Secaucus, N.J., **Ray Gates** has been elected executive vice president and **Nat Gilbert** executive vice president/treasurer. Gates was vice president and Gilbert vice president/treasurer of the company. . . . In New York, RCA's consumer electronics division has named **Bruce Allan** manager, product planning and **William Gillis** manager, merchandising for SelectraVision videocassette recorder products. Allan was a district sales manager for RCA.

In This Issue

CAMPUS.....	42
CLASSICAL.....	35
COUNTRY.....	65
DISCOS.....	60
GOSPEL.....	38
INTERNATIONAL.....	69
LATIN.....	72
MARKETPLACE.....	76, 77
RADIO.....	22
SOUL.....	36
SOUND BUSINESS.....	59
TALENT.....	40
TAPE/AUDIO/VIDEO.....	62

FEATURES	
Disco Action.....	61
Inside Track.....	90
New LP & Tape Releases.....	82, 83
Stock Market Quotations.....	8
Studio Track.....	59
Vox Jox.....	22

CHARTS	
Boxoffice.....	44
Bubbling Under	
Hot 100/Top LPs.....	33
Gospel LPs.....	38
Hits of the World.....	74
Latin LPs.....	72
Hot Soul Singles.....	36
Soul LPs.....	37
Hot Country Singles.....	66
Hot Country LPs.....	68
Hot 100.....	84
Top 50 Easy Listening.....	35
Rack Singles/LPs Best Sellers.....	39
Top LPs.....	86, 88

RECORD REVIEWS	
Singles Radio Action.....	24, 26
Album Radio Action.....	28
Album Reviews.....	78
Singles Reviews.....	80

Pickwick Meet Starts Aug. 28

LOS ANGELES—Some 300 store managers and supervisors from Pickwick International's retail record chain will be joined by representatives from major labels and electronics manufacturers for the firm's 1977 retail convention, slated Aug. 28 to Sept. 1 in Fontana, Wis.

All top management personnel from Pickwick plan to be on hand for the five-day meet to be housed at the Abbey, a 300-room resort on Lake Geneva. Organizers are expecting an average attendance of some 600 people per day.

Pickwick operates the nation's largest retail record chain which includes Musicland, Discount Records, Aura Sound and Viscount outlets as well as numerous leased departments.

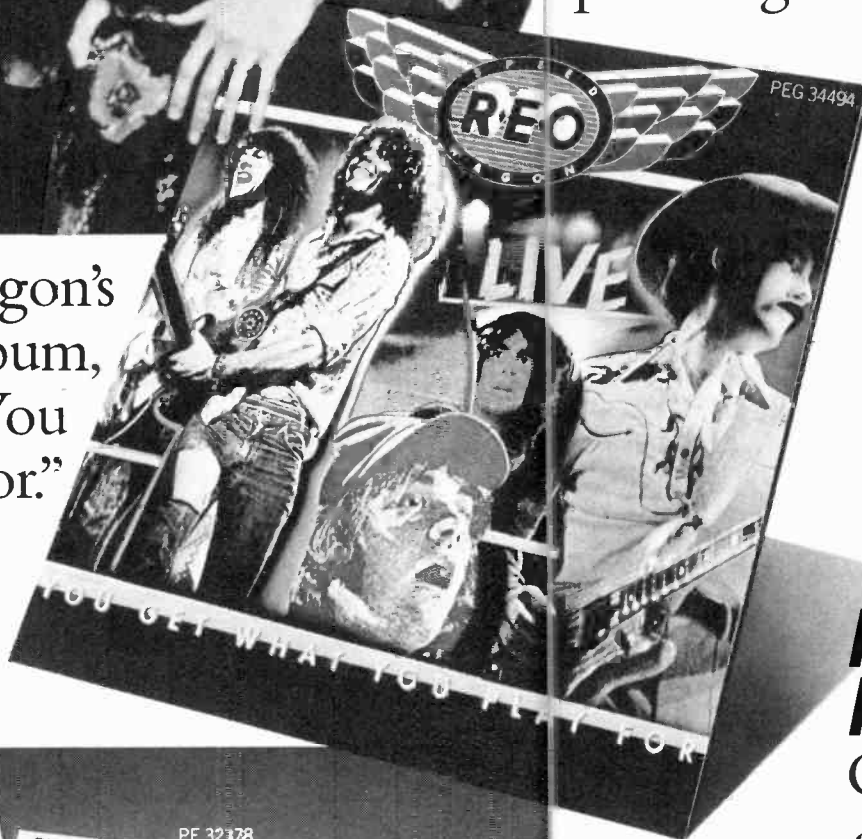
Everything is exactly as it was—except YOU ARE THERE.

Recorded on their recent mammoth tour, REO Speedwagon's new, live double album is a full re-creation of one of the best shows rock and roll has to offer.



It's Gary Richrath's slashing guitar and Kevin Cronin's power vocals leading live renditions of all the Speedwagon classics.

REO Speedwagon's live double album, "You Get What You Play For."



AND YOU ARE THERE.
On Epic Records and Tapes.



REO Speedwagon Tour Dates

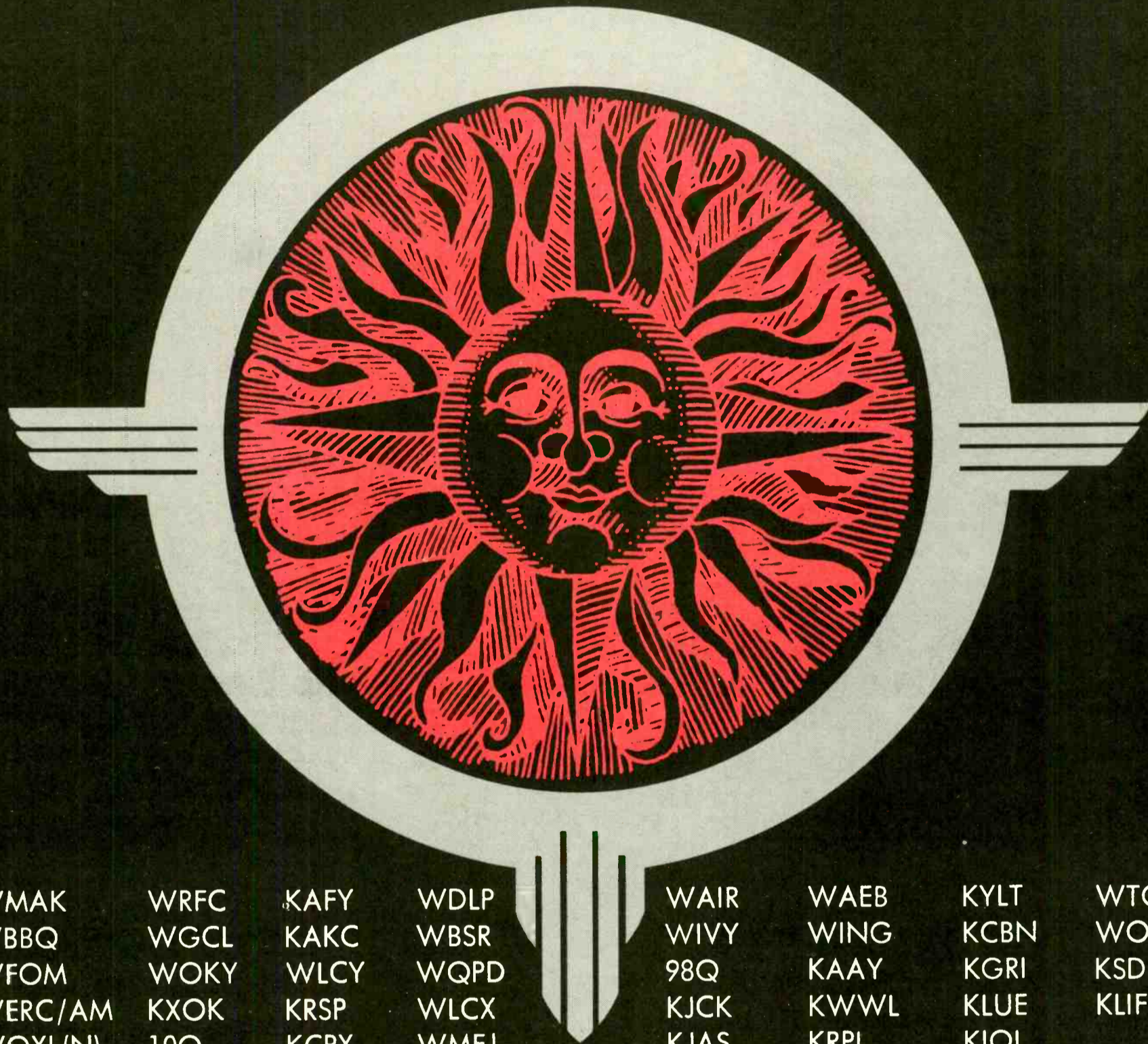
- 7/16 Cape Cod, Mass.
- 7/17 Rochester, N.Y.
- 7/18 Palladium, New York, N.Y.
- 7/20 Buffalo, N.Y.
- 7/23 Bay City, Mich. — Arena
- 7/27 Montgomery, Ala.
- 7/28 Asheville, N.C.
- 7/29 Columbia, S.C.
- 7/30 Charlotte, N.C.
- 7/31 Norfolk, Va.
- 8/5 Jacksonville, Fla.
- 8/6 Lakeland, Fla.
- 8/7 Miami, Fla.
- 8/10 E. Troy, Wis. — Stadium

Produced by John Stronach, Gary Richrath and John Henning. Direction by John Baruck Management, 1046 Carol Drive, Los Angeles, Calif.

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WQPD
WLCX
WMFJ

WAIR
WIVY
98Q
KJCK
KJAS

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KCBN
KGRI
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SHOWS 19% SALES INCREASE

Handleman Cost-Saving Ploy Yields Income Gain Of 322%

By STEPHEN TRAIMAN

DETROIT—With the cost-saving effects of the computerized Retail Inventory Management System (RIMS) accelerating during the year, Handleman Co. wound up fiscal 1977 with a 322% net income gain on a 19% sales increase.

Sales at the industry's number two rackjobber for the fiscal year ending April 30 were \$149 million compared with \$125 million the prior year and net income was \$3.314 million or 75 cents per share, versus \$784,000 or 18 cents a share the year before.

However, net income for 1976 was reduced by \$1.516 million, net of deferred taxes of \$1.546 million, in an accounting change to record a provision for future sales returns at the time merchandise is shipped to customers. Net income in fiscal 1976 before the effect of the change was \$2.3 million or 53 cents per share.

Results of operations of Little Rock, Ark.-based Sieberts, Inc., acquired in 1975, are consolidated with Handleman figures from July 1, 1975. For the 10 months of fiscal 1976 ended May 1, Sieberts' net sales of \$25.5 million were 20% of the Handleman total and net earnings before the accounting change of \$668,000 represent 29% of the corporate total.

For the full fiscal 1977, Sieberts' net sales of \$31.924 million account for 21.4% of the Handleman volume, while earnings of \$909,000 are about 27.4% of the corporate bottom line.

Graham Firm Fights Bootleg Products

• Continued from page 1

Winterland is providing the merchandise and sales crews for this summer's massive Peter Frampton and Fleetwood Mac tours. According to Furano, his next major effort to coordinate a crackdown on bootleg merchandisers is coming for the Fleetwood Mac Madison Square Garden dates Wednesday and Thursday (29-30).

"Each city has a different situation with laws controlling street peddlers," says Furano. "We have to adapt our tactics to these various conditions."

In Philadelphia, Furano retained a top-level Mainline law firm to open the doors for him with appro-

Market Quotations

As of noon, June 23, 1977

1976		NAME	P-E	(Sales 100s)			Change	
High	Low			High	Low	Close		
46%	37	ABC	10	379	43%	43%	43%	+ 1/4
9%	7%	Ampex	11	277	9%	8%	9%	+ 1/4
5%	3 1/2	Automatic Radio	4	6	4	3%	3%	- 1/4
61 1/4	55	CBS	10	116	59	58%	58%	+ 1/4
16	7%	Columbia Pictures	5	591	15	14 1/2	15	+ 3/4
15%	10 1/2	Craig Corp.	3	87	12%	12	12 1/2	Unch.
48%	32 1/2	Disney, Walt	16	261	36%	36%	36%	+ 1/4
4%	3%	EMI	8	26	3%	3%	3%	Unch.
18%	12%	Gulf + Western	4	212	14%	14 1/2	14 1/2	- 1/4
7	4 1/4	Handleman	10	436	7 1/2	7	7 1/2	+ 3/4
35 1/2	23 1/2	Harman Industries	9	87	35	34%	35	+ 1/4
5%	3%	K-Tel	8	—	—	—	3%	Unch.
9%	5%	Lafayette Radio	64	25	5%	5%	5%	+ 1/4
26 1/2	21%	Matsushita Electronics	10	25	24	23%	24	+ 1/4
44 1/4	36 1/4	MCA	10	434	44	43	44	+ 1 1/4
25 1/2	16	MGM	10	97	24	23%	23%	- 1/2
57	47 1/2	3M	16	580	50	49%	49%	- 3/4
56 1/2	36 1/4	Motorola	13	366	41%	41%	41%	+ 1/4
36	31 1/4	North American Philips	7	28	32%	31%	31%	Unch.
—	—	Pickwick International acquired by American Can 6-7-77	—	—	—	—	—	—
9%	5%	Playboy	13	43	8	7%	7%	- 1/4
32%	25%	RCA	13	303	31%	31%	31%	Unch.
10%	8%	Sony	16	3154	9%	8%	9%	+ 1/4
22%	16%	Superscope	5	784	18	17%	17%	- 1/4
42%	21	Tandy	7	1825	27%	27%	27%	- 1/4
7 1/4	4%	Telecor	6	31	6%	6%	6%	Unch.
3%	2 1/4	Telex	10	429	3	3	3	Unch.
4%	2 1/4	Tenna	11	23	2%	2%	2%	- 1/4
15 1/2	13%	Transamerica	9	1239	15%	15%	15%	+ 3/4
24%	9%	20th Century	12	949	23%	22%	23	+ 1/4
32%	26 1/4	Warner Communications	7	228	30%	30%	30%	+ 1/4
28	20	Zenith	10	112	22%	22	22	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABCO Inc.	54	—	2 1/4	3	Kustom Elec.	7	12	2 1/4	3 1/4
Gates Learjet	3	43	10%	10%	M. Josephson	4	33	15%	16%
GRT	30	114	2 1/2	2 1/2	Memorex	7	303	23%	23%
Goody Sam	3	—	1%	1%	Orox Corp.	—	70	1	1 3/16
Integrity Ent.	3	10	1/4	1 1/4	Recoton	26	—	2%	2%
Koss Corp.	5	7	3 1/2	4	Schwartz Bros.	10	5	1 1/2	2 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.
*Pickwick Intl. acquired by American Can on June 7th, 1977 at \$23 per share.

Practice Rules

• Continued from page 3

guidelines which applies particularly to the industry, is the right of subscribers to cancel record club membership, and to refuse payment for merchandise shipped after they have cancelled. Slayman believes this rule has been largely superseded by the more recent (1973) negative option rule. This one provides for consumers' right to return unordered or refused club product. The negative option regulation orders clubs to make the reject option clear to subscribers, and to give them a minimum of 10 days in which to cancel a club selection.

Otherwise, the record industry guides like many of the older trade practice rules, appear to be largely "interpretations" or "stereotypes" of existing laws, which must be followed by all industries. These include such familiar aspects as bans on commercial bribery, sales below cost and price discrimination wherever these practices lessen competition or promote monopoly.

appropriate officials who could call out a police team effort.

"Overall, the strategy is to unite the facility manager, the concert promoter and local authorities behind the concept that everybody loses money unnecessarily if these bootleg merchandisers are allowed to operate freely in the parking lots and streets around major venues," says Furano.

The facilities get a substantial percentage of authorized merchandise profits inside the concerts and the cities net substantial sales taxes on the merchandise too, explains Furano. "Most of the stadiums and arenas are municipally owned today anyhow."

Overall, merchandising of souvenir products at rock concerts is becoming an increasingly sophisticated and large-scale business with at least four strong companies involved. These are Boutwell and Curtis-Lentz in Los Angeles, Winterland in San Francisco and Brokum in New York.

Top-draw concert headliner managements now routinely plan merchandising campaigns as an integral part of tour preparations.

"A consistent problem in the legitimate concert merchandise business has been the rip-off artists selling low-grade, unlicensed products outside the concert halls," says Furano. "For whatever reason, this is particularly prevalent in the Northeast, especially in Philadelphia and New York. Winterland has decided it is now necessary to fight back strongly against bootleg merchandisers who don't pay artist royalties or sales taxes."

Furano stresses that the artists who license their likenesses for reproduction on concert souvenirs are not in it solely for the extra royalty revenues.

"A thoughtful manager sees con-

cert merchandising as promotion for his artist, keeping the artist's picture on display for fans as a visual reminder between albums," he says. "Also, artist approval is a sure safeguard to assure fans of good quality for authorized merchandise. In almost every instance, the bootleg merchandiser is passing off shoddy, overpriced product."

The bootleg merchandise business has gotten so big that some unlicensed crews actually follow concert tours from city to city, flying first-class and staying in the best hotels on their profits, Furano claims.

Off The Ticker

Filmways, Inc., reports record sales and earnings for the first quarter of fiscal 1978, with new income of \$448,000, or 18 cents per share, on sales of \$31.464 million for the three months ended May 31. Corresponding fiscal 1977 figures were net income of \$425,000, or 17 cents per share, on sales of \$27.122 million. Chairman and president Richard Bloch estimates full-year results will approximate a 10% sales gain to \$140 million and earnings per share up 15 to 20% from the \$1.13 last year.

CBS, Inc., has acquired for undisclosed cash the Gemeinhardt Corp. and subsidiary K.G. Gemeinhardt Co., flute and piccolo manufacturer, announces John Phillips, president of CBS/Columbia Group. With sales in excess of \$6 million in 1976, the Elkhart, Ind.-based firm will become a unit of the CBS Musical Instruments Division.

QUARTERLY SALES LEAP 19%

Schwartz Reporting 65% Earnings Boost

WASHINGTON—Citing improved results in distribution operations as well as the Harmony Hut retail chain, Schwartz Brothers, Inc., reports a 65% earnings boost on a 19% sales gain for the first quarter ended April 30.

With a change of the fiscal year end from Dec. 31 to Jan. 31, this year's first quarter covers February through April, with net income of \$31,045 or four cents per share on sales of \$6.211 million.

Corresponding figures for the prior year show net earnings of

\$18,829 or two cents per share on revenues of \$5.231 million.

"A number of popular hit records and addition of the London Records line were responsible for the continuing advances of our wholesale division," notes president James Schwartz.

"In view of the continued improvement, and our scheduled opening of two new Harmony Hut stores in late summer, we are optimistic about our prospects for the year," he concludes.

Dear Carly Simon,
I thank you
for appearing at
The Other End
on Friday,
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Warmest Regards,

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From D.C. to L.A. they're listening to "O-H-I-O," the new single from the Ohio Players' "Angel."

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 Orlando—WORL
 Mobile—WGOK
 Erie—WQLN
 Houston—KYOK
 San Antonio—KAPE
 New Orleans—WBOK
 Houston—KCOH
 Jackson—WKXI

Texarkana—KADO
 Meridian—WTNK
 Huntsville—WEUP
 Montgomery—WXVI
 Tuskegee—WBIL
 Homewood—WJLD
 Raleigh—WLLE
 Durham—WSRC
 Wilmington—WWIL
 Columbia—WOIC
 Greenville—WHYZ
 Baltimore—WEBB
 Baltimore—WWIN
 Danville—WILA
 Baton Rouge—WXOK
 Atlanta—WVEE
 Ft. Lauderdale—WRBD

St. Petersburg—WRXB
 Roanoke—WTOY
 Detroit—WCHB
 New Orleans—WXEL
 New Orleans—WNNR
 Little Rock—KALO
 Cincinnati—WCIN
 Rochester—WDXK
 Indianapolis—WTLC
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Live, Jivey DJs Hypo Jimmy's Sales

• Continued from page 1

Europe Express," and sure enough, customers were swiveling their heads to follow the sound of the German-produced group. They then clustered around the Kraftwerk rack to pick their copy.

"Music should be played on a continuous basis in-store," Jimmy's president Dave Sutton avows. "It's a tremendous aid to selling records in high volume stores."

Six speakers mounted throughout the store blare non-stop music, punctuated by urgent raps reminding customers of the low discount price and the store name.

Jimmy's is using DJs at two other high volume locations, its Fulton St., Manhattan store and its Jamaica, Queens, outlet. Two free disco festivals, featuring live DJs, are planned for June 24-25 at Brooklyn's Prospect Park and Manhattan's Central Park malls.

Although most of the music played in-store is carefully programmed by Jeff Sturman, Jimmy's regional sales manager, the DJs themselves are allowed sufficient leeway to enable them to match the music with the crowd and honoring an occasional request. Much of the music played in-store is slanted toward disco cuts, reflecting the heavy black and Latin crowds in that area.

The Times Square store, one of the newest in the 38-store chain, has an inventory of 250,000 units, most of it current product. One wall of the huge store is almost exclusively devoted to 12-inch disc singles. There are smaller display units featuring blank tapes, record care products, classical and country product, and sheet music, which is not discounted.

Sturman says the idea for the in-store DJs occurred to him one morning while he was driving to work, listening to the radio. He approached the Announcers Training School in Manhattan and auditioned 25 jocks, selecting three. Glenn Blakeney spins from 4 p.m. to 9 p.m. Causi starts at noon and quits at 4 p.m. Rufus Jenkins takes over at 9 p.m. and spins until midnight, sometimes later.

Sometimes the music is played so loud that some customers were noticed wincing and leaving. Generally the level is tolerable, the rap informative.

Each time a new album is played the jacket is inserted into a stand-up sign near the DJ booth which carries the message: "Now Playing."

The women walked up to the booth to inquire where.

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North Gate Music Nabs Sail's Songs

NEW YORK—Publisher Johnny Bienstock's North Gate Music will handle the administration of copyrights from a new Utica, N.Y., pop group called Sail.

The sextet is recording here at Sound Mixers under the aegis of producer Charlie Green. Green will bicycle the act's masters around to labels in search of a distribution deal.

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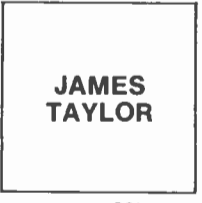


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A&M Conclave In Los Angeles

• Continued from page 3

beginning, we have a system of distribution unique, flexible and independent."

Friesen added that its restructured and revitalized regional sales, promotion, merchandising and distribution will strengthen the company and set the stage for future development.

He pointed out that A&M has 13 starred albums and 7 starred singles on the charts and described the company as "more dynamic than ever" in terms of artists, managers, publishers and international activity.

A retailers panel, chaired by senior vice president Bob Fead, involved cross-discussion among retailers and rackjobbers.

Panelists comprised David Lieberman, president, Lieberman Enterprises, Minneapolis; Raoul Acevedo, president Disc Records, Cleveland; George Gillespie, president of Soul Shack, Washington, D.C.; Cletus Anderson, president V.I.P. Records, Los Angeles; Tom Heiman, president Nehi Distributors, Los Angeles; Bob Menashe, vice president Sam Goody, New York; Alan Daulberger, president 1812 Overture, Milwaukee, and Barrie Bergman, president of Record Bar, Durham, N.C.

Among the topics touched upon was the viability of the 7-inch single in relation to 12-inch singles. Gillespie argued for the 12-incher, claiming it practical for in-store display, easy to merchandise and "an important selling tool."

A heated discussion ensued when Fead asked what retailers thought about radio and television spots where chains were "tagged" with others.

The general consensus was that individualized spots that reflected a chain's own concept and identity were preferred. Said Daulberger: "National spots are beneficial in letting customers know an album is available. But I don't like being grouped."

Menashe said Goody's recently instituted plan of offering 10 selected albums on a full cash refund basis within one week was functioning well with a return factor of 23%. The plan has helped create addi-

(Continued on page 20)

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July 3	East Troy, Wisconsin - Alpine Valley Music Theatre
July 15	Dallas, Texas - North Park Center (with Dallas Symphony)
July 16	Peoria, Illinois - Hearts Of Illinois Fair
July 17	Phoenix, Arizona - Celebrity Star Theatre
July 21 - August 3	Las Vegas, Nevada - MGM Grand Hotel
August 5	Orlando, Florida - Seaworld
August 6	Charlotte, North Carolina - Carowinds Amusement Park
August 12	Ionia, Michigan - Ionia Free Fair
August 13	Billings, Montana - Yellowstone Exhibition
August 17	Columbus, Ohio - Ohio State Fair
August 19	Sedalia, Missouri - Missouri State Fair
August 21	Eugene, Oregon - Lane County Fair
August 24	Chicago, Illinois - Ravinia Festival
August 26	Detroit, Michigan - Meadowbrook Festival
August 27	Toronto, Canada - National Exhibition
August 28	Philadelphia, Pennsylvania - Temple University Festival
September 1	Denver, Colorado - Redrocks Amphitheatre
September 2	Tulsa, Oklahoma - Mabee Center
September 3	Norman, Oklahoma - Lloyd Noble Center
September 4	Duquene, Illinois - Duquene State Fair
September 6-15	Las Vegas, Nevada - Hilton Hotel
September 16	Hutchinson, Kansas - Kansas State Fair
November 3	Premiere "Pete's Dragon" - Radio City Music Hall - New York
November 10-23	Las Vegas, Nevada - Hilton Hotel



Produced by Kim Fowley and Earle Mankey



Management: Jeff Wald



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Produced by Neil Young
and David Briggs, with Tim Mulligan.
And featuring Crazy Horse and the Bullets.



On Reprise Records and Tapes. MSK 2261.

New Outlets Aid Folio Explosion

• Continued from page 1

media for Warner Bros. Publications. Spooner feels the industry could jump from its estimated \$211 million sales total last year to a 1977 level of \$300 million.

Agreeing with most other publish-

ers that sheet music sales are on the decline and folio sales on the rise, Spooner points to such hot sellers as WB's "Evergreen," Almo's Framp-ton and Big 3's Manilow. "Most of the excitement and energy is in the pop end," he maintains, adding the names of Hansen Publications and Columbia Pictures Publications as other hot houses.

Spoo-ner and other print execu-tives note there's a parallel between the sheet music/folio battle and the record industry's equivalent struggle between 45s and LPs. And, like the LPs, the folios are winning.

"I see nothing but expansion and new markets," says Spooner, noting that WB has opened up the book trade. "My music folios are now in bookstores. The response from the Walden stores has been over-whelming."

The bookstore market could be one of the biggest breakthroughs for the printed music industry, believes Spooner. More comprehensive mer-chandising is another. A recent WB project sent 60,000 flyers at one mailing with imprints for rackers and jobbers and blanks for retail

stores. "I do as much for my retailers as I do for the jobbers."

Like most companies in the busi-ness, WB's discount policy is rather rigid with "a strict discount schedule that we hold to." Jobbers have one discount; dealers another. More dealers are coming directly to the publisher to buy product, with jobbers normally handling the mama-papa stores, explains Spooner.

"Our industry is on the verge of breaking forth into a huge new mar-ketplace," agrees Bob Benkelman, sales manager of Almo Publications, an affiliate of A&M Records. "There's a whole new world of stores out there for us. With the advent of mass distributors like Pickwick, songbooks are now being placed in stores that wouldn't have carried them before."

He sees the business expanding into the "class department stores, first quality retailers looking for a profitable sideline business." An in-creasing amount of record stores are discovering the profitability of printed music. Benkelman claims.

Benkelman sees the consumer be-coming more dollar-wise causing a shift away from the \$1.50 sheets to the multi-selection songbooks for \$3.95-\$9.95. "The business is becom-ing much more professional because the client is becoming more profes-sional."

Benkelman believes the print business is going heavier into indi-vidual superstar songbooks, more definitive style music and source-books, such as synthesizer books. Regarding discounts, Almo has one discount, says Benkelman, "and we live by it."

Hansen Publications, expecting to write some \$100,000 in sales at the NAMM event compared with a \$30,000 top figure at past NAMM expos, reported "Annie" as its top seller.

Hansen confirms the trend to di-rect sales to dealers. "We're concen-trating on building direct sales," re-ports Bob Bryan of Hansen. "The jobbers are just selling to the same customers rather than trying to create new business. Consequently, the publishers take it upon them-selves to seek new dealers."

"We do more printing than any other publisher," claims Bryan. "We're doing constant mailings and promotions to introduce our product to dealers."

"According to sales and interest, this is the best we've ever done here," observes Joe Lopez, national sales manager of Columbia Pictures Publications. He cited a 70% busi-ness rise with heavy action on educa-tional material, band music and such pop acts as Boston and Stevie Wonder.

The Big 3 sees some important trends ahead that could benefit the industry. ABC Records & Tapes is now racking sheet music, notes Bob King of the Big 3 Music Corp. And the move toward direct dealing con-tinues. "The music dealers feel they have a better chance of buying power when they deal directly with the publishers, rather than going to a distributor," comments King. He ex-pects this trend will continue.

King agrees that future strength remains with folios. Sheet music has become the orphan of the music business."

Atlantic President Debuts As New LP Co-Producer

• Continued from page 3

lasted five hours. Several days later, "Get It Up For Love" and "Fool For You Anyway" were recorded.

Pleased with the way the music

was coming together, Greenberg and Mardin, who had been working with the Average White Band, slated a third session and five tunes were cut.

Greenberg estimates he spent ap-proximately three weeks on the proj-ect, working in the studio evenings for about four hours at a stretch.

And while he admits that the time in the studio did result in some work piling up, the young executive points to all three of Atlantic's founders as being both administra-tors and a&r men: Mesuhi and Ah-met Ertegun and Jerry Wexler.

"I remember Jerry coming in at 10, working all day in the office, say-ing goodnight to me as I left and go-ing down the hall to our recording studio to cut Solomon Burke or Aretha Franklin.

"Ahmet still goes into the studio to oversee projects. He was working with Roberta Flack in the studio three weeks ago with producer Bob Ezrin."

Greenberg feels his contributions to the project involved selecting the first three songs which escalated the musical "marriage" into a full blown LP plus making suggestions on set-ting up some the tracks and suggest-ing rhythm patterns.

"You're kind of a sounding board," he says somewhat modestly in discussing his initial a&r role.

Mardin, who did three sides with King in 1966 in association with King Curtis, credits Greenberg with being a "terrific organizer. . . . After the first song we decided to go ahead with the album because the chem-istry was fantastic."

Mardin says he and Greenberg saw to it that the "groove was right." Working with Greenberg continues a tradition of Mardin working with other Atlantic executives like the two Erteguns and Wexler.

Will there be additional studio projects for Greenberg? "If it's a hit, I'll be happy and think about other ones," he answers. "If it's not, I'll stay out of the studio."

Court Fight

• Continued from page 3

Video Tape, with subsequent show-ings on cable outlets in the South-east.

In addition to the Star Spangled Washboard Band, also included in the series are performances by Gladys Knight & the Pips, Eric Clapton and Cream, Robert Flack, Dr. John and Steamboat, Cold Blood and Bonnie Koloc, Bill Quateman and Lighthouse.

Ashwood refers to an agreement between his company and Video Tape which grants the "exclusive right to license and exploit (but effect no sales of) the videotape throughout the U.S. and Canada, in all non-theatrical, non-commercial markets such as universities, col-leges, schools, non-commercial charter-membership fraternal or-ganizations and clubs, and, in short, in all places of exhibition not charg-ing an admission, not showing on more than one monitor at a time and not shown for a commercial profit, but only as a service to its members."

Filed with the petition was a copy of the agreement between Video Tape and Satori for distribution of the "Celebration" series on cable tv, pay tv and selected apartment com-plexes, for the payment of \$500 per hour, or a total of \$4,500 for the nine hours supplied by the tape firm.

The petition also alleges irrepa-rable damage to the group's current reputation and prospects by the commercial showing of a 2½-year-old demonstration videotape meant only for Video's members, with three of the seven band members no longer with the group.

It is also charged that continued
(Continued on page 90)

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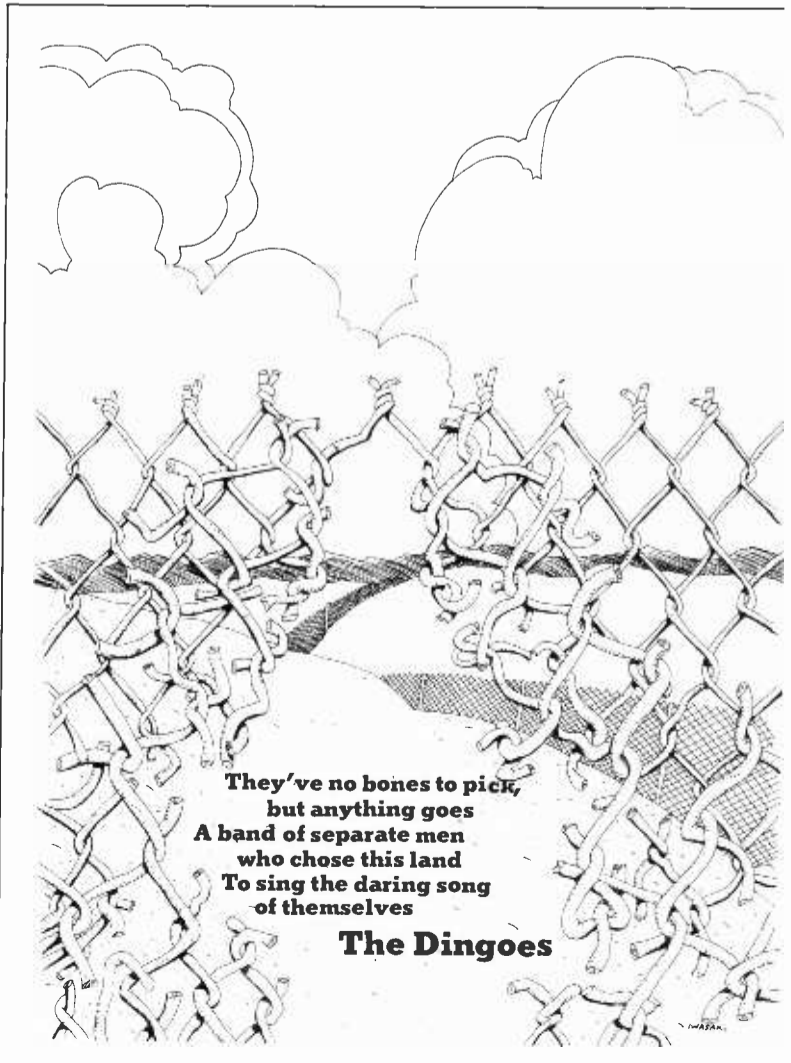
RUSH ORDERS: Processed when accompanied by check or upon credit approval.

Signature _____

JULY 2, 1977, BILLBOARD

Phone Correction

NEW YORK—The correct tele- phone number of Vibra-Sonic Mu- sic Productions is (617) 374-4142. It was listed incorrectly in the New Companies section of the June 18 is- sue.



**They've no bones to pick,
but anything goes
A band of separate men
who chose this land
To sing the daring song
of themselves**

The Dingoes

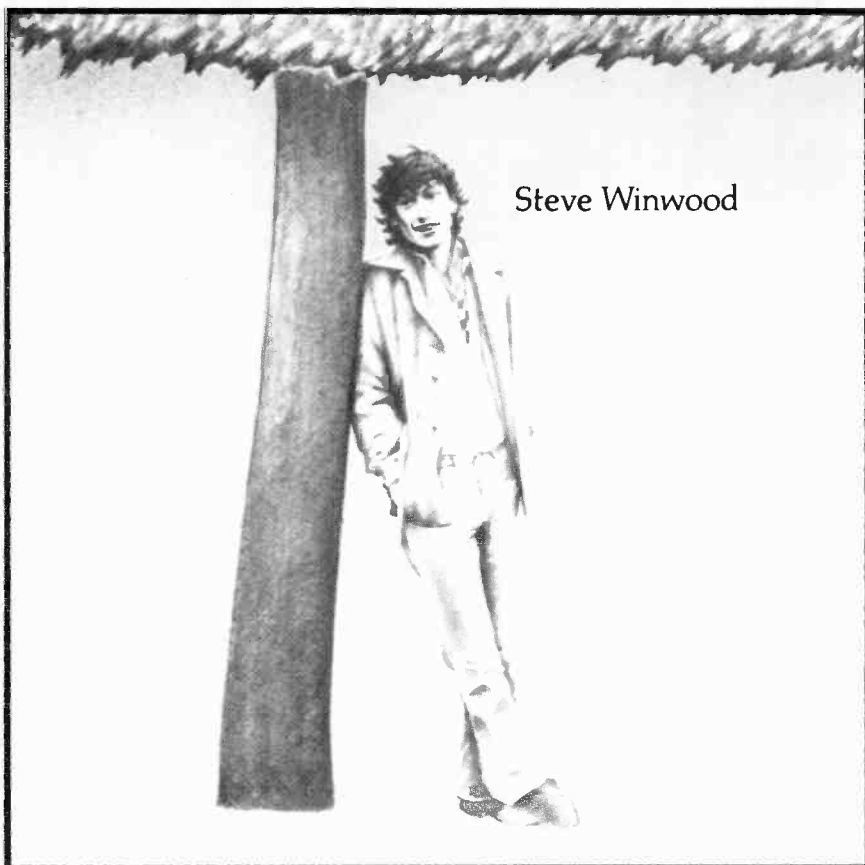
STEVE WINWOOD

Thirteen years ago the **Spencer Davis Group** emerged out of Birmingham and in very short order crafted a series of classic records, among which songs like "Keep on Running," "I'm a Man" and "Gimme Some Lovin'" have never even *begun* to sound dated.

Ten years ago **Traffic** came out of a Berkshire cottage and recorded the first of ten albums which have stood the test of time. Albums which have defined the British sound in rock and given it universal appeal. And from their first single, "Paper Sun," Traffic has made radio more worth the listening.

In June 1969 thousands of people witnessed the birth of **Blind Faith** in a free Hyde Park concert; the quartet went on to attain legendary status, even though the pressure of being the world's first "supergroup" caused it to splinter after only one album.

Three titanic groups in the history of rock, each sharing a common element in **Steve Winwood**.



Steve Winwood

From the very beginning of his career, Winwood has been regarded as an essential artist. If you want to hear *that* voice, *that* sound, and *that* feel in music, then there is only one place you can go to get it.

Through all those 13 years, there has been the promise of a Steve Winwood solo album. A record with Winwood's inspiration at it's purest, and with him in control all the way.

It's called "Steve Winwood." Available now on Island Records.

*Produced by Steve Winwood and Chris Blackwell
in association with Mark Miller Mundy.*

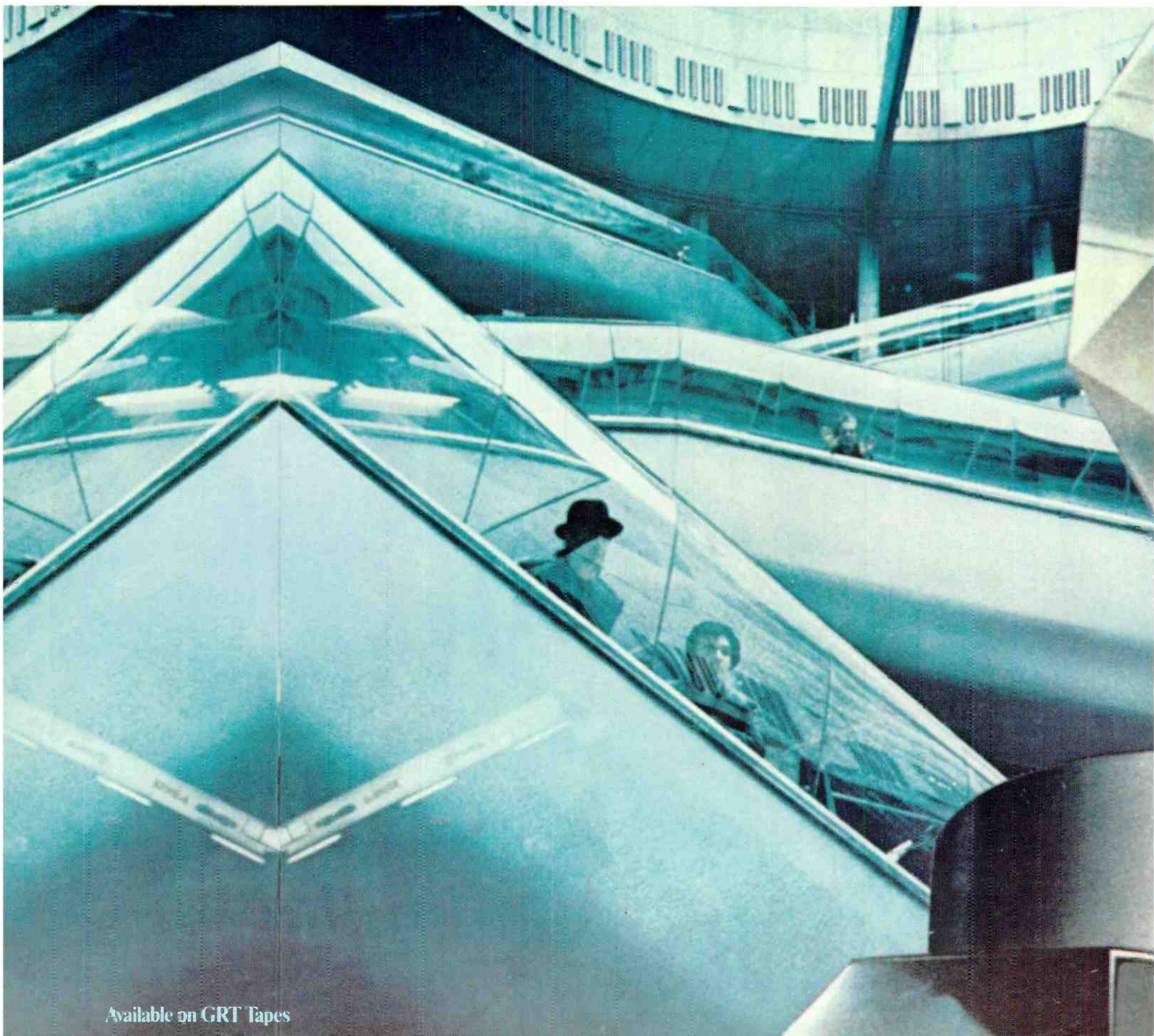


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I ROBOT

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Dirt Band 'Teaches' Russians the Art Of Rock 'N' Roll

• Continued from page 1
through the Voice Of America, American music seeps through the airwaves.

Says McEuen: "There is not an abundance of officially sanctioned exposure."

In the course of its stay, the Dirt Band jammed with five different Russian bands in various hotels. "We wanted to check out their instruments and see what they were into," says McEuen.

"We found the instruments to be

of poor quality, like real good Sears. Roebuck. The musicians could be good with better instruments."

Although the band brought its own sound system along, Hanna reports that the Russian amplifiers and guitars were of poor quality as

were the light systems supplied by the Russians.

The audiences which made each of the band's 24 shows sellouts were mostly comprised of the Communist press, party members and the elite part of society who had first crack at

purchasing tickets at \$8 each or the equivalent of two days' pay for the average Russian citizen.

Says Hanna: "I didn't think we played to the people who mattered like the younger set and people on the street. Each concert was more like an event than a rock'n'roll show."

Says McEuen: "It showed visually in the audience. The first 20-50 rows were older people. There would be a guy in a military outfit, the militia person, an old man in a business suit with a 55-year-old woman next to him and maybe a couple of kids and a guy who looked like a college teacher.

"When we mentioned the words 'rock'n'roll' and 'boogie' the response would be from the back of the room. I know those people in front didn't wait in line at four in the morning for their tickets."

While it is common here for crowds to adulate their idols with cheers, yells and often rowdiness, McEuen says the overall reaction of the crowd was "very attentive, respectful and quiet, like watching a ballet.

"Rowdy is nonexistent," he says. "It's practically illegal to stand up at a concert. But towards the end everyone clapped in unison."

"It was their first chance to hear rock'n'roll by people who have a certain amount of abandon when they play. People don't know what to do yet because they haven't had all these years of record exposure," McEuen says.

Despite the unfamiliarity with the English language, McEuen feels the music was effectively communicated by feeling and mood.

As far as material played, McEuen says 90% of it was usual tour material. The band's biggest hit, "Mr. Bojangles," was performed only three times because "it was just another slow song to the Russians.

"Here there is an identification with the lyrics through airplay," McEuen says.

Also on the tour was singer Jan Garrett, borrowed from Aspen group Liberty, who joined the band at the Soviet's request.

"We tried to present a conglomeration of different types of American music like country/folk, folk, blues and bluegrass. The last half of the show was rock'n'roll. People responded to that best. Anything loud," he adds.

The Dirt Band was paid the equivalent to what it commands for an American tour. All travel and hotel expenses were paid by the Russians although all financial dealings were handled by the U.S. State Dept.

Says manager Bill McEuen: "On the creative level we dealt directly with the Russians but financial matters were handled by the State Dept. In this case the U.S. government acted as agent."

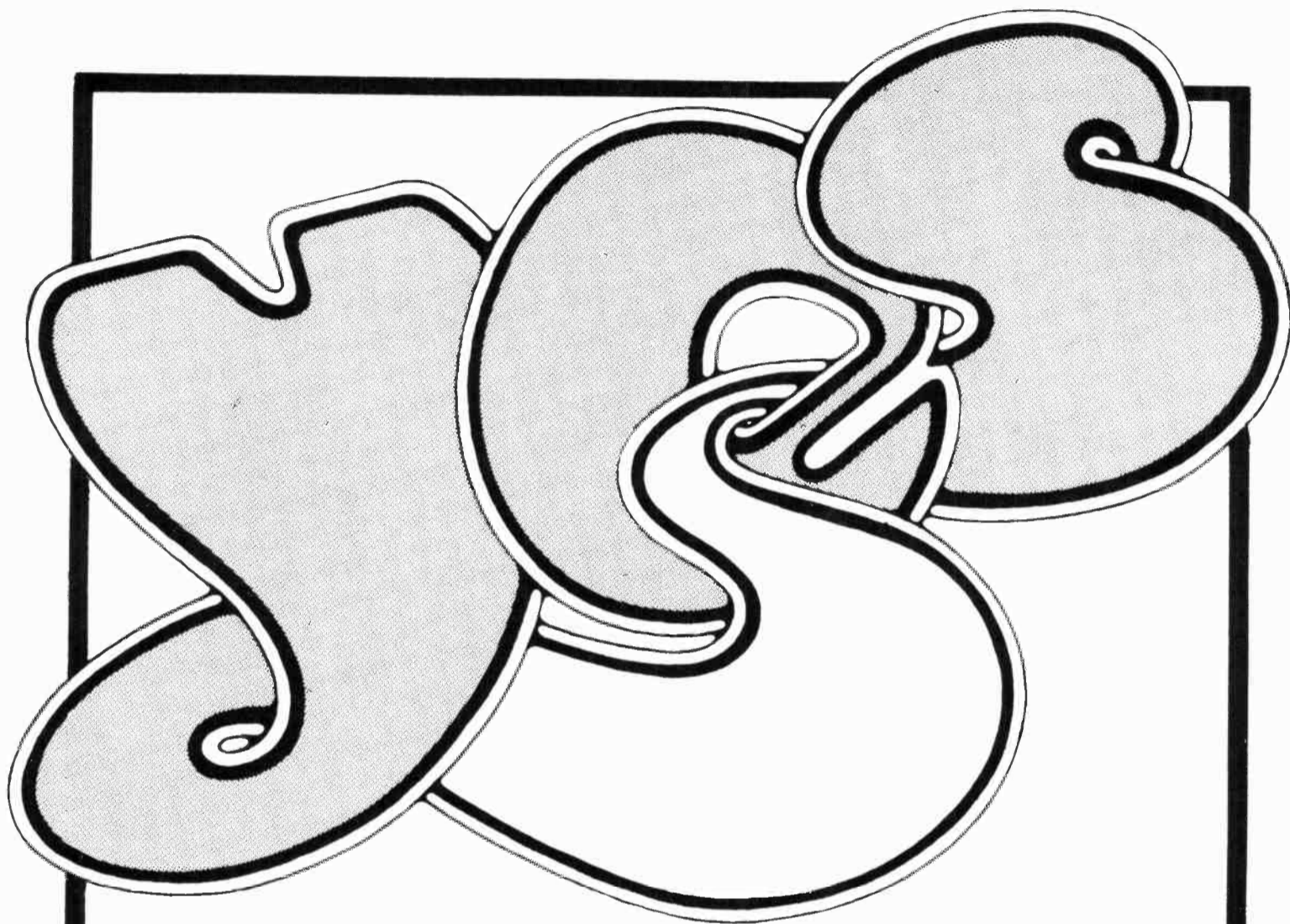
He adds that the Russians were eager to buy anything American. Oddly enough, the most sought after commodity were Levis which sell for \$150.

"The cleaning ladies in the hotels wouldn't wash our Levis because they were afraid to hurt them. It's like giving a velvet suit to a lady in a Motel 6," says McEuen.

The only personal turmoil was a few cases of "road tension amplified by not being able to talk to home."

Did the cultural exchange open new doors in the U.S.-Soviet relationship? "I'm hoping next time they take someone more progressive like Jackson Browne," says McEuen. "That would be another step along the creative line. But we hope we made a dent in the door."

JULY 2, 1977, BILLBOARD



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ANGEL'S SCHWARTZ HAS SEEN IT ALL

Album Art: It's Ever Improving

By DAVE DEXTER JR.

LOS ANGELES—Album artwork in both the pop and classical music areas is improving all the time, but there still is "a ton of junk issued every month."

That's Marvin Schwartz talking. For 26 years he has been employed here by Capitol Records as a graphic arts wizard.

Among the younger art directors Schwartz has hired, and developed into the industry's most skillful artisans, are George Osaki, MCA Records; Ed Thrasher, Warner Bros.; Roland Young, A&M Records; Peter Whorf, Warner Communications, and Don Feld of 20th Century-Fox Studios. All are nationally noted craftsmen.

"Album art," says Schwartz, "is becoming more graphic, especially in the pop field. Many art directors have recently been reaching back to the prevailing styles of 30-40 years ago for motifs and symbolisms and then restructuring them to more sophisticated contemporary tastes.



Marvin Schwartz: wizard of graphic arts with Angel Records and EMI International throughout the world.

"Today we are seeing a little art nouveau, and deco art and what I call the 'neon symbolism' of the '40s and '50s. They are all viable today. Ten years ago all of us tried to out-dazzle each other with big production art, the kind you could look at for hours and see something new in

it every time you studied the illustration.

"In 1977 it's all more simple—and I believe more effective."

While frequently eccentric in nature and behavior, graphic arts chiefs are now and have long been the forgotten, unappreciated and rarely publicized figures in the recording industry while lawyers and business majors in the last decade took over the spotlight—and top managerial posts.

Schwartz doesn't bitch about it. "We have our pleasures in being creative," he says.

Schwartz, a fervent disciple of est and an airplane pilot every weekend, reminds that it was Capitol which dared to use four-color album covers—a worldwide industry first—in 1949 when he was a mere rookie with the company. Lou Schurrer and Lloyd W. Dunn are credited by Schwartz with the then-revolutionary innovation, employed on Les Baxter's "Music Out Of The Moon" package.

Schwartz says he has produced "thousands" of LP covers. For six years now he has worked exclusively with Capitol's Angel Records wing and exclusively with classical product.

"The trend is to playing up the artist, not the work he performs," Schwartz notes. "But just any photo of a Bernstein or a Karajan or a Previn isn't enough. It must be exceptional, and just precisely right for whatever the music is in the album.

"Many labels today choose crappy, dull photos of artists which simply don't make it. And some labels are still relying on reproductions of oil paintings, as we did for many years. But if you have an LP by a young and promising artist like the conductor Riccardo Muti, and you are advised he will be touring the U.S. in the near future, then go with a striking, dramatic photo of him.

"A lot of acts in the pop field hurt themselves by insisting on turning in their own cover art. It's all dreadful. It minimizes the sales of their records. Jackie Gleason used to do that back in the '50s with his mood music albums. His original paintings weren't that bad but they never seemed to complement the music he was performing."

Schwartz doesn't face that situation in the classical area.

"Only the pop acts are that egotistical and stupid," he snorts.

In his office in the circular Capitol Tower, Schwartz conceives the front and back covers of virtually every classical LP issued by the parent EMI England firm internationally. His artwork is shipped all over the world, via four color separation negatives and a fifth "floating" negative which accommodates the various logos involved. He skies to London every year to huddle with EMI graphics experts from all over the globe. The boss, in London, is Peter Andre of EMI, chief of the conglomerate's international classical division.

Schwartz' title is director of EMI's international design center. And he is candid in admitting that he gets a rush, when he's in Paris or Rome or Tokyo or Cologne, seeing his artistic front covers gracing albums issued by Pathe Marconi, La Voce Del Padrone, Toshiba and Electrola, all EMI affiliates.

He admires the creations of many others in the same job, even those with rival labels. Columbia's John

(Continued on page 77)



Elektra/Asylum photo

SWINGING PREXY—Elektra/Asylum president Steve Wax, eyes firmly closed, takes a swing and a miss at the annual E/A picnic at Calamigos Ranch in suburban Los Angeles. Puffing associates are (left) Scott Burns, national college promotion, and Kenny Buttice, vice president, national promotion of E/A. Some 650 attended bash.

Independence Emphasized At A&M

Continued from page 10

tional sales on new and established artists.

Other topics dealt with bar coding, tape marketing, multiple pricing on albums and in-store displays.

Constant interaction between manager and record company was the underlying premise at the managers panel, chaired by Martin Kirkup, director of artist development.

The panel consisted of Peter Rudge, manager of A&M acts 38 Special and Dingo; Dave Margerson, manager of Supertramp; Ron Nadel, manager of L.T.D., and Bob Brown, manager of Pablo Cruise.

Rudge claimed the label's field force was equally as important as the head office in letting management know how strong a band is in each market.

In a lively question and answer period, Rudge argued how difficult it is to break a new act and complained about the lack of adequate venues.

Said Rudge: "If an act is good it's got a fair shot regardless of where it plays. But where are the Fillmores and other clubs where three or four acts can play at \$4.50 a ticket."

Other topics touched upon how to create excitement for a concert in a limited time, advertising and promoting a show, interaction between press and radio, how to fill a venue when ticket sales have stalled, dealing with promoters and the interaction between promoter and local promotion rep.

The national panel with A&M nabobs, chaired by Friesen, consisted of a question and answer session in which staffers queried the panel on various corporate philosophies.

The panel consisted of Kip Cohen, vice president a&r; Bob Fead; Bob Reitman, director of merchandising, and Harold Childs, vice president of promotion.

Reitman emphasized that the label will formulate "a more flexible advertising plan" while targeting ad dollars to more clearly defined demographics.

Cohen said that future signings will be on a limited basis, although the label is seeking "fresh and distinctive new talent."

And Friesen intimated that the label is seriously investigating manufacturing its own records. Fead added that equipment is being scrutinized and samples have been shipped to deejays.

JULY 2, 1977, BILLBOARD

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Chrysalis
Records and Tapes

Too Hot To Handle, CHS2157, is from UFO's new album, *Lights Out*, CHR1127.
Produced by Ron Nevison for Gadget Productions Inc.

Radio-TV Programming

'Different Psychology' Employed By Clark With Music Acts On TV

By ELIOT TIEGEL

LOS ANGELES—"One problem in presenting record acts on television," says Dick Clark, a working executive producer on a growing number of musical shows, "is they're scared to allow us to let the medium work for them."

"Others say, 'I want to do my concert act, with the frenzied crowds

and all.' But it becomes dull because of the repetition of the same crowd shots. The performer says that's what he's used to and he's comfortable with the noise and the crowd reaction."

"But you have to say that element is but one small part of the presentation. You have to tell the artist that

tv is tremendously intimate and you need a whole different psychological approach to performing in it."

Clark, the granddaddy of presenting music on tv—his "American Bandstand" celebrated its 25th anniversary last February—finds himself engulfed doing one-shot music programs and variety series.

Consequently, he has to have an approach to presenting music on the tube when he does land a contract to produce a program or weekly stanza.

His Dick Clark Teleshows has already produced "The Lou Rawls Show" and "Gabriel Kaplan Presents The Future Stars" both for ABC-TV last April. Upcoming in August for ABC-TV is "David Soul And His Friends" taped in London.

A two-hour big event on the American teenager is set for NBC-TV in October featuring music of the 1956-63 period as well as other arts remembrances.

And in the era of the non-variety show on network tv, Clark produced eight Captain & Tennilles for ABC, worked on two specials with the husband-wife duo, is planning a one-hour presentation on the disco phenomenon for network airing this summer, is involved with a syndicated feature with Anson Williams, will have his fifth annual "American Music Awards" on network tv this fall, will host the sixth annual "New Year's Rockin' Eve" on network tv and has three major U.S. industrial giants beseeching him to create shows for them.

"I happen to have ended up in the one-shot business," Clark says with a sigh in his Sunset Strip office replete with old west relics.

With representatives from one of these major U.S. industrial firms waiting in a conference room across the hall from his own lair, he asides: "They're saying to me, 'Make me a show.'"

Clark has a simple answer as to why all the activity: "We've got credibility. We've made what we've done succeed." How does he handle all these projects—plus hosting 150 rock concerts—? "You get the time by having a qualified staff."

One success seems to breed others. ABC officials noticed Rawls on the "American Music Awards" show and saw something they liked so, bang, there was a Lou Rawls special.

Rawls came across so well that Clark booked him among the guests on the Anson Williams special.

The "Bandstand" anniversary airing on Feb. 4 drew a 46 share, prompting ABC to request Clark come up with another two-hour special next year. He's already mapped out the idea.

In dealing with individual music stars, Clark says he needs to "find

(Continued on page 30)



Director Man: Dick Clark suggests the mood he wants during a rehearsal for his recent "American Bandstand" 25th anniversary show for Tony Orlando, seated at the table with his wife and other stars.



SOMEWHAT CROSSED—Recreating the LP jacket of "Band On The Run" at the studios of WGN, Chicago, are, from left: Mel Richmond, director of promotion for Avco-Embassy films; Roy Leonard, air personality on the station; John Iltis, vice president and general manager of Jack Wodell Assoc., Chicago; WGN air personality Pete Marino; James Coburn, actor who visited the station to promote his movie "Cross Of Iron"; and WGN musician Dom Geraci.

Vox Jox

By CLAUDE HALL

LOS ANGELES—Pat Patterson of KULF in Houston writes: "I received your mailout concerning your new book (first and last issue, I assume) called 'This Business of Radio Programming.' I was somewhat surprised in that I expected my complimentary copy immediately, but shall assume it is on its way and for that I am grateful. It will secure a place on my bookcase next to 'War And Peace' and 'Those Were The Years' by Morton Downey Jr."

"Seriously, I'm on 6-10 a.m., Scotty Brink 10 a.m.-2 p.m., Chuck Buell 2-6 p.m. And the station sounds great. On preliminary samples we're taking the town by storm, especially in our target area of 25-49."

"Also, the guy that wrote about granting awards to air personalities by time slot has a good idea. Except, since these are the only awards given in this business that amount to anything (and I value the two which I won), I would encourage you to further the idea and award time periods by regions or the like. You can't realize what a great help such awards are to a jock when it comes to outside activities."

"You wouldn't believe the gal that does traffic reports with me—Kay—she's the best female voice on radio and I'm doing more and more bits with her. I can't wait to do an album together, but I've only been here six months."

★ ★ ★

Paul A. Bottoms of WJJD in Chicago and J.W. Dantz, formerly of KONO in San Antonio, came by the

other day. . . . Rob Edwards called to say he was leaving KOST in Los Angeles after being with the FM station seven years. It's an automated beautiful music station, with programming from the FM-100 people in Chicago. Rob just wants to take a rest. Says he'll report in when he gets back to town in a few weeks.

★ ★ ★

I understand that Don French is
(Continued on page 30)

Atlanta Honoring 'Old-Timer' WSB

ATLANTA—A new exhibition at the Atlanta Historical Society's McElreath Hall features several historical items for the archives of WSB, the South's first radio station, founded March 15, 1922.

Titled "Not Just Whistlin' Dixie: Atlanta's Music, 1837-1977," the show includes the first chimes used by WSB for station identification, a vintage microphone on which Rudolph Valentino sang while visiting the infant WSB in 1922, an early WSB identification banner, an early crystal-type radio receiver, and one of the first "portable" radios ever made.

The audio/visual of the event also features pictures of early WSB radio performers, including "Fiddlin'" John Carson, who performed first on the station in 1922 and helped launch Southern-style folk music, now known as country music.

Programming Comments

JERRY NICHOLAS WDMV Pocomoke City, Md.

We're a contemporary-formatted station on the Eastern shore of Maryland with a clear channel signal covering Delaware, Maryland and Virginia counties. We have a record rotation of about 50 singles based on Billboard's Hot 100 Chart, plus picks by our jocks. Phone requests and record store sales also play a part in what we air. Mixed in with the currents are album cuts from the Top LPs chart and, of course, oldies. The large and flexible playlist gives the jock a chance to pretty much program his own show with a good music flow.

As far as record service goes, we have little to complain about. Last September we only received about 10% free product and, of course, the rest was either purchased or traded out at a local store. Since then, we got hold of the right people, cranked out a weekly hitlist based on the trades and local surveys, and after a few months of phone calls and letters, our service has reached just about 100%. The companies have been great getting us not only singles, but LPs, too. Some have even sent us releases of up to 10 years ago that we never had.

There are some really fine record reps working in the Baltimore-Washington-Philadelphia area who have gone out of their way to help us.

Our jocks include Fred Webster 6-10 a.m., Johnny Donovan 10 a.m.-2 p.m., myself, Jerry Nicholas 2-5 p.m., Joel Haberli 5-signoff, Bob Connelly and Mike Hartman work weekends and fill-in. WDMV is always running some sort of promotion, but one thing in particular that I've never heard any other station doing was what we did at the end of last summer. We decided to have an unique way to raise money for the retarded citizens of the area. So Johnny Donovan volunteered his services and climbed to the top of our tower (350 feet) and held a sitation. He planned on staying up there for a few days but the wind got bad and almost blew him across Chesapeake Bay. He did manage to stay up there for almost 24 hours, and we raised some \$2,000 for the retarded.

WDMV is a Leisure Time Communications station, which also owns WWFL in Clermont, Fla.; KCLR in Reno, and WIVI in St. Croix.



“... I'm a card carrying sentimentalist.”

PAUL WILLIAMS on the Robert W. Morgan Special of the Week

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Benny Andersson (STIM)
Christine Authors (BMI C)
Willie Beck
Thomas Bell
Peter Bellotte (GEMA)
Chuck Berry
Leroy Bonner
Perry Botkin Jr.
David Bowie (PRS)
Bobby Braddock
Terry Britten (PRS)
Boudleaux Bryant
Martyn Buchwald
Billy Joe Burnette
Toy Caldwell Jr.
Eric Carmen
2 Awards
Vic Carstarphen
Harry Casey
2 Awards
Sam Cooke
2 Awards
Joey Covington
Douglas Cox
Linda Creed
Dash Crofts
Bobby Darin
Rick Dees
Barry De Vorzon
2 Awards
Vincent Edwards (PRS)
Don Everly
Robert Ezrin (BMI C)
Eric Faulkner (PRS)
Richard Finch
2 Awards
Charles Fox
2 Awards
Benny Gallagher (PRS)
Kenneth Gamble
2 Awards
Larry Gatlin
Barry Gibb (PRS)
5 Awards

Maurice Gibb (PRS)
4 Awards
Robin Gibb (PRS)
5 Awards
Norman Gimbel
2 Awards
Gerry Goffin
Bobby Goldsboro
Howard Greenfield
2 Awards
Daryl Hall
2 Awards
Johanna Hall
John Hall
Tom T. Hall
Ann Hamilton
Danny Hamilton
Linda Hargrove
Tommy Hill
Buddy Holly
Wayland Holyfield
Leon Huff
2 Awards
Jay Huguely
Mark James
Waylon Jennings
Will Jennings
George Johnson
Louis Johnson
Marshall Jones
Wayne Kemp
Richard Kerr (PRS)

Charles Kipps Jr.
Kris Kristofferson
Dennis Lambert
2 Awards
Dickey Lee
John Lennon (PRS)
Winfred Lovett
Graham Lyle (PRS)
Jeff Lynne (PRS)
2 Awards
Gene MacLellan (BMI C)
Richard Mainegra
Melissa Manchester
Curtis Mayfield
Linda McCartney (PRS)
2 Awards
Paul McCartney (PRS)
3 Awards
Bob McDill
2 Awards
Gene McFadden
Parker McGee
Christine McVie
2 Awards
Ralph Middlebrooks
Bob Montgomery
Earl Montgomery
Giorgio Moroder (SUISA)
Walter Murphy
Willie Nelson
Stephanie Nicks
John Oates
2 Awards

Kenny O'Dell
Barbara Ozen
Norman Petty
Marvin Pierce
David Pomeranz
Vini Poncia
Brian Potter
2 Awards
Billy Preston
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Richard Roberts
William Roberts
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Harvey Scales
Jimmy Seals
John Sebastian
Neil Sedaka
4 Awards
Billy Sherrill
Paul Simon
Victor Smith
Red Sovine
Kenny St. Lewis
2 Awards
Donna Summer
Steve Tallarico
James Taylor
2 Awards
Allen Toussaint
Peter Townshend (PR)
Pierre Tubbs (PRS)
Bjorn Ulvaeus (STIM)
Albert Vance
Rafe Van Hoy
Sterling Whipple
Maurice White
John Whitehead
Don Williams
James Williams
Lawrence Williams
Scott Wiseman
Stuart Woods (PRS)
Tammy Wynette

Broadcast Music Incorporated

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/23/77)

TOP ADD ONS - NATIONAL

- (D) EMOTIONS—Best Of My Love (Columbia)
- COMMODORES—Easy (Motown)
- ABBA—Knowing Me, Knowing You (Atlantic)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- ABBA—Knowing Me, Knowing You (Atlantic)
- MERI WILSON—Telephone Man (GRT)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 26-16
- ★ JIMMY BUFFETT—Margaritaville (ABC) 27-17

KTKT—Tucson

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- ALICE COOPER—You And Me (W.B.)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 12-6
- ★ RITA COOLIDGE—Higher And Higher (A&M) 17-11

KQEO—Albuquerque

- RAM JAM—Black Betty (Epic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 29-22
- ★ RITA COOLIDGE—Higher And Higher (A&M) 25-19

KENO—Las Vegas

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-9
- ★ MERI WILSON—Telephone Man (GRT) 35-27

PRIME MOVERS-NATIONAL

- SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- PETER FRAMPTON—I'm In You (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO)

KJOY—Stockton, Ca.

- BOB SEGER & THE SILVER BULLET BAND—Rock & Roll Never Forgets (Capitol)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 26-16
- ★ NATALIE COLE—Party Lights (Capitol) 27-19

KGW—Portland

- COMMODORES—Easy (Motown)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ PETER FRAMPTON—I'm In You (A&M) 17-5
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 25-19

KING—Seattle

- PETER McCANN—Do You Wanna Make Love (20th Century)
- JAMES TAYLOR—Handy Man (Columbia)
- ★ PETER FRAMPTON—I'm In You (A&M) 12-6
- ★ JIMMY BUFFETT—Margaritaville (ABC) 18-12

KJRB—Spokane

- CAT STEVENS—Old School Yard (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ ALICE COOPER—You And Me (W.B.) 18-10
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 5-1

KTAC—Tacoma

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- SYLVERS—High School Dance (Capitol)
- ★ FOREIGNER—Feels Like The First Time (Atlantic) 13-7
- ★ EAGLES—Life In The Fast Lane (Asylum) 11-6

KCPX—Salt Lake City

- JAMES TAYLOR—Handy Man (Columbia)
- KENNY NOLAN—Love's Grown Deep (20th Century)
- ★ B.J. THOMAS—Don't Worry Baby (MCA) 24-18
- ★ RITA COOLIDGE—Higher And Higher (A&M) 20-15

KRSP—Salt Lake City

- JAMES TAYLOR—Handy Man (Columbia)
- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 19-13
- ★ MERI WILSON—Telephone Man (GRT) AO-21

KTLK—Denver

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ALICE COOPER—You And Me (W.B.)
- ★ MERI WILSON—Telephone Man (GRT) 25-14
- ★ RITA COOLIDGE—Higher And Higher (A&M) 15-8

North Central Region

TOP ADD ONS

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- ABBA—Knowing Me, Knowing You (Atlantic)
- BILLY PRESTON—Girl (A&M)

PRIME MOVERS

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

BREAKOUTS

- HEART—Barracuda (Portrait)
- PETER FRAMPTON—I'm In You (A&M)
- MERI WILSON—Telephone Man (GRT)

CKLW—Detroit

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- BILLY PRESTON—Girl (A&M)
- D. EMOTIONS—Best Of My Love (Columbia) HB-19
- FLOATERS—Float On (ABC) HB-22

WJLB—Detroit

- ISLEY BROS.—Livin' In The Life (T-Neck)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM) 21-6
- ★ JUPAR UNIVERSAL ORCHESTRA—Funky Music (Jupar) 24-11

WTAC—Flint, Mich.

- HEART—Barracuda (Portrait)
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 13-7
- ★ ALAN O'DAY—Undercover Angel (Pacific) 8-4

WGRD—Grand Rapids

- PETER FRAMPTON—I'm In You (A&M)
- ★ ABBA—Knowing Me, Knowing You (Atlantic)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 10-3
- ★ ALAN O'DAY—Undercover Angel (Pacific) 3-1

Z-96 (WZM-FM)—Grand Rapids

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- PETER FRAMPTON—I'm In You (A&M)
- ★ SYLVERS—High School Dance (Capitol) 27-12
- ★ ALAN O'DAY—Undercover Angel (Pacific) 13-4

WAKY—Louisville

- RAM JAM—Black Betty (Epic)
- BOOKER T & THE MG'S—Sticky Stuff (Asylum)
- ★ ELVIS PRESLEY—Way Down (RCA) 28-11
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 14-6

WBGN—Bowling Green

- DR. HOOK—Walk Right In (Capitol)
- PATTY LEATHERWOOD—Feels So Much Better
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) EX-26
- ★ HENRY GROSS—What A Sound (Lifesong) EX-28

WGCL—Cleveland

- WAYLON JENNINGS—Luckenbach, Texas (RCA)
- SLAVE—Slide (Cotillion)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 20-10
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 26-18

WMGC—Cleveland

- NO LIST
- NO LIST
- ★ WSAI—Cincinnati

Q-102 (WKRQ-FM)—Cincinnati

- RITA COOLIDGE—Higher And Higher (A&M)
- ALAN O'DAY—Undercover Angel (Pacific)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 22-17
- ★ JAMES TAYLOR—Handy Man (Columbia) HB-25

WCOL—Columbus

- CARPENTERS—All You Get From Love Is A Love Song (A&M)
- D. EMOTIONS—Best Of My Love (Columbia)
- ★ MERI WILSON—Telephone Man (GRT) 40-25
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 26-16

WCUE—Akron, Ohio

- CAT STEVENS—Old School Yard (A&M)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 29-19
- ★ RITA COOLIDGE—Higher And Higher (A&M) HB-19

13-Q (WKTQ)—Pittsburgh

- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 10-3
- ★ PETER FRAMPTON—I'm In You (A&M) 18-13

BREAKOUTS-NATIONAL

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- HEART—Barracuda (Portrait)
- ABBA—Knowing Me, Knowing You (Atlantic)

WPEZ—Pittsburgh

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- MERI WILSON—Telephone Man (GRT)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 22-11
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 23-15

WRIE—Erie, Pa.

- DUSTY SPRINGFIELD—Let Me Love You Once Before You Go (U.A.)
- ★ ELVIS PRESLEY—Way Down (RCA)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 8-4
- ★ ALAN O'DAY—Undercover Angel (Pacific) 9-5

WJET—Erie, Pa.

- JAMES TAYLOR—Handy Man (Columbia)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 19-13
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 21-15

WKY—Oklahoma City

- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) 13-5
- ★ HOT—Angel In Your Arms (Big Tree) 15-8

KOMA—Oklahoma City

- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ WAYLON JENNINGS—Luckenbach, Texas (RCA) 29-15
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 17-10

KAKC—Tulsa

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) HB-34
- ★ HELEN REDDY—You're My World (Capitol) 32-29

KELI—Tulsa

- ★ NEIL SEDAKA—Amarillo (Elektra)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ SYLVERS—High School Dance (Capitol) 21-11
- ★ HEART—Barracuda (Portrait) HB-25

WTIX—New Orleans

- NO LIST
- ★ NO LIST
- ★ KEEL—Shreveport

KELI—Tulsa

- ★ JAMES TAYLOR—Handy Man (Columbia)
- ★ MERILEE RUSH—Save Me (U.A.)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 9-6
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 11-8

Midwest Region

TOP ADD ONS

- (D) EMOTIONS—Best Of My Love (Columbia)
- ABBA—Knowing Me, Knowing You (Atlantic)
- HOT—Angel In Your Arms (Big Tree)

PRIME MOVERS

- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- RAM JAM—Black Betty (Epic)

BREAKOUTS

- JAMES TAYLOR—Handy Man (Columbia)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)

WLS—Chicago

- HOT—Angel In Your Arms (Big Tree)
- ★ ABBA—Knowing Me, Knowing You (Atlantic)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 19-9
- ★ ALAN O'DAY—Undercover Angel (Pacific) 8-3

WMET—Chicago

- D. EMOTIONS—Best Of My Love (Columbia)
- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 11-5
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 30-25

D. EMOTIONS—Best Of My Love (Columbia)

- RITA COOLIDGE—Higher And Higher (A&M)
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 30-25

(Continued on page 26)

Pacific Southwest Region

TOP ADD ONS

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ABBA—Knowing Me, Knowing You (Atlantic)
- RITA COOLIDGE—Higher & Higher (A&M)

PRIME MOVERS

- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)
- MERI WILSON—Telephone Man (GRT)
- SLAVE—Slide (Cotillion)

BREAKOUTS

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- FLOATERS—Float In (ABC)
- ABBA—Knowing Me, Knowing You (Atlantic)

KHJ—Los Angeles

- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- ★ BOSTON—Peace Of Mind (Epic) 19-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 28-22

TEN-Q (KTNQ)—Los Angeles

- ★ STARZ—Sing It, Shout It (Capitol)
- FLOATERS—Float On (ABC)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 17-10
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 12-8

KDAY—Los Angeles

- D. C.J. & CO.—Devil's Gun (Westbound)
- D. BRAINSTORM—Loving Is Really My Game (Tabu)
- ★ SLAVE—Slide (Cotillion) 28-10
- ★ FLOATERS—Float On (ABC) 15-6

KEZY—Anaheim

- NONE
- ★ JIMMY BUFFETT—Margaritaville (ABC) 25-18
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 28-22

KYA—San Francisco

- D. EMOTIONS—Best Of My Love (Columbia)
- ★ COMMODORES—Easy (Motown)
- ★ HOT—Angel In Your Arms (Big Tree) HB-19
- ★ PETER FRAMPTON—I'm In You (A&M) 16-12

KLV—San Jose

- ★ RITA COOLIDGE—Higher And Higher (A&M)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- ★ EAGLES—Life In The Fast Lane (Asylum) 11-5
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 15-10

KNDE—Sacramento

- D. EMOTIONS—Best Of My Love (Columbia)
- ★ COMMODORES—Easy (Motown)
- ★ ALAN O'DAY—Undercover Angel (Pacific) 8-3
- ★ SYLVERS—High School Dance (Capitol) 19-15

KROY—Sacramento

- HEART—Barracuda (Portrait)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 22-17
- ★ ALICE COOPER—You And Me (W.B.) 25-20

KYNO—Fresno

- HEART—Barracuda (Portrait)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 18-11
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 13-7

Pacific Northwest Region

TOP ADD ONS

- JAMES TAYLOR—Handy Man (Columbia)
- COMMODORES—Easy (Motown)
- (D) EMOTIONS—Best Of My Love (Columbia)

PRIME MOVERS

- PETER FRAMPTON—I'm In You (A&M)
- RITA COOLIDGE—Higher & Higher (A&M)
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb)

BREAKOUTS

- HEART—Barracuda (Portrait)
- ALICE COOPER—You And Me (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)

KFRC—San Francisco

- NONE
- ★ JIMMY BUFFETT—Margaritaville (ABC) 25-18
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 28-22

KYA—San Francisco

- D. EMOTIONS—Best Of My Love (Columbia)
- ★ COMMODORES—Easy (Motown)
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KYNO—Fresno

- HEART—Barracuda (Portrait)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 18-11
- ★ SHAUN CASSIDY—Da Doo Ron Ron (Warner/Curb) 13-7

JULY 2, 1977, BILLBOARD

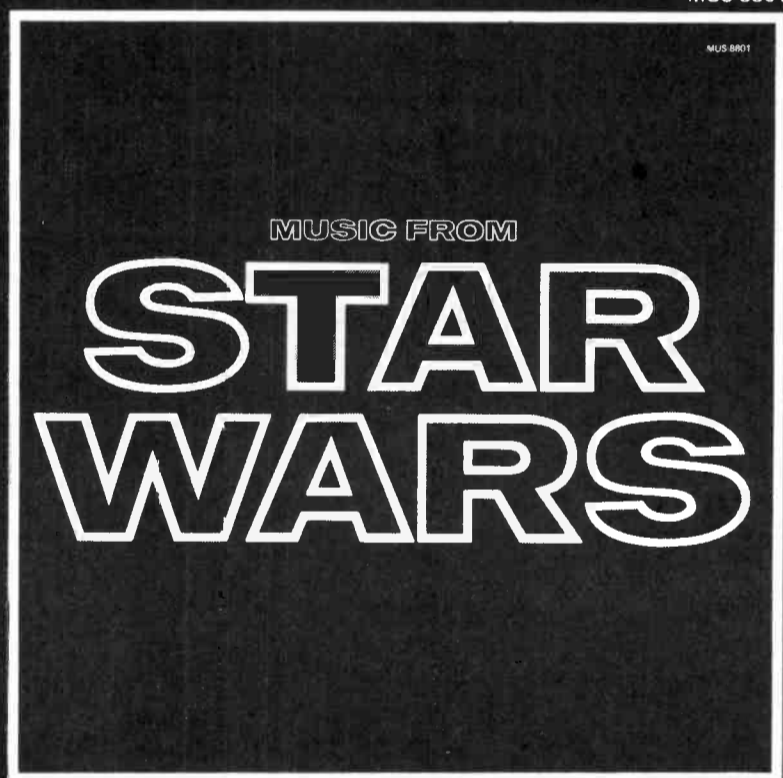
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ROCK AND ROLL NEVER FORGETS

(4449)



The New Single By
BOB SEGER

From His Platinum Album
NIGHT MOVES (ST-11557)



Jessi Colter



Mirriam

*"Mama named me Mirriam,
I'm Jessi for a song."*

On her fourth Capitol album, Jessi Colter explores her roots, her heritage and the music she grew up with as a child. Ten new songs, all composed by Jessi, produced by Ken Mansfield and Richie Albright for Hometown Productions.



PT-11583

KDAY Exec In Job He Didn't Want

LOS ANGELES—Though he confesses that it's difficult for him to "tell you the image I'm trying to convey on the air, the one thing that bugs me is when people call the radio station a Top 40 station, says J.J. Johnson, program director of KDAY. "It's not anywhere close to being a Top 40 station. The main thing I'm trying to do is get black folks to listen to the station."

Instinctively, he feels that KDAY is a better kind of soul music station, that the problem with many soul or r&b radio stations of today is that they need to become more sophisticated.

"The days are gone when you get a black jock playing black music and get black listeners automatically. At one time you could do that. But now the blacks will simply listen to another radio station.

"After all, you'll find many of the same records on KHJ and other stations."

J.J. Johnson (his real name is James O. Johnson Jr. and he was known for years on the air as Jimmy O'Jaye, but Paul Drew, programming consultant to RKO Radio, gave him his new air name a few years ago when he went to KFRC in San Francisco as a swing personality) recently became program director of KDAY when Jim Maddox left to become general manager of a Houston FM station.

His radio career actually started in the first week of 1968 when he started working part-time at WABQ, a day-time soul music station in Cleveland. "Summer weeks, I

worked seven days a week. In winter, I worked only on the weekends. Usually, I would sign the station on in the morning, then go home and go to school, then come back at 7 p.m. and work until sign-off, whatever the sign-off time was that particular period of the year." (He recalls that he grew up listening to Eddie Wright, who then was an air personality and programmed the station. But it was Mike Payne who hired him for WABQ.

He was there a year and eight months, then got a phone call from Payne, who'd moved to KCOH in Houston. But the very next day, he also got a call from Wes Dickerson at KYOK in Houston. "And it just happened that KYOK was paying \$15 more a week."

J.J. Johnson earned only \$125 a week to start in Houston. "But the cost of living wasn't high... I was 19 years old. It was cool." He worked the 9-noon show. After 1½ years, he left to join WGRT in Chicago, which is now owned by the Johnson Publishing Co. and features the call letters of WJPC.

He was only there four months before he received a letter from Paul Drew about a job at KFRC-AM, San Francisco. He thinks he may have been the youngest jock to work at the station until that time—20 years old. And as swing man, "I made more money for less work than I'd ever earned in my life. On the other hand, when you worked for Paul Drew, you worked."

Drew, he says, taught him more radio in three months than he'd

learned in the previous three years. For a while, he worked one shift and then another—9-noon, midnight-6 a.m., 10 a.m.-2 p.m.—they then asked him to program the FM station, KFRC-FM, which featured an automated oldies format.

"It was sort of a title job. I was program director and I did a lot of work, but I didn't actually program the station. And I don't think I did a very good job, really. The circumstances were kind of weird. I couldn't relate to the station, which is no excuse because when you have a job to do, you do it. But, for one reason or another, I couldn't pull that one together right."

He did the job nine months.

But along about then, Jim Maddox called him a couple of times about coming to Los Angeles and working as a disk jockey at KDAY. "However, I'd already made up my mind not to work for another r&b station again. I felt r&b radio was a chitlin' operation... too many jocks yelling out trite phrases like 'Hey, mama!' and 'Get down, baby!' I didn't want any part of that kind of radio anymore. I know Maddox offered me a job at least twice, but I respectfully turned it down.

"One weekend, though, I was visiting Los Angeles and I heard the station. It was a great radio station.

"I went back and thought about it and then called and asked Maddox if he was still interested in me.

"But when I got to the station—and they probably laugh about this now—I told Maddox and the general manager Gary Price that I didn't



J.J. JOHNSON: Marlene Shaw practices up on the care and feeding of program director with the KDAY personality and p.d.

want any responsibilities, not even to be music director, I just wanted to be a jock.

"And here I am programming the station."

He was named program director just before April Fool's Day. And he's enjoying it. "It's probably the most harmonious place I've ever worked, except when I worked one night a week for KMPC for a while.

"But I guess I've liked every place I've worked, including WGRT in Chicago, which sounded good for its time."

He doesn't think anyone actually gets into radio for money, though money may eventually come along. "I got into radio because I didn't want to work for a living. And I still don't. I just can't picture myself in a steel mill.

"In radio, in general, I don't consider myself as going to work. Radio isn't work. In other jobs, they want human machines. In radio, everyone is a personality—from Paul Drew to the account executive. Everyone 'thinks' all of the time. Everybody is always firing off one-liners.

"Too, I don't mind not being the star, but I don't like being anonymous; in radio, regardless of what job you have, you're not anonymous."

And radio is a total business. The radio man is fortunate, he feels, who finds himself a real radio wife. He speaks of Don St. John's wife Brenda "who understands the most technical aspects of radio and participates in conversation because I don't care what a radio man is doing or where he's at, he's more than likely talking shop. Those kind of women, though, are rare, I think."

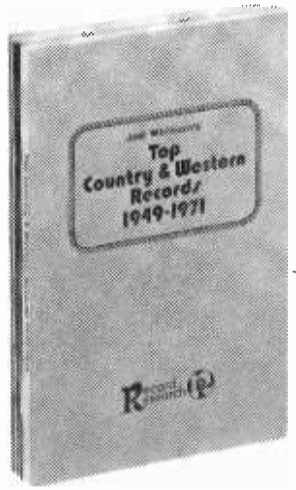
He did make a few changes at KDAY once he took over the programming. "Not that Maddox didn't have it together, he did. It's just that Maddox is not me."

And there is no music policy at the station. "I don't have one. If I had one, I'd just get hung up on it. Actually, in music I'm going to do whatever it takes to get ratings.

"I'm not a hardcore research advocate, but I do try to find things out about given records. And sometimes there may be a question about a record and I'll watch it, instead of playing it, but other times I'll play a record right out of the box and so far I haven't been wrong when I did this. Other times when I've waited, I've eventually had to go on a record."

His ambition? "I don't know. Let's see what happens. I'm actually not a big planner. I didn't even want to be a program director, but here I am programming KDAY and having a ball. That's what's important."

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| Top Pop (Hot 100) | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top LPs | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Soul | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Top Easy Listening | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |

Overseas orders add \$3.00 per book and \$1.00 per supplement.

Name _____
Address _____
City _____
State _____ Zip _____

Vox Jox

• Continued from page 22

working in real estate somewhere in the Sacramento, Calif., area. I'd like to get in touch with him, if anyone knows his phone number. ... Greg Sea is the new program director of KFXM in San Bernardino, Calif.; he'll report to operations director Jeff Salgo. Sea had been the night jock. ... Gregg Lindahl is the new music director of WDGY in Minneapolis.

Tom Yates has left KLOS in Los Angeles, where he had been program director for several years. At press time no replacement had been

Clark's TV 'Psychology'

• Continued from page 22

out what the person's about, who his audience is, what he wants to say."

Fees to a production company for a one-shot network program run from "\$300,000 to several million dollars." "The highest price I've heard is \$1 million for a one-hour show," Clark says, refusing to name the firm so honored.

The figure is a licensing fee from the network to the producer, he explains, and that includes above the line and below the line expenses. Talent is above; equipment below the line.

There are times where you have above the line costs only, Clark notes, because the network provides the equipment.

The average top fee for a music act guest on a variety show is \$7,500. Such shows like "Bandstand" and "Midnight Special" work on a scale of \$371.75 for one-person; \$1,119 for a five-person group, Clark says.

If there is one area which irks Clark the most it is probably the

named. ... Charlie Warner is the new general manager at WNBC radio in New York, replacing Perry Bascom. Warner had been general manager at WMAQ in Chicago.

* * *

Bill Hennes and Burton Sherwood, program director and general manager respectively, of WIBG, Philadelphia, moved last week into the same slots at WMAQ, Chicago's country citadel, replacing Bob Pittman, program director, and Charles Warner, general manager, who are now located at similar desks at WNBC, New York. ... Tom Yates, for the past six years program direc-

tor at KLOS-FM, Los Angeles, left that station last week. ... Larry Black took over the Scott Ross Show, the syndicated contemporary sacred music show out of Freeville, N.Y. The stanza now carries Black's name. ... KWJJ, Portland, Ore., country longtimer, has a new lineup with Steve Glass in morning drive time, Bob McNab from 10 a.m. to 2 p.m., followed by Bruce Meyers, who replaces Chris Adams, who became operations manager, until 6 p.m., with Bill Templeton till midnight, after which Kim Hollaway does the all-night shift. ... Tim Kelly takes over afternoons at WRKO, Boston, moving from WPGC, Washington, where he did morning.

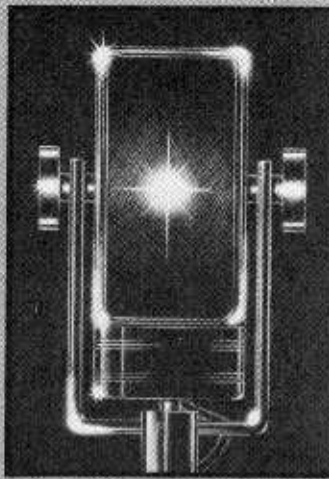
* * *

"The Evolution Of Rock," a radio documentary syndicated by the CHUM Group, 1331 Yonge St., Toronto, Ont., M4T 1Y1, has been receiving excellent reaction. Jay Stone, production director of 96KX in Pittsburgh, calls it "the most definitive statement on pop music ever produced." It's a 64-hour special and you can get a demo by writing J. Robert Wood at CHUM.

* * *

Paul W. Mills, information service rep for the Veterans Administration, Los Angeles, writes: "June 14-16, I'm taking my entire staff with the necessary remote equipment to Nashville to record voice tracks for 'Here's To Veterans' with artists who do most of their recording there. Which is to say (since I am the show's talent coordinator, researcher, writer, announcer, producer, contract supervisor, packager and promoter), I'll be there with my portable tape recorder.

"As you know, I do most of my production at Capitol Records in
(Continued on page 33)



BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM

Harbour Castle Hotel, Toronto, Canada
August 3-6, 1977



AGENDA

WEDNESDAY, AUGUST 3

10 am-6:30 pm **REGISTRATION**
8 pm-9:30 pm **COCKTAIL RECEPTION**

THURSDAY, AUGUST 4

10 am-11:30 am
FLYING AIRCHECKS BRUNCH AND RAP SESSION
Bring a cassette aircheck of your radio station or disk jockey show; a major successful program director will be stationed at every table. Play your aircheck and he will critique it as well as guide critiques from other general managers and program directors at your table. This is your chance to find out what other PDs and GMs *really* think of your station and format!

Introduction: ED PREVOST, Chairman, CAB and President du Conseil d'Administration, Radiodiffusion Mutuelle, Montreal

Participants to include: JERRY DEL COLLIANO, Inside Radio; KEITH ADAMS, KDIA, San Francisco; MICHAEL SPEARS, KHJ, Los Angeles; GERRY PETERSON, KCBQ, San Diego; J. ROBERT WOOD, CHUM, Toronto; BILLY PEARL, KIQQ, Los Angeles; LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta

11:30 am-12:30 pm
"THE TWO-WAY WORLD OF COMMUNICATIONS"

12:30 pm-1:30 pm
TWO CONCURRENT SESSIONS

(1) **RADIO** — The Realities
"How Timebuses Affect Your Station, Your Life, and Your Pocketbook"

Moderator: PAUL CASSIDY, Gen. Mgr., KTNQ & KGBS, Los Angeles
Panelists: TED ATKINS, VP & Gen. Mgr., WTAE, Pittsburgh
NICK VERBISKI, Gen. Sales Mgr., WHN, New York

(2) **MUSIC** — The Realities
"How Records Affect Your Station, Your Life, and Your Pocketbook"

Moderator: DANNY DAVIS, VP Promotion Screen Gems/EMI, Los Angeles
Panelists: DAVID URSO, Nat. Promo. Dir., Warner Bros. Records, Los Angeles
SHELLY COOPER, Dir of Adv., Warner Bros. Records, Los Angeles

1:30 pm
LUNCH BREAK

You're on your own to eat at one of the fabulous restaurants in the Harbour Castle or one of the great eating spots nearby.

3 pm-4:30 pm
PROMOTION SUMMIT MEETING

"Television Is The Way To Win In Radio"
... a presentation of successful TV commercials and a frank discussion of their value, pro and con.

Moderator: MAC ALLEN, VP Programming, Sonderling Broadcasting, Miami

"Billboard Signs That Sign You On"
... a presentation of successful billboard signs and a personal discussion of their impact, pro and con.

Panelists: ANDY BICKELL, Asst. VP, Oper. Mgr., WRT, Charlotte

"Airborne Promotions That Score With Listeners"
... an audio presentation of successful promotions and a more-than-acoustic analysis of why they worked or didn't work.

Moderator: JOHN LUNDA, PD, WISN, Milwaukee

Panelists: BOBBY CHRISTIAN, PD, WXKX, Pittsburgh

4:30 pm-6 pm
RATINGS SUMMIT MEETING

"A New Ratings Service Is Needed"
... a panel discussion of the pros and cons of various ratings services, how to program your station to ratings, how to use special computations to improve or deprove average quarter-hour, etc.

Moderator: STAN KAPLAN, Pres., SIS Radio, Charlotte
Panelists: MILES DAVID, Pres., Radio Adv. Bureau, New York
TODD WALLACE, Pres., Radio Index, Phoenix
JACK McCOY, Pres., DPS, San Diego

8 pm
ENTERTAINMENT

FRIDAY, AUGUST 5

10 am-11 am
Two Concurrent Sessions
(1) **SALES** — The Realities
"How Sales Affect Your Station's Programming, Your Pocketbook, and Your Job"

Speakers to be announced.
(2) **ENGINEERING** — The Realities
"Your Sound Is More Important Than You Are"
Moderator: JOHN HARVEY REES
Panelists: JIM LOUPAS

11:00 am-11:15 am
BREAK

11:15 am-12:30 pm
Five Concurrent Sessions
(1) **READING RATINGS** — The Realities
... a one-on-one discussion that will teach you secret tricks about the ratings and how to do them yourself.

Moderator: JERRY DEL COLLIANO, Publisher Inside Radio
Panelists: KEITH ADAMS, PD KDIA, San Francisco

(2) **COMPUTER INROADS** — The Realities
... a personal one-on-one encounter session with the computer and how it can improve your ratings.
Panelists: STEVE MARSHALL, PD, KNX-FM; Prog. Consultant to CBS-FM, Los Angeles

(3) **PRODUCTION MAGIC** — The Realities
... a unique one-on-one demonstration on modern production techniques with outstanding authorities in the field.
Speakers to be announced.

(4) **NEWS TO IMPROVE RATINGS** — The Realities
... leading newsmen reveal how they built #1 ratings that disk jockeys took credit for; you have a chance to contradict and question.
Speakers to be announced.

(5) **SYNDICATION TO BUILD RATINGS AND DOLLARS**
... those radio specials might make you a hero with the audience and management if you knew how to use them properly.
Panelists: BOB MEYROWITZ, Pres., DIR Broadcasting, New York

12:30 pm-2:30 pm
LUNCH
Speaker: DICK ORKIN, Pres., and BURT BERDIS Dick Orkin Creative Services

3 pm-5:30 pm
HOT SEAT SESSION
... ask those questions you've always wanted to know from leading industry figures.

Moderator: GARY STEVENS, Senior VP Doubleday Broadcasting KDWB, Minneapolis
Targets: BOB PITTMAN, PD WMAQ & WKQX, Chicago
KEN PALMER, Ken Palmer Enterprises, Denver
MICHAEL SPEARS, Oper. Dir. KHJ, Los Angeles
CHUCK RENWICK, Dir. Affiliate Relations, NBC Radio, New York
... and more.

SATURDAY, AUGUST 6

10 am-11 am
THE REGULATORS
... an in-and-out discussion of the values of regulation in radio with top-level decision makers from the FCC and the CRTC, Canada, participating on a panel; this is your opportunity to personally confront them on a one-to-one basis, to ask questions and find answers.

11 am-11:15 am
BREAK

11:15 am-12:30 pm
"FM Faces The Future"
Panelists: BILL PARRIS, Prog. Consultant United Broadcasting, Baltimore
LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta
BILL TANNER, PD, Y-100 Miami
IRA LIPSON, Oper. Mgr., KZEW, Dallas

12:30 pm-6:30 pm
FREE TIME
6:30 pm
AWARDS BANQUET
Awards Chairman: AL HERSKOVITZ, Oper. Mgr., KPOL, Los Angeles
Music: JODIE LYONS, Arranger and Conductor
Entertainment to be announced.

ADDITIONAL MODERATORS AND SPEAKERS TO BE ANNOUNCED.

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COMPANY _____

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 Diner's Club American Express
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a tradition since 1970

Vox Jox

• Continued from page 30

Hollywood, but I'll be recording country music stars those three days at SESAC headquarters in Nashville. On the air continuously since World War II, 'Here's To Veterans' is broadcast by some 1,000 radio stations in this country and overseas, so it's an effective vehicle for exposing new records while also helping inform veterans about the benefits they earned while in military service." And you can reach Paul at 213-824-7686 or, in Nashville, at 615-327-4751, if you'd like some exposure.

George W. Watson is the new chief engineer at WMBX, Boston; he'd been with WHDH, Boston. . . . Bob English has joined WUBE in Cincinnati as program director; he'd been with KCUB in Tucson. KCUB needs an air personality; English is also doing 1-3 p.m. airshift. He's another Texas University grad like me, so he can't be all bad.

Jet Records New York, created its own radio network for one night on Sunday (29) with the broadcast of a live show by Kingfish, which performed at My Father's Place in Long Island.

Hosted by Dennis MacNamara of WLIR-FM in Long Island, the show was also simultaneously heard through WHCN in New Haven, WHFS in Washington, WMMR in Philadelphia, WBRU in Providence, WWWW in Detroit, KOMA in St. Louis and WGRQ in Buffalo.

Jet says it was the first time these stations were linked for any reason. The one-night network was created by Creg Kimmelman, the label's New

York representative, in conjunction with Greg Lewerke, label manager, and Don Arden, president of Jet.

Dennis Wilen, 215-224-2965, says he's fed up with Philadelphia and would like to relocate in California. Has seven years experience, "including three years programming WMMR in its heyday." . . . Ed Osborne, currently employed as an executive with the Sam Goody stores in the North Brunswick, N.J., area, would like to get back into radio on a full-time basis. "My goal is to get into programming with a good radio station or radio syndication company." His address is: 500 Adams Ln., Apt. 5-G, N. Brunswick, N.J. 08902. His experience includes a couple of years at WCBS-FM in New York, WLPL in Baltimore, and he has a degree in psychology, which, considering the state of radio today, is a very valuable thing to have around.

Larry Van Nuys has left KFI, Los Angeles, after more than a couple of years on the air at the MOR station. . . . Just got a postcard from Kosmo The K, program director of XHRM, and FM soul music station broadcasting into San Diego from across the border. . . . John Patton, veteran program executive and general manager, has joined DPS Inc., the consulting firm in El Cajon, Calif., headed by Jack McCoy. McCoy immediately took off on vacation to Europe, leaving Patton to push "Recon," a research system that probably has Arbitron executives downing aspirin tablets by the ton. If you haven't heard about "Recon" yet, you might call Patton at 714-448-0247 and find out what it's all about.

Tom Joiner has joined WVON in Chicago in the 6-10 a.m. position, reports WVON program director Jerry Boulding. Joiner previously worked at KKDA in Dallas. . . . Mitch Clifford at WACA, Camden, S.C., pleads for records. Lineup includes Bryan Hicks with country music 6-7:30 a.m.; Tom Richards with MOR music until 9 a.m., Betsy Carson 9-11:30 a.m. and 1-3 p.m., and Clifford on 11:30 a.m.-1 p.m. and 3-7:15 p.m. Clifford is music director and both he and Betsy play Top 40, but they need records and guarantee airplay.

Dallas Riggan, announcer at WBTV, Danville, Va. 24541, would like to locate a copy (or a dub of it) of "Bootleg Top 40," an album produced of airchecks about seven years ago. He especially would like the first copy, I think which contained airchecks of Bob Canada when he was at WLEE in Richmond, Va., and Rich Brother Robbins when he was at KCBQ in San Diego. I still have my copy, but I couldn't find it in 4,000 years. Ask friends like Lou Dorren or Bruce Earle who've been in my study: it looks just as if Buzz Bennett had invaded.

John Conlee has been appointed music director of WLAC-AM, Nashville. He'll see record people and listen to product 10 a.m.-2 p.m. Mondays and Tuesdays and take phone calls Thursdays and Fridays 10-noon. The station is consulted by Kent Burkhardt/Lee Abrams & Assoc.

Tuesday Productions is building new headquarters in San Diego; the studios and offices should be finished sometime this summer, along

with a patio-garden equipped with waterfall. . . . Jeffrey Jay Weber is moving to WAZY in Lafayette, Ind., to do the 6-10 a.m. show; he was program director of WNNJ and WIXL-

FM in Newton, N.J. . . . I got a call last week and learned that Bud Balou, once of stations such as WKBW in Buffalo and WMEX in Boston, had died.

Programming Comments

NEIL GRAY, program director KTKN, Ketchikan, Alaska.

When my music director came to me the other day with two new music releases asking what I thought about the lyrics, I figured it was about time to jump on the bandwagon with many programmers who are concerned about some lyrical content of certain country songs.

It wasn't real noticeable when KTKN played only 50% country, but since going full-time in January of this year it sticks out like a sore thumb. "Hells" and "damns" are acceptable in records these days and on television, but what our main concern is suggestive lyrical content.

One of the attractions of country music, I believe, is that many of the songs are about actual experiences and listeners can relate personal experiences of their own to the songs. It hits home. But there should be some discretion from record labels as to what they put out. Like the complaints that came occasionally from the drug-related songs in rock music, over-suggestive sexual overtones in country music is getting to be too much.

With the growth country music has experienced in the last few years, I believe it may get into serious trouble if the controversy continues about the lyrics. From less than 100 stations playing country music in 1961 to more than 1,100 today speaks pretty good for country. In many cases if some of these few cases of bad lyrics continue to grow, we could see a decline in country music popularity.

The problem can't be entirely with the artist. Some writers and publishers should get with it and realize the harm they can do. With a little help from the country promotion people, and everybody involved, I think it can stop.

Our switch to country music has been profitable for us and popular with our listeners. The country promotional staffs are the best (as far as my experiences are concerned) there are, so why don't we all wake up together and whip it? There are some good new artists not being heard in some areas solely on the content of their music. And some established stars will get a bad rap, too. Country music is fantastic.

Let's keep it that way.

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- 101-SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 102-A REAL MOTHER FOR YA, Johnny Guitar Watson, DJM 1024 (Amherst)
- 103-AFTER YOU LOVE ME, WHY DO YOU LEAVE ME, Harold Melvin & The Blue Notes, ABC 12268
- 104-TAKE ME TONIGHT, Tom Jones, Epic 8-50302
- 105-GOODBYE MY FRIEND, Engelbert Humperdinck, Epic 8-50356
- 106-FLOAT ON, Floaters, ABC 12284
- 107-I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon), Tramps, Atlantic 3403
- 108-ENJOY & GET IT ON, ZZ Top, London 252
- 109-HIGHER AND HIGHER, Jesse Colin Young, Warner Bros. 8398
- 110-WHAT A SOUND, Henry Gross, Lifesong 45024

Bubbling Under The Top LPs

- 201-MORRIS ALBERT-Love And Life, RCA APL1-2020
- 202-ENGELBERT HUMPERDINCK-Engelbert Sings For You, London BP 688/9
- 203-SYLVERS-Something Special, Capitol ST 11580
- 204-BLACKBYRDS-Unfinished Business, Fantasy F 9518
- 205-STEPHEN BISHOP-Careless, ABC ABCD 954
- 206-BEACH BOYS-Endless Summer, Capitol SVBB 11307
- 207-STEVIE WONDER-Innervisions, Tamla T 326 (Motown)
- 208-ALAN PARSONS PROJECT-Tales Of Mystery & Imagination, 20th Century T 539
- 209-RAGGEDY ANN & ANDY/SOUNDTRACK, Columbia S 34686
- 210-STEVIE WONDER-Talking Book, Tamla T 319 (Motown)

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



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JULY 2, 1977, BILLBOARD

WHAT IS FRANKIE VALLI'S REAL NAME?

WHO WERE JOHNNY CASH'S

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? • "TENNESSEE TWO" • NEIL SEDAKA WAS LEAD

1st Quarter Share-Of-Chart Action For 1977

HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
CAPITOL	8.7	19
WARNER BROS.	7.3	20
COLUMBIA	6.2	20
ASYLUM	4.3	9
ATLANTIC	4.2	14
EPIC	4.2	12
RCA	4.1	15
TAMLA	4.1	6
ABC	4.0	12
UNITED ARTISTS	3.3	9

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS.	8.9	29
CAPITOL	8.8	20
ATLANTIC	6.8	29
EPIC	6.4	20
COLUMBIA	6.2	20
ELEKTRA/ASYLUM	6.1	17
RCA	5.4	20
ABC	5.0	14
MOTOWN	4.8	10
UNITED ARTISTS	3.4	12

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WEA	23.3	80
CBS	13.3	43
CAPITOL	10.4	27
POLYGRAM	7.7	24
RCA	5.5	21
ABC	5.0	14
MOTOWN	4.8	11
UNITED ARTISTS	3.9	13
MCA	3.1	11
ARISTA	3.0	10

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Warner/Curb, Whitfield, Reprise; **CAPITOL:** Capitol, Harvest; **ATLANTIC:** Atlantic, Big Tree, Cotillion, Atco, Swan Song, Pacific; **EPIC:** Epic, Kirshner, Epic/Sweet City, Philadelphia Int'l., T-Neck; **COLUMBIA:** Columbia; **ELEKTRA/ASYLUM:** Asylum, Elektra; **RCA:** RCA, Soul Train, Midsong Int'l., Windsong, Tabu; **ABC:** ABC, Sire, Shelter; **MOTOWN:** Tamla, Motown, Prodigal; **UNITED ARTISTS:** United Artists, United Artists/Jet, Soul City, Chi-Sound.

HOW THE TOP 10 LABELS SHARED THE TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	11.0	45
WARNER BROS.	10.2	42
CAPITOL	6.8	34
RCA	5.9	32
A&M	5.6	32
ATLANTIC	4.6	25
ASYLUM	4.1	7
EPIC	4.0	18
ARISTA	3.6	16
CASABLANCA	3.1	11

HOW THE TOP 10 COMBINED LABELS SHARED THE TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
WARNER BROS.	11.8	53
COLUMBIA	11.0	45
ATLANTIC	7.7	41
CAPITOL	7.4	40
EPIC	7.1	33
RCA	6.9	44
A&M	5.6	32
ELEKTRA/ASYLUM	5.4	13
MOTOWN	4.3	15
ABC	4.2	34

HOW THE TOP 10 CORPORATIONS SHARED THE TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NO. OF ALBUMS
WEA	25.9	115
CBS	18.5	81
CAPITOL	7.9	42
RCA	7.5	47
A&M	5.6	33
POLYGRAM	4.9	37
MOTOWN	4.3	15
ABC	4.2	35
ARISTA	3.6	16
UNITED ARTISTS	3.2	19

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Brother/Reprise, Curtom, Warner/Curb, Paradise; **COLUMBIA:** Columbia; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Nemperor; **CAPITOL:** Capitol, Harvest, Apple; **EPIC:** Epic, Philadelphia Int'l., Kirshner, Epic/Sweet City, Blue Sky, T-Neck, Full Moon, Virgin; **RCA:** RCA, Grunt, Midsong Int'l., Soul Train, Utopia, Tabu, Windsong; **A&M:** A&M; **ELEKTRA/ASYLUM:** Asylum, Elektra; **MOTOWN:** Motown, Tamla, Kudu (Motown), CTI (Motown); **ABC:** ABC, Sire, ABC/Blue Thumb, Shelter, Passport, ABC/Impulse, Anchor.

HOW THE TOP 10 LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

RANK/LABEL	% OF SHARE	NUMBER
COLUMBIA	10.0	65
WARNER BROS.	9.6	62
CAPITOL	7.2	53
RCA	5.5	47
A&M	5.1	49
ATLANTIC	4.5	39
ASYLUM	4.2	16
EPIC	4.0	30
ARISTA	3.4	26
ABC	3.2	29

HOW THE TOP 10 COMBINED LABELS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

COMBINED LABEL	% OF SHARE	NUMBER
WARNER BROS.	11.2	84
COLUMBIA	10.0	65
CAPITOL	7.7	60
ATLANTIC	7.5	70
EPIC	7.0	53
RCA	6.6	64
ELEKTRA/ASYLUM	5.6	30
A&M	5.1	49
MOTOWN	4.4	26
ABC	4.2	48

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 AND TOP LP/TAPE CHART ACTION

CORP.	% OF SHARE	NUMBER
WEA	25.3	195
CBS	17.5	124
CAPITOL	8.4	69
RCA	7.1	68
POLYGRAM	5.4	61
A&M	5.1	50
MOTOWN	4.4	26
ABC	4.2	49
ARISTA	3.4	26
UNITED ARTISTS	3.4	32

Labels which comprise each combined label are as follows:
WARNER BROS.: Warner Bros., Dark Horse, Bearsville, Reprise, Whitfield, Warner/Curb, Brother/Reprise, Curtom, Paradise; **COLUMBIA:** Columbia; **CAPITOL:** Capitol, Harvest, Apple; **ATLANTIC:** Atlantic, Atco, Swan Song, Big Tree, Cotillion, Little David, Atlantic/Virgin, Pacific, Nemperor; **EPIC:** Epic, Philadelphia Int'l., Kirshner, Epic/Sweet City, T-Neck, Blue Sky, Full Moon, Virgin; **RCA:** RCA, Grunt, Soul Train, Midsong Int'l., Birdsong, Utopia, Tabu; **ELEKTRA/ASYLUM:** Asylum, Elektra; **A&M:** A&M; **MOTOWN:** Tamla, Motown, Kudu (Motown), CTI (Motown), Prodigal; **ABC:** ABC, Sire, ABC/Blue Thumb, Shelter, ABC/Impulse, Passport, Anchor.

Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
2	2	5	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
3	3	9	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	6	5	AMARILLO Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
5	4	7	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
6	5	14	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
7	7	10	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
8	11	4	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
9	8	8	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
10	10	12	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Aristo, BMI)
11	9	13	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
12	12	10	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
13	13	5	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
14	31	3	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
15	18	9	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor), Stigwood/Unichappell, BMI)
16	19	5	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
17	15	11	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
18	17	8	GOING IN WITH YOUR EYES CLOSED David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
19	40	2	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
20	36	3	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
21	24	11	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
22	23	13	HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP)
23	21	10	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
24	22	11	SIR DUKE Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
25	29	6	HEARD IT IN A LOVE SONG Marshall Tucker Band, Capricorn 0270 (Warner Bros.) (No Exit, BMI)
26	25	4	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
27	27	6	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
28	20	16	WHEN I NEED YOU Leo Sayer, Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
29	26	13	ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI)
30	14	19	YOU'RE MOVIN' OUT TODAY Bette Midler, Atlantic 3379 (Divine/Begonia Melodies/Unichappell/Fedora, BMI)
31	33	5	PEOPLE IN LOVE 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)
32	35	3	TIMELESS LOVE Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
33	34	6	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
34	16	15	HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillion/Braintree/Lovelane, BMI)
35	28	8	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
36	48	2	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
37	30	22	SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner-Tamerlane/Marsaint, BMI)
38	37	7	SLOW DANCIN' DON'T TURN ME ON Addressi Brothers, Buddah 566 (RCA), (Music Way/Flying Addressi, BMI)
39	32	8	HASTA MANANA The Boones, Warner/Curb 8385 (Countless, BMI)
40	41	4	LONELY BOY Andrew Gold, Asylum 45384 (Luckyu, BMI)
41	NEW ENTRY		GOODBYE MY FRIEND Engelbert Humperdinck, Epic 850365
42	NEW ENTRY		WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
43	43	3	LOSE AGAIN Linda Ronstadt, Asylum 45402, (Seagrape, BMI)
44	44	2	IF IT'S THE LAST THING I DO Thelma Houston, Tamla 54283, (Motown) (Chappell, ASCAP)
45	50	2	YOU + ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
46	46	7	ONLY LOVE CAN BREAK A HEART Bobby Vinton, ABC 12265 (Arch, ASCAP)
47	NEW ENTRY		I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
48	NEW ENTRY		SA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
49	NEW ENTRY		SAVE ME Merilee Rush, United Artists 993 (Almo, ASCAP)
50	39	6	TAKE ME TONIGHT Tom Jones, Epic 8-50382 (Arch, ASCAP)

London Imports Line Of Classic 8-Track Tapes

NEW YORK—London Records this week ships a first release of imported 8-track classical cartridges, bucking a trend which has seen the configuration almost abandoned for this area of repertoire by domestic labels.

Thirteen titles comprise the initial offering, made up of standard classical works taken from the London, Phase 4, and Argo catalogs. The Dolbyized cartridges carry a list price of \$7.95, equal to items in the label's substantial cassette import series.

Artists featured include Luciano Pavarotti, Joan Sutherland and Vladimir Ashkenazy, and among the orchestras are the Chicago under Solti and the Los Angeles conducted by Mehta.

A London spokesman says the tapes are being issued to fill "a modest but persistent demand for quality product" in the format. Additional titles will be imported on a periodic basis, he says.

Most recently, London 8-track tapes were duplicated and marketed in the U.S. by Ampex.

Sheffield Sets Repertoire For Direct Diskings

LOS ANGELES—A 40-minute suite of excerpts from Prokofiev's ballet "Romeo And Juliet" will be recorded direct-to-disk by the Los Angeles Philharmonic Orchestra under the direction of Erich Leinsdorf.

The Russian ballet music will comprise one of three direct-disks the L.A. orchestra is recording in July for Sheffield Lab Records (Billboard, June 18, 1977). Leinsdorf, former music director of the Boston Symphony, will helm all three.

The conductor has programmed Ravel's "La Valse" and Stravinsky's "Firebird Suite," in the original 1910 orchestration, to comprise the second direct-disk, while a third album will be devoted to orchestral Wagner, including "Siegfried's Death And Funeral Music" from "Gotterdammerung."

The sessions inked for July 13, 15, 18 and 23, will be the first to involve this orchestra and conductor in modern direct-disk work, and the first symphonic undertaking by Sheffield, the label which takes credit for reinventing the direct disk technique. It will be only the third time that a symphonic ensemble has participated in modern direct-disk recording.

Gold Batons To Fisher & Alcoa

NEW YORK—Two leading philanthropists were to receive American Symphony Orchestra League "golden baton" awards at the organization's national conference last week in New Orleans.

Avery Fisher was honored for his gift to Lincoln Center to rebuild the New York Philharmonic concert hall and improve its acoustics. The other award went to the Alcoa Foundation for backing eight PBS television shows featuring Andre Previn and The Pittsburgh Symphony.

Classical



DUTCH TREAT—Sir Georg Solti autographs a giant album mock-up of his new London recording of Wagner's "The Flying Dutchman." In one of his rare store appearances, the conductor attracted a host of fans to Rose Records in Chicago. Behind Sir Georg is John Harper of London. Registering approval at right is Rose classical buyer Rik Schoenberg.

NEWS REVIEW

Quintessence Paves Retail Route For Top Club Titles

By IS HOROWITZ

NEW YORK—Quintessence Records may find itself in the enviable position of tapping a connoisseur market while aiming its product primarily at the beginning collector.

Tucked away in the label's first release are a number of albums in first-time offerings through retailers that may quickly take a preferred position among competing versions.

These titles are in the segment of the Pickwick budget line tagged "Critic's Choice," each carrying a reprint of a laudatory review intended to influence new buyers faced with heavy duplication of standard repertoire. They were formerly available in this country only through the Readers Digest mail-order club.

Of particular interest are two concerto recordings by pianist Earl Wild, an artist whose time for major recognition is long overdue. Few performers can muster the fresh excitement he brings to those over-familiar warhorses, the Tchaikovsky No. 1 and Rachmanioff No. 2, now to be heard on Quintessence.

Hardly of less significance are the several titles recorded by Jascha Horenstein of Dvorak, Tchaikovsky and Brahms symphonies, as well as in an accompanying role with Wild. More of the late conductor's work has been surfacing lately on a number of labels and a Horenstein cult has been a-building.

\$1 Mil Advance Sales For Bowl

LOS ANGELES—An unprecedented demand for season subscriptions to Hollywood Bowl's Summer Festival '77 has seen advance sales of almost \$1 million—an all-time record—says general director Ernest Fleischmann.

The music season gets underway July 12 with a performance of Gustav Mahler's "Symphony of a Thousand" with Erich Leinsdorf appearing as guest conductor.

"By that time," reports Fleischmann, "we should reach the \$1 million mark in ticket sales."

The Bowl season runs 10 weeks. Thirty-five concerts are booked, all presenting internationally known conductors, instrumental soloists and singers. The resident orchestra is the Los Angeles Philharmonic.

This year's series will close Sept. 17.

Add a top-level reading of the Sibelius Second Symphony by Sir John Barbirolli and the Royal Philharmonic and the number of outstanding performances in the first Quintessence release assumes awesome proportions.

Most of these recordings were produced for Readers Digest in the early 1960s, but no apologies for the sound are needed. If not the last word in contemporary recording technique, they nevertheless do display a quality of sound more than adequate to the musical purpose.

Peter Munves, a&r director of the label, informs that the next Quintessence release, due late next month, will include more Wild and Horenstein, as well as some Charles Munch, Colin Davis and Antal Dorati titles formerly offered only on mail-order.

They may well add additional support to the long-standing claim of collectors: Newest isn't always the best.

U.K. Labels Lift Pop Promo Ploy In Classic Push

LONDON—Two companies here have taken the unusual step of releasing a single to promote a classical album. The ploy of using a single to gain airplay and chart placings, so promoting an LP, is standard in the pop area, but new to classical marketing here.

The two companies are Decca and RCA, the former bringing out "God Save The Queen," by Sir Georg Solti and the London Philharmonic, and RCA producing "Tambourin" by James Galway.

The Decca release is more unusual in that it comes from a company not used to "revolutionary" marketing techniques. It is also a maxi-single with a retail price of just over \$1.

For RCA, Bob Walker, classical marketing manager, says its single, if it sells, would be treated like any normal pop, which would mean BBC Radio One playlisting and chart-aim activity.

But it is by no means certain whether either Solti or Galway would be prepared to appear among the other chart acts on BBC-TV's "Top Of The Pops."

Soul Sauce

3 Confabs 2 Too Many, Critics Say

By JEAN WILLIAMS

LOS ANGELES—Black Radio Exclusive, Family Affair and NATRA, the three black music conventions being held this year, have come under fire from certain members of the music industry.

One marketing rep at a major label with its roots in r&b music called to offer his opinion. "You touched on the sore spot of many record companies in your story about the Family Affair convention (Billboard, June 25, 1977).

"We" (labels), he continues, "are not sure how we should handle the situation of three black conventions in one year. The problem is that these conventions have the same people involved, talking about the same problems to the same audience and everyone going away with the same answers.

"Most people not familiar with the structure of record companies seem to believe that labels are so wealthy they can and should support all conventions. When some (labels) decide not to, many people claim the companies support all white conventions but not ours.

"Even record companies have their problems allocating manpower, administrative time and monies to these conventions when these same groups could ban together at one time to cover everything. With the label and radio representatives, the conventions could be broadened to include black publishers, artist managers and maybe even a session conducted by recording artists themselves."

A promo rep who claims his label is grudgingly supporting all three conventions says, "We have to bring back reports from the conventions and the bosses want to know why they are spending in some cases about \$30,000 for the three conferences.

"When we bring back the same information from each one, they ask us why should they continue to support these organizations? Just because they're black organizations is no longer enough of a reason."

On the other hand a radio programmer counters with "The fact that there are three conventions with people bringing back the same complaints should tell the labels that there's some credence to the complaints and they should address themselves to the complaints and not the number of conventions.

"Conceivably," he continues, "there should not have to be a black convention at all but there is because the problem in the entire industry is that black product is not promoted in the same manner as white product. The money spent on black product is minimal and the blacks with impressive titles have no voice in setting policy."

Another radio programmer contends his employer has historically supported NATRA but when the other two organizations came along, he couldn't afford to support all three so now he is not supporting any.

This same programmer feels that by the year's end feedback to the existing three groups will be overwhelmingly in favor of them merging to have one conference while retaining separate entities.

(Continued on page 37)

Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 7/2/77

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	1	6	BEST OF MY LOVE —Emotions (M. White, A. McKay), Columbia 3-10544 (Sagfire, BMI/Steelchest, ASCAP)	35	31	9	(I'm A) SUPERSTAR —Brenda & The Tabulations (J. Davis), Chocolate City 009 (Casablanca) (Midsong/John Davis, ASCAP)	68	80	3	ALL BECAUSE OF YOUR LOVE —Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)
2	2	6	EASY —Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	36	43	5	FUNKY MUSIC —Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	69	85	2	CANT STAY AWAY —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)
3	4	7	SLIDE —Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI)	37	33	14	WHILE I'M ALONE —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4392 (Pecie, BMI)	70	73	4	POST MORTEM —Cameo (L. Blackmon, G. Johnson), Chocolate City 010 (Casablanca), (Better Days, BMI)
4	3	13	GOT TO GIVE IT UP Pt. I —Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	38	46	5	I LIKE THE FEELING —Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	71	75	4	PARTY LIFE —Symbol 8 (W. Lowery), Shock 5 (Janus), (Duchess/Old Sparta/Heavy, BMI)
5	7	5	A REAL MOTHA FOR YA —Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	39	39	15	ANGEL IN YOUR ARMS —Hot (T. Woodford, C. Ivey, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI/I've Got The Music, ASCAP)	72	66	7	I DID IT FOR LOVE —Love Unlimited (L. Laurie/T. Ellinger), Unlimited Gold 7001, (20th Century), (Arch, ASCAP/January, BMI)
6	9	6	SUNSHINE —Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	40	21	11	HIGH SCHOOL DANCE —Sylvers (L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers), Capitol 4405 (Rosy, ASCAP)	73	NEW ENTRY		LET'S CLEAN UP THE GHETTO —Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp, Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)
7	12	8	THIS I SWEAR —Tyrone Davis (L. Graham), Columbia 3-10528 (Buttermilk Sky/Content/Alynn, BMI)	41	45	4	GONNA LOVE YOU MORE —George Benson (M. Albert), Warner Bros. 8377 (Sunbury/Fermata International, ASCAP)	74	84	2	I NEED LOVE —Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)
8	5	10	I DON'T LOVE YOU ANYMORE —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	42	29	15	UPTOWN FESTIVAL —Shalamar (Holland, Dozier, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Agate, BMI)	75	87	2	I NEED SOMEBODY TO LOVE ME —Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)
9	6	10	BREAK IT TO ME GENTLY —Aretha Franklin (M. Hamlish, C. B. Sager), Atlantic 3393 (Red Bullet, ASCAP/Begonia Melodies/Unichappell/Fedora, BMI)	43	30	14	SHOW YOU THE WAY TO GO —Jacksons (K. Gamble, L. Huff), Epic 8-50350 (Mighty Three, BMI)	76	88	2	BITE YOUR GRANNY —Morning, Noon & Night (J. Worthy), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)
10	11	8	I'M GOING DOWN —Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	44	67	2	I BELIEVE YOU —Dorothy Moore (D. Addressi, D. Addressi), Malaco 1042 (TK) (Musicways/Flying Addressi, BMI)	77	89	2	LOVE IS SO GOOD WHEN YOU'RE STEALING IT —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)
11	14	6	BABY DON'T CHANGE YOUR MIND —Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	45	56	3	ME AND THE MUSIC —Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	78	NEW ENTRY		O-H-I-O —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)
12	13	9	IF IT'S THE LAST THING I DO —Theima Houston (S. Cahn, C. Chaplin), Tamla 54283 (Motown) (Chappell, ASCAP)	46	50	9	WHATCHA GONNA DO? —Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)	79	77	4	YOU CAN BE MY LOVER —Beverly Crosby (H. Miller, R. McCoy), Bareback 526, (Bareback/Teac, ASCAP/Barmasu, BMI)
13	17	6	SEE YOU WHEN I GET THERE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	47	58	4	I GET LIFTED —Lattimore (H.W. Casey, R. Finch), Glades 174 (TK), (Sherlyn, BMI)	80	62	6	YOU DIDN'T HAVE TO PLAY NO GAMES —Joe Simon (J. Weaver), Spring 172 (Polydor) (Muscle Shoals Sound, BMI)
14	10	7	NOW DO-U-WANNA DANCE —Graham Central Station (L. Graham), Warner Bros. 8378 (Nineteen-Eighty-Five, BMI)	48	53	6	JOYOUS —Pleasure (Heburn, Pleasure), Fantasy 793 (Funk'Y P.O./At-Home, ASCAP)	81	NEW ENTRY		MAKE IT WITH YOU —Whispers (D. Gales), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)
15	16	9	AFTER YOU LOVE ME WHY DO YOU LEAVE ME —Harold Melvin & The Blue Notes (H.J. Melvin, K. Gamble), ABC 12268 (HAL-MEL/Mighty Three, BMI)	49	59	4	I CAN MAKE IT BETTER —Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	82	NEW ENTRY		THAT'S WHAT FRIENDS ARE FOR —Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)
16	15	15	WHODUNIT —Tavares (K. St. Lewis, F. Perron), Capitol 4398 (Bull Pen, BMI/Perren-Vibes, ASCAP)	50	60	5	I SHO LIKE GROOVIN' WITH YA —Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	83	NEW ENTRY		I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon) —Trammoss (R. Baker), Atlantic 3403 (Burma East, BMI)
17	19	6	YOUR LOVE IS RATED X —Johnnie Taylor (R. Moore), Columbia 3-10541 (Groovesville, BMI)	51	61	5	NIGHTS ON BROADWAY —Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroie/Unichappell/Stamm, BMI)	84	74	5	TURN ON THE LIGHTS —Kellee Patterson (L. Farrow, C. Johns), Shadybrook 1037 (Funks Bump, BMI)
18	24	7	ONCE I'VE BEEN THERE —Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	52	54	6	BACK UP (Hit It Again) —Tornado (L. Alexander, S. Torano), Polydor 14389 (Tornado/Tellurian, BMI)	85	NEW ENTRY		IN A VERY SPECIAL WAY —Brief Encounter (L. Bailey, Brief Encounter), Capitol 4426 (Ashley Hall, BMI)
19	38	3	LIVIN' IN THE LIFE —Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2264 (Epic) (Bovina, ASCAP)	53	83	2	FLOAT ON —Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	86	NEW ENTRY		BABY LOVE, SWEET SWEET LOVE —Wilton Place Street Band (T. Lawrence), Island 086 (Island/Tira, BMI)
20	20	9	OUR LOVE —Oells (A. Felder, T.G. Conway, R. Tyson), Mercury 73909 (Phonogram) (Six Strings, BMI)	54	47	10	GIRL —Billy Preston (B. Preston, B. Fisher), A&M 1925 (Irving/WEP, BMI/Almo/Rich-Fish, ASCAP)	87	NEW ENTRY		ALIBON-BA-YA —Michael Masser & Mandrill (M. Masser), Arista 0250 (Colgems-EMI, BMI)
21	27	7	GO AWAY LITTLE BOY —Marlena Shaw (C. King/G. Goffin), Columbia 3-10542, (Screen Gems-EMI, BMI)	55	48	13	DANCE AND SHAKE YOUR TAMBOURINE —Universal Robot Band (P. Adams), Red Greg 207 (Sug-Sug/PAP, ASCAP)	88	NEW ENTRY		BOOGIE NIGHTS —Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)
22	18	20	GOOD THING MAN —Frank Lucas (F. Lucas, V. Pea), Ica 001	56	71	4	DEVIL'S GUN —C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	89	NEW ENTRY		WHAT THE FUNK —Memphis Horns (C. McDonald, D. Shields, A. Abrahams, T. Wender), RCA 10999 (Bridgewood, ASCAP)
23	22	13	I CAN'T GET OVER YOU —Dramatics (J. Brinson, E. McGhee, F. Fleshman), ABC 12258 (Conquistador, ASCAP)	57	52	7	I FEEL SO AT HOME HERE —Michelle Wiley (E. Townsend, M. Wiley), 20th Century 2317, (Cheritown, BMI)	90	90	6	A LOVE OF YOUR OWN —Millie Jackson (N. Ooheny, H. Stuart), Spring 173 (Polydor) (Warner Bros./Long Dog/Average, ASCAP)
24	44	3	STRAWBERRY LETTER 23 —Brothers Johnson (S. O'ris), A&M 1949 (Kidada/Off The Wall, BMI)	58	70	3	VITAMIN U —Smokey Robinson (L. Brown, T. McFaddin), Tamla 54284 (Motown) (Jobete, ASCAP)	91	93	3	DARLIN' —Donny Gerrard (J. Burton), Greedy 114 (Joyfully Sad/Heavy Starch, BMI)
25	25	10	THIS WILL BE A NIGHT TO REMEMBER —Eddie Holman (R. Tyson, R. Baker), Salsoul 2026 (Lucky Three/Burma East, BMI)	59	72	4	OVER AND OVER —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Val, ASCAP)	92	92	4	DISCO TRAIN —Jerry Rip (L. Levy/Prager), AVI 131 (Sounds of Jupiter, BMI)
26	32	8	LOVING IS REALLY MY GAME —Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	60	79	3	THE SOUL OF A MAN —Bobby Bland (B. Bland, A. Bragg), ABC 12280 (Don/ABC-Dunhill, BMI)	93	96	3	LIBERATED LADY —Street People (R. Dahrouge), Vigor 1737 (Sister John, BMI)
27	8	10	HOLLYWOOD —Rufus Featuring Chaka Khan (D. Wolinski, A. Fischer), ABC 12269 (Big Elk/American Broadcasting, ASCAP)	61	NEW ENTRY		PARTY LIGHTS —Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	94	94	3	WHEN I NEED YOU —Leo Sayer (C.B. Sager, A. Hammond), Warner Bros. 8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP)
28	26	15	DO WHAT YOU WANNA DO —T-Connection (T. Coakley), Dash 5032 (TK) (Sherlyn/Decibel, BMI)	62	63	8	I CAUGHT YOUR ACT —Hues Corporation (W. Holmes), Warner/Curb 8334, (Jimi Lane/Ensign, BMI)	95	95	3	GOODIE-GOODIE-GOOD TIMES —Syl Johnson (J. Dickerson, S. Johnson), Shama 1235 (Syl-Zel, BMI)
29	23	12	SIR DUKE —Stevie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)	63	78	3	GETAWAY —Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	96	97	2	LITTLE BIT OF LOVE —Gap Band (P. Kossoff, S. Kirke, P. Rogers, A. Fraser), Tattoo 10990 (RCA) (Ackee, ASCAP)
30	28	16	IT FEELS SO GOOD TO BE LOVED SO BAD —Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razze Dazzle, BMI)	64	69	4	JAM ON THE GROOVE —Ralph MacDonald (R. MacDonald, W. SALTER), Marlin 2202 (TK), (Antisia, ASCAP)	97	NEW ENTRY		I HEARD THE VOICE OF MUSIC SAY —Sunbear (A. Oliver, W. Schuchner), Soul Train 11001 (RCA) (Hip-Trip/Sunbear, BMI)
31	37	6	PARTY LAND —Blackbyrds (D. Byrd, M. Saunders), Fantasy 794 (Debyrd/Blackbyrd, BMI)	65	82	4	FEEL IT —Cruaders (S. Hooper, W. Felder, L. Carlton, R. Popwell, L. Dozier), ABC/Blue Thumb 272, (Four Knights, BMI)	98	98	2	WE'RE STILL TOGETHER —Peaches & Herb (V. McCoy), MCA 40701 (Warner-Tamerlane, BMI)
32	40	5	GET IT UP —Ben E. King & AWB (N. Ooheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	66	76	4	COMING BACK FOR MORE —William Bell (W. Bell, P. Mitchell), Mercury 73922 (Phonogram), (Bell-Kat, ASCAP/Belinda, BMI)	99	NEW ENTRY		ENERGIZER —Touch (S. Robbins, T. Valor, Touch), Brunswick 55538 (Julie-Brian/Lista, BMI)
33	41	5	CAN'T WE JUST SIT DOWN (And Talk It Over) —Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	67	81	2	L.A. SUNSHINE —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists), (Far Out, ASCAP)	100	100	6	BACK TOGETHER AGAIN —Daryl Hall & John Oates (J. Oates), RCA 10970 (Daksel/Song And Dance/Vinylaloo, BMI)
34	36	6	SPELLBOUND —Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)								

MISSISSIPPI EXEC WARNS PROMOTERS

Discos Fight For Concert \$\$

By JEAN WILLIAMS

LOS ANGELES—Although the concert promotion business is on the upswing, discos in major markets are grabbing a sizable chunk of the concert business.

So says Lee King, president of K&K Productions, a concert and television promotion/publishing firm in Jackson, Miss.

Says King: "In major markets such as New York, Los Angeles, Philadelphia, Washington, San Francisco and New Jersey people are spending a lot of money attempting to make their discos the place to go.

"These discos are beautifully decorated with a lot of creativity having gone into their structures. It's also an inexpensive form of entertainment and people who are into music can get all the music they want in these places.

"The concert promoter is also aiming at the music-loving audience and this is one reason the promoters had better get their own acts together and be just as creative and inventive in packaging their shows."

King, who is co-promoting the O'Jays' 20th anniversary national tour plus the Commodores' tours with Atlanta promoter Quentin Perry, claims the concert business and its audience has changed.

"Concert promotion is up in part because we have found a new, more mature audience, but the promoter must package his acts more carefully for this audience," he says.

"A few years ago you could bet that if you put on a pop or r&b concert the age group would be somewhere between 16 and 21. Now I find that with the same types of acts the audience is 16 to 45," he adds.

King contends that there are times when a promoter must take a financial cut in order to give his audience an exceptional show and at the same time build his credibility in the marketplace.

He further claims that unlike the past when the most important element when buying talent was the acts' performance, the promoter must now deal with the personal habits of acts.

"An act's attitude is of utmost importance. The audience is just not buying the big ego trips and acts that actually insult them from the stage," says King.

He notes that many of his acts are selected through Billboard, local record shops in the areas where he intends to put on shows and from questionnaires distributed through retail record outlets.

King cites an example of a group which he refused to book. "I had made a deal with a well-known act and shortly after making the deal read in Billboard that the leader got onstage and verbally insulted the audience, his record company and then he walked off stage. I couldn't take a risk with this act. He just might do this to my audience, so I canceled the show. We try to stay away from acts which are ego-tripping or drug addicts."

King, with several promoters across country, have complained about acts outpricing themselves. "There is one act that wanted to perform in Jackson but he also wanted \$50,000 to do it. I would only gross \$70,000 with a packed house and we had to also pay a supporting act. How could we pay this one man \$50,000 when he's certainly not a Stevie Wonder?"

"Another act that's expensive is the Isley Bros. who want \$35,000.

How do you give them that kind of money and then pay a supporting act plus your overhead? They have outpriced themselves."

King with his partner Sam Kazery, vice president of the firm, deal primarily with the Southern states in packaging concerts.

He claims the Southern region is economically lower than some other parts of the country, therefore ticket prices reflect the difference.

"When giving a concert in the South you must be careful of the acts you bring in and not acts which will

price you out of business. In buying you must buy within the ticket price range," he says.

He adds that this doesn't mean you're giving the Southern states second rate entertainment, "it only means that you're making less profit." K&K Productions has produced shows with such as the Allman Brothers, Earth, Wind & Fire, Johnny 'Guitar' Watson, Rufus, Maze, Dramatics, Emotions and others. It's in the process of packaging a summer jazz festival and an all-country concert.

50,000 In Sacramento For 52 Bands & 400 Musicians

SACRAMENTO, Calif.—The fourth annual Sacramento Dixieland Jubilee concluded May 30 as 52 bands and more than 400 musicians pulled an estimated 50,000 jazz buffs into this state capital city for four days and nights of spirited music—the largest traditional jazz festival anywhere.

Headliners included Billy Butterfield, Pee Wee Erwin, Pete Daily, Nick Fatool, Peanuts Hucko, Johnny Mince, Pud Brown, Johnny Guarnieri, Alton Purnell and Norma Teagarden, all identified with the big bands of the '30s and '40s, and a reunited Bobcats combo out of the old Bob Crosby orchestra. Playing together for the first time in years were Eddie Miller, Ray Bauduc, Nappy Lamare, Bob Haggart and Yank Lawson.

Six concert sites were utilized, along with 24 other venues for cabaret appearances. From Boston, the New Black Eagle Band was represented. The Platte River Jazz Band and the Queen City Band flew in from their Denver base. Also appearing were the Climax Band from Toronto, Bill Allred's Rosie O'Grady Goodtime Band of Orlando, Fla.; Jim Cullum's Happy Band, San Antonio; the Phoenix Jazzers and the Westside Warmers, Vancouver; the Desert City Six, Phoenix, and the Jazz Minors, a teen-ager group from Portland.

Festival chairman Bill Borchers ran a free shuttlebus service for festival attendees. The event is produced by the Sacramento Traditional Jazz Society headed by Hank Lawson. More than 500 volunteers, all unpaid, worked with him and Borchers to present the event. Tickets were scaled from \$3 for single events to \$20 for badges which covered every concert and cabaret presentation scheduled.

"We will, of course, present a fifth fest in 1978," Borchers says. "In time we will expand to a full week and 100,000 paid admissions. Dixieland jazz is flourishing again."

2 Exemptions In Danielson Bill

WASHINGTON—The record performance royalty bill (HR 6063) introduced by Rep. George Danielson (D-Calif.) in effect exempts jukebox and cable television use of copyrighted recordings from payment of the record royalty.

The bill would require payment for use of copyrighted recordings by broadcasters, background music services and locations—but not the \$1 per year box royalty called for in previous record royalty bills by Rep. Danielson in the last Congress, as reported in the Billboard story of June 18.

Spokesmen in the Congressman's office say the jukebox and cable exemptions in the bill are subject to change after the Copyright Office makes its report to Congress on performance royalty for recordings and in subsequent Congressional committee hearings.

B'nai B'rith Gets \$100,000 At Event

NEW YORK—More than \$100,000 was raised by the Music and Performing Arts Lodge of the B'nai B'rith to help finance its charitable work via an awards dinner here last Saturday (11).

About 600 industry persons at the Hilton Hotel fete saw Neil Sedaka receive the organization's creative achievement award and Harry Chapin its humanitarian accolade.

A special presidential award went to Cy Leslie, until recently chairman of Pickwick International and the first president of the lodge, which also marked its 13th anniversary.

Alison Steele, WNEW-FM personality, was mistress of ceremonies and Steve DePass entertained.

Soul Sauce

Continued from page 36

Saturday (25) was proclaimed Commodores' Day in the group's hometown, Tuskegee, Ala. by mayor Johnny Ford.

The day's activities included a live remote radio broadcast with the Motown group from the city's Town Square with announcer Steve "Soul" Myers of WBIL, the local r&b station. This was followed by a formal reception at the Holiday Inn and topped off with a party at the Twenty Grand club.

KACE in Los Angeles has been on the air 10 weeks and captured numbers in the ARB Report after airing only three weeks, reports Cal Shields, program director.

According to Shields, in less than five weeks, programming demands forced him to give up his 2-6 p.m. airshift to devote full-time to administrative duties.

Alonzo Miller, music director and 6-10 a.m. announcer, has taken Shields' former air slot and Jim Clark has joined the staff as morning man.

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

Billboard SPECIAL SURVEY For Week Ending 7/2/77

Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	13	★STAR COMMODORES Motown M7-884R1	31	32	5	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)
2	1	12	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	★32	40	2	EXODUS Bob Marley & The Wailers, Island ILPS 9498
★3	5	11	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	33	27	12	STILL TOGETHER Gladys Knight & The Pips, Buddah BDS 5689 (RCA)
4	4	7	RIGHT ON TIME Brothers Johnson, A&M SP 4644	34	24	36	PART 3 K.C. & The Sunshine Band, TK 605
5	3	13	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	35	39	3	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
6	7	6	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	36	36	3	IN MY STRIDE David Ruffin, Motown M6-885S1
★7	10	3	SWEET PASSION Aretha Franklin, Atlantic SD 19109	★38	49	2	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
8	9	16	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	39	34	10	LOVE STORM Tavares, Capitol STAO 11628
★9	13	2	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	★40	48	2	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2B2 3052
10	6	9	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	41	33	10	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
11	8	14	SLAVE Cotillion SD 9914 (Atlantic)	42	31	22	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
12	12	19	UNPREDICTABLE Natalie Cole, Capitol SO 11600	43	22	6	UPTOWN FESTIVAL Shalamar, Soul Train BVL1-2289 (RCA)
★13	11	17	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	44	43	6	STORMIN' Brainstorm, Tabu BQL1-2048 (RCA)
★14	25	3	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	45	45	3	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
15	15	38	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	46	26	29	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
16	17	9	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	47	44	26	WHAT YOU NEED Side Effect, Fantasy F 9513
★17	23	4	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	48	41	4	L.A. JAIL Richard Pryor, Tiger Lily TL 14023 (Roulette)
★18	NEW ENTRY		REJOICE Emotions, Columbia PC 34762	49	47	4	PHASE II Bohannon, Mercury SRM-1-1159 (Phonogram)
19	21	21	IN FLIGHT George Benson, Warner Bros. BSK 2983	★50	NEW ENTRY		DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)
20	14	12	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	51	51	3	ENCHANTMENT Roadshow RS-LA682-G (United Artists)
21	18	19	IT FEELS SO GOOD Manhattans, Columbia PC 34450	52	50	10	A BLOW FOR ME, A TOOT FOR YOU Fred Wesley & The Horny Horns, Atlantic SD 18214
22	19	22	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	53	53	8	MAGIC T-Connection, Dash 30004 (TK)
23	20	16	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458	54	54	4	REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
24	16	7	ARE YOU SERIOUS Richard Pryor, Laff A196	55	55	14	YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 19100
★25	35	2	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654	56	56	2	REVELATION Charles Earland & Odyssey, Mercury SPM-1-1149 (Phonogram)
★26	46	2	FLOATERS ABC AB 1030	57	NEW ENTRY		MAGIC JOURNEY Salsoul Orchestra, Salsoul S2S 5515
27	29	4	HERE AT LAST ... LIVE Bee Gees, RSO RS-2-3901 (Polydor)	58	58	17	RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401
28	28	5	HOT Big Tree BT 89522 (Atlantic)	59	NEW ENTRY		CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
29	30	14	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	60	NEW ENTRY		SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
★30	37	3	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-887S1				

Gospel

GMA Votes Award, Member Revisions

Nov. 29 Date For 1977 Dove Awards

NASHVILLE—The 1977 Dove Awards have a date. It's Nov. 29 at the Hyatt Regency Hotel in Nashville.

The dinner/entertainment event will feature Doug Oldham, with the musical group Truth providing instrumentation for the ceremonies. Several artists are being selected to perform.

The scheduling of the Dove Awards in November is part of a plan by the Gospel Music Assn. to establish an annual Gospel Music Week.

NASHVILLE—The Gospel Music Assn.'s board of directors and membership committee has voted to make additions to its annual program and new membership status.

According to John T. Benson, president of the association, a record of the year category has been added along with a soul gospel category to the annual program and a new membership status for church staff musicians.

Don Butler, executive director of the association, says that a growing interest in all soul and inspirational music, especially gospel, prompted the board to establish the soul category.

The new membership status for church musicians has resulted due to the percentage of associate members, friends and supporters who are ministers of music, choir directors and church musicians.

"Approximately 50% of the Gospel Music Assn. is made up of these groups of people and the membership committee voted, that as working gospel musicians, these persons should have their own trade category and two representatives on the board of directors," says Butler.

Gospel For Philly Fest

PHILADELPHIA—The city-sponsored Summer Festival of Stars, heavy on jazz and soul, has added gospel to its July-August series of concerts at the open air Robin Hood Dell East for the first time.

In spite of the top names like Count Basie, Lionel Hampton, Sarah Vaughan and the Ellington band, it's the gospel sound that brings out an overflowing crowd and for this summer, deputy commissioner Theodore Jordan, has added a second night for gospel.

For what is to be offered as a country and bluegrass folk festival on Aug. 31, the final night of the series, already set are Steve Goodman, John Jackson and Ralph McTell. Gene Shay, local radio folk music deejay, will emcee the concert.

Mary Mason, who spins gospel records on WHAT here, will emcee the two "Gospelrama" presentations. The first, on July 27, will headline Shirley Caesar and her nine-piece group, along with the Barrett Sisters, Mighty Clouds of Joy and the choirs of the Overbrook and Bok High Schools here. The second "Gospelrama" on Aug. 24 will feature Andre Crouch with Walter & Trumaine Hawkins, plus the choirs of Wagner Jr. and West Philadelphia High Schools.

Gospel Scene

By GERRY WOOD

Truth's latest studio LP, recorded at Sun West Studios in Hollywood and Sound Stage in Nashville, is hitting the light of day on Paragon Records. The group's newest single, "He Is The Music," is being released on Word.

Kathie Epstein (Johnson) of Woodland Hills, Calif., newly signed with the Rayborn Agency for exclusive gospel representation, is the wife of composer/arranger/recording artist Paul Johnson. As a television personality, she has a recurring role on the NBC show "Days Of Our Lives." She's best known for "The Quiet Riot," the title of her first album on Petra Records and the title for her book, a weekly tv variety show and a monthly advice column in Christian Life Magazine.

Alpenglow was recently in Nashville to record its first album on the House Top label. The group hails from Winter Haven, Fla. The album "Let It Dawn On You" was produced by Jim Barden, director of the music division at the Christian Broadcasting Network.

The Heisemen Quartet from Corinth, Miss., is gaining increasing popularity on the gospel circuit. Supreme Records of Nashville is releasing for national distribution a single, "I Can't Hardly Wait," from its new album.

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GOSPEL CONVEYORS

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 7/2/77

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	4	60	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	2	30	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
3	3	9	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
4	1	33	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005
5	5	37	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
6	6	37	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
7	10	18	SENSATIONAL WILLIAMS BROTHERS Taking Gospel Higher, Savoy SGL 14436 (Arista)
8	7	25	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SIL 14407 (Arista)
9	16	25	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP 59227
10	20	14	DONALD VAILS CHORALEERS Savoy SGL 14421 (Arista)
11	15	14	ANGELIC CHOIR The President & The Missionary, Savoy SGL 14416 (Arista)
12	12	18	JACKSON SOUTHERNAIRES All God's Children, Malaco 4352 (TK)
13	13	9	ANGELIC GOSPEL SINGERS Gotta Find A Better Home, Nashboro 7178
14	24	51	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
15	11	95	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
16	17	5	JAMES CLEVELAND & REV. ISAAC WHITTMAN with the GREATER METROPOLITAN CHURCH OF CHRIST CHOIR Savoy SGL 14425 (Arista)
17	9	18	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savoy DBL 7011 (Arista)
18	30	5	REV. W. LEO DANIELS What In The Hell Do You Want—Sermon, Jewel LPS 0110
19	19	172	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
20	NEW ENTRY		SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
21	21	30	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2-906
22	22	113	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
23	23	51	TESSIE HILL ABC/Peacock PLP 59222
24	8	77	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
25	25	176	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
26	18	14	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC AB 986
27	31	5	SLIM AND THE SUPREME ANGELS Why Was I Born, Nashboro 7177
28	NEW ENTRY		ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
29	29	5	WILLIE BANKS & THE MESSENGERS God's Goodness, HSE 1478
30	27	60	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
31	NEW ENTRY		SWANEE QUINTET From Augusta With Love, Creed 3077 (Nashboro)
32	32	18	REV. DR. MARTIN LUTHER KING, JR. I Have A Dream, Creed 3201 (Nashboro)
33	33	14	DR. MARTIN LUTHER KING, JR. A Knock At Midnight, Creed 3008 (Nashboro)
34	14	18	QUINCY JONES Roots, A&M SP 4626
35	NEW ENTRY		DIXIE HUMMINGBIRDS Live, ABC/Peacock PLP 59231

Gospel

Zacharius Publishing New Magazine

NASHVILLE—Citing the growing importance of the gospel music industry, maverick publisher Walter Zacharius, former publisher of Swank and Gallery, is aiming a new publication at the "vast, untapped family market" of gospel.

Nashville/Gospel is described by Zacharius as "an inspirational way-of-life magazine with country music and gospel music as a background. He expects circulation of 100,000—at \$1 an issue—soon, and has a 500,000 copy goal set.

A self-described jazz buff, Zacharius plans to start promoting the magazine with radio spots. The publication firm has an office in New York, and with expansion of circulation will set up a Nashville office.

"There's a big market for gospel-oriented publications," insists Zacharius. The magazine will feature country and gospel stars. Zacharius and CBS Fawcett, the publication's distributor, are mounting an inten-

sive drive to retail the magazine in supermarkets and drugstores.

Establishment of a national magazine focusing on gospel music is another indication of the growing importance of this music form.

Odd Disks For 2 Jersey Clubs

ASHBURY PARK, N.J.—Disco patrons at two new clubs here are doing the bump, bus stop and hustle to the strains of music by Conway Twitty, Waylon Jennings, Dolly Parton, Lawrence Welk, Stan Kenton and Guy Lombardo.

Operators of the new Roadhouse Inn in suburban Farmingdale, and at Le Club in Brielle, concede that these are not exactly the progressive disco sounds of today, but the clubs are not progressive disco either.

Wanting to be different from conventional discos that glut the area, operators of Roadhouse Inn decided to settle for a country music format with Le Club catering to what it calls a "mature and discriminating clientele."

Joe the Jock, the deejay at the Roadhouse Inn, spins the records, and hustle lessons are conducted on Thursdays by Harvest Moon Ball champions, Lee Cole and Dennis McKay. Wednesday nights are set aside for "golden oldies" and the music at that time is provided by Sonny Ray and the Del Rays.

Lesters In Crash

NASHVILLE—An Illinois motorist was killed when his car collided with a private Silver Eagle bus carrying the Lesters.

Following the Clinton, Ill. accident, members of the gospel group were taken to a hospital for treatment. Those on the demolished bus were Brian Lester, Ginger Lester, John Tramel, Donna Lester Tramel, David Schreiber and Hershel Lester.

Christian Artists Eye Colorado Meet

NASHVILLE—The world's leading Christian artists gather high in the Colorado mountains July 31-Aug. 6 for the third annual Christian Artists' Music Seminar in the Rockies.

Leading the daily seminars will be such leaders as Ralph Carmichael, Hal Spencer, Jerry Lucas, John W. Peterson, Kurt Kaiser, Rick Powell, Jimmy and Carol Owens, Thurlow Spurr, Jesse Peterson, Cam Floria, Don Marsh, Martene Craig and Bob Benson. Some 75 different subjects will be tackled during the seminars.

QCA Adds Studio

CINCINNATI—QCA Records, Inc., with headquarters here, recently opened Studio B, its second 24-track room. The company opened its first studio 2½ years ago.

Semi-Pros On July Kerrville Program

NASHVILLE—Five semi-professional gospel groups from three states will join the 12 national gospel recording groups already announced for the Kerrville Gospel Jubilee, July 25-31.

Rod Kennedy, producer of the Texas event, notes the groups are "far more exciting and professional than we ever dreamed when we invited tapes and records sent in for our Southwestern Gospel Music Showcase on Saturday."



Canadian Celebration: Canadian gospel great Tommy Ambrose makes his live U.S. concert debut in a successful stint at the Top 20 National Jamboree in Cookeville, Tenn.

Canadian Singer In a U.S. Debut

NASHVILLE—Canadian gospel singer Tommy Ambrose made his live U.S. concert debut June 19 at the Top 20 National Jamboree in Cookeville, Tenn.

Ambrose and his group call their show "Celebration"—gospel music presented in a non-denominational way. The two one-hour concerts were held at the Tennessee Tech Coliseum, and both drew large audiences.

Ambrose widened his U.S. audiences through his appearances on "Hee Haw." Sam Lovullo, producer of "Hee Haw," also produced Ambrose's Canadian television series, "Celebration."

Born in 1939, Ambrose was the youngest of eight children of an Italian immigrant father who came to Toronto in his teens. The father was musical and the mother was religious. "I knew a zillion hymns before I could read," comments Ambrose.

His first public performance came at age four when he sang in a choir in a church. Some 13 years later, he was singing on a religious radio show run by his brother Gus. TV guest shots followed and he later hosted his own CBC series.

When his tv fortunes took a nose-dive, Ambrose worked in commercial production and continues to craft both tv and radio commercials. That, coupled with his gospel music success, insures a promising future.

Compass Contracts

NASHVILLE—Compass Records has signed a distribution agreement with World International Group, Inc. The first release under the new agreement is "Warmed Over Memories" by singer/songwriter Donnie Sanders.

The groups are the Les Gann Quartet, the Shilohs, Gabriel, the Brumfield Brothers and Serenity. Each group performs for 35 minutes.

Gospel acts booked for the fest include the Singing Christians, the Galileans, the Pat Terry Group, the Hemphills, Gov. Jimmie Davis and Anna, the Rambos, the Sullivan Family, Don Butler, the Downings, the Imperials and the Chuck Wagon Gang.

Rock Singles Best Sellers

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As Of 6/21/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 UNDERCOVER ANGEL—Alan O'Day—Pacific 001
- 2 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940
- 3 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022
- 4 DREAMS—Fleetwood Mac—Warner Bros. 8371
- 5 LONELY BOY—Andrew Gold—Asylum 45384
- 6 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244
- 7 LUCILLE—Kenny Rogers—United Artists 929
- 8 SIR DUKE—Stevie Wonder—Tamla 54281
- 9 ANGEL IN YOUR ARMS—Hot—Big Tree 16085
- 10 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335
- 11 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365
- 12 JET AIRLINER—Steve Miller Band—Capitol 4424
- 13 LIFE IN THE FAST LANE—Eagles—Asylum 45403
- 14 SLOW DANCIN' DON'T TURN ME ON—Addrisi Brothers—Buddah 566
- 15 HEARD IT IN A LOVE SONG—Marshall Tucker Band—Capricorn 0270
- 16 WHEN I NEED YOU—Leo Sayer, Warner Bros. 8332
- 17 MARGARITAVILLE—Jimmy Buffett—ABC 12254
- 18 I'M IN YOU—Peter Frampton—A&M 1941
- 19 MY HEART BELONGS TO ME—Barbra Streisand—Columbia 3-10555
- 20 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387
- 21 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924
- 22 GOT TO GIVE IT UP, Pt. 1—Marvin Gaye—Tamla 54280
- 23 ARIEL—Dean Friedman—Lifesong 45022
- 24 HIGH SCHOOL DANCE—Sylvers—Capitol 4405
- 25 CALLING DR. LOVE—Kiss—Casablanca 880
- 26 HIGHER AND HIGHER—Rita Coolidge—A&M 1922
- 27 FEELS LIKE THE FIRST TIME—Foreigner—Atlantic 3384
- 28 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088
- 29 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256
- 30 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872
- 31 WATCH CLOSELY NOW—Kris Kristofferson—Columbia 3-10525
- 32 LOVE'S GROWN DEEP—Kenny Nolan—20th Century 2331
- 33 LIDO SHUFFLE—Boyz Scaggs—Columbia 3-10491
- 34 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376
- 35 HOTEL CALIFORNIA—Eagles—Asylum 45386
- 36 RICH GIRL—Daryl Hall & John Oates—RCA 10860
- 37 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920
- 38 ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters—A&M 1940
- 39 DON'T GIVE UP ON US—David Soul—Private Stock 45129
- 40 GONNA FLY NOW (Theme From "Rocky")—Maynard Ferguson—Columbia 3-10468

Rock LP Best Sellers

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As Of 6/20/77

Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.

- 1 LIVE—Barry Manilow—Arista AL 8500
- 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
- 3 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084
- 4 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G
- 5 BOSTON—Epic PE 34188
- 6 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630
- 7 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403
- 8 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2
- 9 LITTLE QUEEN—Heart—Portrait/CBS JR 34799
- 10 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
- 11 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052
- 12 DESTROYER—Kiss—Casablanca NBLP 7025
- 13 SILK DEGREES—Boyz Scaggs—Columbia PC 33920
- 14 LEFTOVERS—Kansas—Kirshner PZ 34334
- 15 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157
- 16 HERE AT LAST . . . LIVE—Bee Gees—RSO RS-2-3901
- 17 FOREIGNER—Foreigner—Atlantic SD 18215
- 18 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005
- 19 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978
- 20 I'M IN YOU—Peter Frampton, A&M 4704
- 21 OL' WAYLON—Waylon Jennings—RCA APL1-2317
- 22 FLEETWOOD MAC—Reprise MS2225
- 23 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060
- 24 ENDLESS FLIGHT—Leo Sayer—Warner Bros. BS 2962
- 25 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037
- 26 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
- 27 THE BEATLES AT THE HOLLYWOOD BOWL—Capitol SMAS 11638
- 28 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703
- 29 COMMODORES—Motown M7-884R1
- 30 MARVIN GAYE LIVE AT THE LONDON PALLADIUM—Tamla T7-352R2
- 31 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180
- 32 ALIVE!—Kiss—Casablanca NBLP 7020
- 33 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307
- 34 K.C. & THE SUNSHINE BAND, Part 3—TK 605
- 35 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516
- 36 IZITSO—Cat Stevens—A&M SP 4702
- 37 BROTHERS JOHNSON—Right On Time—A&M SP 4644
- 38 A REAL MOTHER FOR YA—Johnny Guitar Watson—DJM DJLPA 7
- 39 KENNY ROGERS—Kenny Rogers—United Artists UA-LA689-G
- 40 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34432

CAM Expanding To Negotiate Masters

NEW YORK—The CAM operation is opening a CAM-Master division effective Wednesday (15). According to Vince Benedetto, vice president and general manager of CAM-U.S.A. and executive producer of CAM Productions, the new division will serve as an agency for

producers and artists who have finished masters and are looking to place them with labels.

CAM is a 10-year-old firm with departments for music publishing, a&r, promotion, artist development and publicity.

Talent Boosts Club In Rockford, Ill.

CHICAGO—A small galaxy of acoustic musicians helped celebrate the fifth anniversary last month of Charlotte's Web, a folk-blues venue in Rockford, Ill.

Jim Post, Corky Siegel, James Lee Stanley, Mike and Barbara Smith, Claudia Schmidt, Peter Lang, Mike

Johnson and Mark Henley were among the performers who graced the stage of the Rockford club for four nights, May 25-28.

The performances, which lasted beyond 3 a.m. each morning, were taped in their entirety by Stephen Powers of Mountain Railroad Records, who will release an album culled from the recordings.

Powers, utilizing a Scully deck recently acquired from Sound 80 studios, Minneapolis, exhausted 35 reels of tape on the anniversary performances.

Karen Howard, owner and manager of Charlotte's Web, says that between 10 and 15 acts were staged each night. The performers, she says, appeared "as friends of Charlotte's Web," and were paid only expenses.

"They were supporting us," the

(Continued on page 42)

Concerts Welcomed In Baltimore

By NAT FREEDLAND

Baltimore and play only the other two cities.

The new 19,000-seat Capital Centre, now actively serving Washington, is in Maryland, but 45 minutes away from central Baltimore.

"We sold out an Elvis Presley date in two hours," says Becker, a former, Seals & Crofts tour manager. "We've sold out with Genesis and a Boston-Foghat bill. We need more promoters putting shows into the Civic Cen-

ter and we'll bend over backwards to cooperate."

Although it is an arena that was formerly home base for major league basketball and hockey, the Baltimore Civic Center also has a 117-by-58-foot proscenium stage, says Charles Neustadt, executive director of the facility.

The Baltimore metropolitan area has a population of 2½ million and is a high-income market.

Banner Season For Atlantic City's Spots

PHILADELPHIA—While the legalization of casino gambling and the subsequent rise of big name entertainment in Atlantic City may make it more difficult to attract names a year or two hence, area buyers are now encountering no real problems inking dates for the coming 1977-78 season.

Pushing Atlantic City farther to the top of the entertainment scene is the bonus this week from the State Senate's Judiciary Committee in voting to allow lavish, Las Vegas-style topless revues in casinos at the resort. In its deliberations on proposed gambling legislation, the committee struck down an Assembly amendment which empowered the state Division of Alcoholic Beverage Control to oversee the contents of stage shows and instead gave that authority to the Casino Control Commission.

At present, the beverage control authority bans topless entertainment where liquor is sold. The proposed law now allows the gaming commission to decide whether entertainment confirms to prevailing "community standards." It all augurs well, what with almost a half-dozen multimillion-dollar hotels already in the works, for Atlantic City to become the entertainment showcase in the East.

With casino gambling still ahead, the Latin Casino, the 1,000-plus room at nearby Cherry Hill, N.J., operated by Dallas and Charles Gerson, father-and-son team, has already inked in a string of top names for the new season. For the Sept. 16-25 opener, Frankie Valli & The Four Seasons will make their last niter appearance, following with their permanent-disbanding engagement at New York's Radio City Music Hall.

Cleo Laine makes it her first niter appearance in this area on Sept. 26-Oct. 2, with other bookings bringing in Joel Grey and Joan Rivers for Oct. 10-16; Billy Davis and Marilyn McCoo, Oct. 17-23; Don Rickles, Oct. 27-Nov. 6; Tony Orlando and Dawn, Nov. 7-13; and Sammy Davis, Jr., Nov. 14-20. Latin Casino wound up the present season in top fashion with Frank Sinatra and Dean Martin for May 30-June 4, taking a \$31.50 admission ticket plus the room's regular \$8.50 per person minimum.

The 3,000-seat Valley Forge Music Fair in suburban Devon, Pa., a hard-top in-the-round playhouse operated by Lee Guber and Shelly Gross, has a half dozen shows already set for the fall season following the Aug. 29-Sept. 4 stand by Liberace.

Johnny Mathis is the season's opener Sept. 6-11 with follow-ups in Mitzi Gaynor, Sept. 20-25; Sergio Franchi, Sept. 26-Oct. 2; Totie Fields, Oct. 4-9; Myron Fields and Stars of Lawrence Welk Show, Oct.

13-16; and Engelbert Humperdinck, Oct. 17-23.

At the Garden State Arts Center, the subscription concert series of classical and pop has already drawn in \$535,000 in deposits at the beginning of the month—some \$120,000 higher than the amount the series was bringing in at the same time last year.

Offering a blend of rock, pop, jazz and soul, the series kicks off with Seals & Crofts, June 20-21; following with Hall & Oates, June 28; Captain & Tenille, June 24-25; James Taylor, July 4-5; Gordon Lightfoot, July 7; Marvin Hamlisch and Anthony Newley, teaming together for the first time, July 18-27; Olivia Newton-John, Aug. 1-6; Linda Ronstadt, Aug. 12-13; Liberace, Aug. 15-20; Joni Mitchell, Aug. 22; Harry Chapin, Aug. 23; Al Stewart, Aug. 25; and Leo Sayer, Aug. 26.

Completing the list of performers in the popular series will be George Benson, Aug. 27; Jackson Browne, Sept. 6-7; and Frankie Valli and the Four Seasons, Sept. 8-9. In addition, Perry Como will appear Aug. 8-9 with the concerts for the benefit of the Arts Center Cultural Fund. The subscription pop series, announced earlier, offers Neil Sedaka, Bobby Vinton, Engelbert Humperdinck and Johnny Mathis.

In Philly, Top Names At Spectrum

PHILADELPHIA—Besides all the city-sponsored musical fare available this summer, Electric Factory Concerts is lining up a full summer season of rock at the Spectrum, 19,500-seat facility here. The series kicked off with three major rock groups within 10 days at the end of June. Emerson, Lake & Palmer, backed by a 50-piece orchestra, did shows June 20-21, followed by Crosby, Stills & Nash June 23-24, and Pink Floyd June 28-29.

July concerts set so far include Boz Scaggs and Southside Johnny & the Asbury Jukes (8), Ted Nugent plus Foreigner (15), and the Commodores, with Slave and Emotions (16).

Electric Factory Concerts, headed by Larry Magid and Alan Spivak, will also keep the rock rolling at their own 3,500-seat Tower Theatre in the summer months. July dates already booked include Dan Fogelberg and Fools Gold Saturday and Sunday (6-7), Ronnie Laws (12), and Jerry Jeff Walker with Vassar Clements and Don Williams (13).

In addition to the indoor dates, Electric Factory will promote another major outdoor show at the 100,000-seat John F. Kennedy Stadium on Aug. 13 with Led Zeppelin.

Signings

Rufus to Fitzgerald-Hartley for management. . . . Steely Dan of ABC to Irv Azoff for management. . . . Minnie Riperton, Epic artist, to Ken Fritz for management.

Van McCoy to MCA. . . . Bob Welch, Capitol guitarist, to Fleetwood Mac's Mick Fleetwood for management. . . . Mel Street and Bob Luman to Polydor in separate country signings.

Martin Carthy and John Kirkpatrick to Steeleye Span, Chrysalis group, replacing Bob Johnson and Peter Knight who are now recording as a duo for the label. . . . The Regal Dewy to Casablanca's Millennium label.

Marcia Ball, well-known country-rock singer in Texas, to Capitol. . . . Dorsey Burnette to Caliope Records. . . . Cheryl Dächer to Butterfly Records; the writer-singer was formerly on A&M.

LTD, A&M group, to Ron Nadel and Bob Golden's Tentmaker Management. . . . Denny Johnson and Vinny Appice, formerly with Rick Derringer, have formed Axis with ex-Foreigner Jay Davis. Trio will be produced by Kerner & Wise.

Speed Limit, Maine group which had a Big Tree hit as Katfish, to T.K.-distributed Rocky Coast Records. . . . Eddie Howard and Dean Whitney to Pedigree Records. . . . Michael Smith to Alpha 2 Management. . . . Jeff Aldem, Cindy Hansberry and Moxie to Great Northwest Music Co. of Seattle.

New On The Charts

FRANKIE MILLER
"Full House"—

Born in Glasgow, Scotland, Miller is the latest in a long line of white British artists to combine an understanding of classic American r&b with a fascination with the blues. The school of '70s performers which has made this growling, blues-tinged rock popular extends from Mick Jagger and Joe Cocker to Rod Stewart, Paul Rodgers and Graham Parker.

Miller's career began when he hooked up with bassist and fellow Scot Jimmy Dewar, who had been in Stone the Crow with Maggie Bell. In 1971 the two of them formed the black-influenced, soulful Jude with Robin Trower (who had just left Procul Harum) and Clive Bunker (recently departed from Jethro Tull), but the group disbanded before even finishing its debut LP. (The Trower/Dewar connection, though, did lead to the formation of the Robin Trower Band, the Chrysalis trio which is rounded out by drummer Bill Lordan, replacement for Reg Isadore.)

Miller then became immersed in the British pub-rock scene, which led to his first album, "Once In A Blue Moon." His band at the time included Henry McCullough (the guitarist on Wings' 1973 "Red Rose Speedway" album) and Robbie McIntosh (the now deceased drummer on AWB's 1974 debut set).

His second album, "Highlife," was produced, arranged and written for the most part by Allen Toussaint, producer of top 10 hits on such acts as Lee Dorsey, Dr. John and LaBelle. Miller next began touring Europe with Procul Harum.

McCullough and Miller reunited several months later to record Miller's third album, "The Rock," which was produced by Eliot Mazer, best known for his work with Neil Young. His band also included former Spooky Tooth bassist Chrissy Stewart.

Miller's first out-and-out touring band is Full House, which includes Stewart on bass, Graham Deakin on drums, James Hall on keyboards and



Ray Minhinnet on lead guitar. The group's LP, "Full House," was released in April, at which time the previous Miller albums were re-released; or, in the case of the first album, released in the U.S. for the first time. In its third week on the LP chart, "Full House" is up to number 169.

Guests on the album range from the Memphis Horns to Gary Brooker of Procul Harum, and there are songs from John Lennon and ex-Free bassist Andy Fraser, in addition to one co-written with Robin Trower. This single, one of Miller's originals, is a thoroughly upbeat rocker along the lines of the Rolling Stones' "Happy."

The guitarist is managed by Keith Reid, the lyricist with Procul Harum. His number in London is 351-3848.

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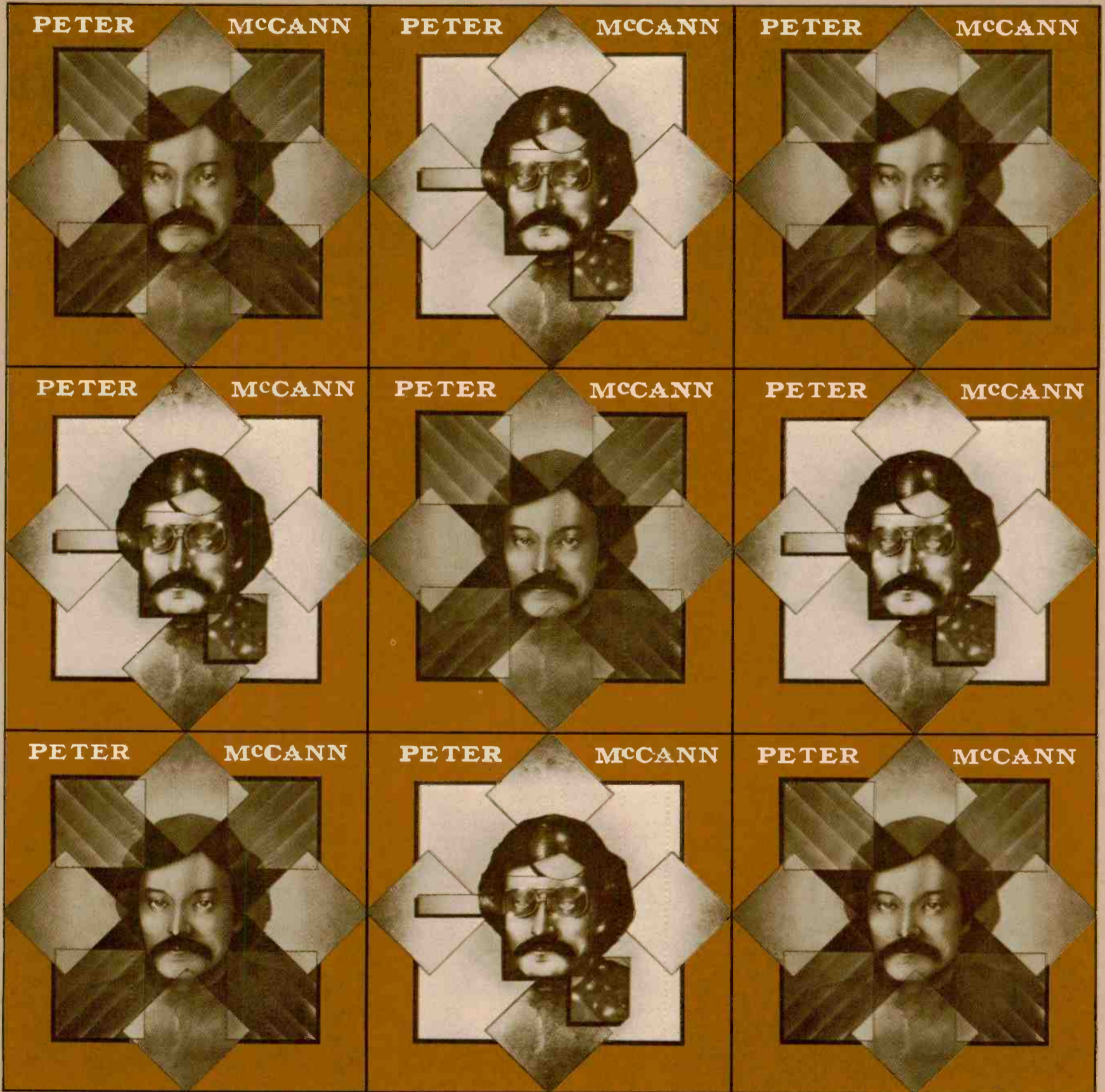
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Talent Talk

Some record company parties work better than others. CBS Records and Playboy Records recently held a bash at New York's Playboy Club to welcome each other to the fold. The invitations said that they were valid for only one person, no guests of guests. So about 150 men showed up—alone. And stood around watching the 15 overworked hostesses bring them their drinks. After that there was a product presentation. After that mostly everyone went home. "What did you expect, a bunny?" asked one CBS exec. "Of course not," responded an industry wag. "That's a Warner Bros. act."

Southside Johnny and the Asbury Jukes broke two-day attendance and gross records at the Bottom Line in New York when the band performed there recently, according to the venue. But nobody wants to give gross or attendance figures. ... Polydor's new guitar jockey, Pat Travers, in the Big Apple recently for a round of interviews. The label feels it has a real find in him.

The Westchester Premier Theatre took in \$21,000 the first day tickets went on sale for Shirley Bassey's upcoming 11-day stint in September. ... Jimmy Buffett slated as a special guest star on the Eagles tour of the Southeast in early July. ... And Milton Berle will be joining Frank Sinatra at the Forest Hills Stadium July 15 and 16. Tickets are \$25, \$15 and \$10.

Guitarist Joe Beck had to forgo an appearance at the Montreux Festival because he had to enter a hospital for an eye operation. ... Kiss beginning a tour of Canada next Thursday (7) in

Halifax. It is rehearsing at Star Studio in New York. ... There will be a four-day "Jazz In The Afternoon" series at the Jazz Museum in New York beginning Friday (1.)

Dolly Parton joins the Mac Davis Show as a special guest star for six dates in the Northeast. ... Fred Wesley and the Horny Horns have a debut single out on Atlantic, an edited version of "Up For The Down Stroke," from the LP "A Blow For Me, A Toot For You," and the title cut is also being released as a 12-inch disco single. ... New York City's Police Dept. had 80 cops stationed in subway tunnels nearby Madison Square Garden every night through the recent Led Zep appearance. "It was no big thing," a police spokesman says. "Just your usual Led Zep crowd." Fans and others who care about such things had high praise for the cops and the Garden's own security forces. "They're all super cool," a Swan Song spokesperson notes.

Buddah's Gladys Knight & The Pips will work on separate recording projects this year while continuing to tour together, label prexy Art Kass says. Solo disks are planned for Gladys & The Pips as well as another featuring both.

Capitol gave Bob Seger a Seeburg jukebox for his birthday. ... Ulcers kayoed MCA's Vassar Clements on the eve of his Bottom Line engagement. He's out until the summer, with a new album waiting to be worked. ... Mercury's Runaways were mobbed by 1,000 screaming Japanese kiddies at Tokyo Airport upon their arrival for a debut concert tour.

Talent In Action

ALICE COOPER KINKS TUBES NAZARETH SHA NA NA

Anaheim Stadium, California

Returning after a two-year absence from the stage, Alice Cooper kicked off the first of the L.A. summer season's stadium concerts June 19 for a day in the sun running well into the night that included Flo and Eddie hosting the activities augmented by stunt men, escape artists and aerial acrobats.

Sha Na Na opened the bill in its own colorful and quick-moving style of '50s and '60s nostalgia followed by Nazareth and its brand of English boogie rock 'n' roll, moving the fresh audience through various basic rhythms and familiar selections including "Love Hurts."

The Tubes delighted the entire stadium in the group's first performance of this size, successfully projecting its set of total madness to the 45,000-plus fans. Lead singer Fee Waybill tore off his clothes, throwing pieces to an eager audience for one of many costume changes as the group performed most of its latest album together with old favorites before pulling out all the stops for its "White Punks On Dope" finale which featured the Watts' Marching band alongside the Cycle Sluts contributing to the mayhem onstage.

The Kinks lifted everybody's spirits as well, in a long set that, to the crowd's joy, featured many of the group's old favorites including "Sunny Afternoon," "You Really Got Me" and "Lola." As one of the classic '60s British bands, the Kinks have survived the '70s through the group's extensive repertoire and the charm of singer Ray Davies who carried the set in his

usual magnetic manner while guitarist brother Dave Davies and drummer Mick Avery remained calm and unaggressive.

But as headliner, the day belonged to Cooper who used the added advantages of lighting, two giant video screens and an uncluttered stage to accommodate his production. He gave the audience an extravagant and dramatic 75-minute show worthy of the anticipation generated by the other fine groups in the course of the day.

In his 15 selections, Cooper's personality ranged between mean and assertive to helpless and reflective as a heightened air of playfulness replaced the old overtones of danger.

Backed by an awesomely powerful and exacting band driven by guitarists Steve Hunter and Dick Wagner, the current show, carrying many of the familiar routines, is a slick Hollywood TV-like production which inventively mixes pre-recorded film segments with live choreography and Cooper's own performance to create a lavish realm of nightmarish fantasy that goes beyond the limits of the stage.

To say the pace never let up for the master ringleader means nothing. Not only did all the elements of his show—the music, films, lighting, dancers, dynamics and sound—fit perfectly together, but seeing a performer sing while in a guillotine, sharing the microphone with his pet snake, wrestling with giant spiders, brushing and dancing alongside swollen teeth, shooting at larger than life chickens with a machine gun and carrying on in the arms of a demon from the underworld—in short, the spectacle of the entire production—left the crowd no choice but to hand over its undivided attention.

Unlike the gratuitous stray laser beams and frothing fog machines employed by so many, Cooper's devices work to unify the visual and the musical rise from the status of gimmicks to become integral parts of a whole experience.

Alice also sings ballads which did more that night than slow the pace. Cooper's conviction in performing "I Never Cry" and "Only Women Bleed" holds together even better in a live setting than on record and highlighted another side to his usual deviant image.

Alongside selections from his latest album, Cooper performed a broad sampling of material covering his career that included "Under My Wheels," "Eighteen," "Billion Dollar Babies"

Charlotte's Web

• Continued from page 40

club owner announces enthusiastically.

The venue, which recently hosted Dizzy Gillespie, David Bromberg and Doc Watson, occupies a 100-year-old building, a church that later was converted to a synagogue.

Ragtime Future Is With Femmes, Morath Says

By DAVE DEXTER JR.

LOS ANGELES—The national craze for ragtime may be braking to a halt, but Max Morath hopes to rekindle interest in that genre of music by approaching it on records from a different angle.

The angle is women.

"Hardly anyone," Morath says, "is aware that some of the most musical ragtime tunes were composed by female musicians back at the turn of the century.

"Joplin, Lamb, Chauvin and Roberts have all become prominent names since the great rag revival of the early '70s, but in my next album for Vanguard I'll be presenting 10 tracks by equally talented composers, ladies like Muriel Pollock, Julia Lee Niebergall, Mabel Tilton, Louise V. Gustin and May Aufderheide. Their works, I find, are just as musical and entertaining as those composed by their male colleagues."

Morath, a Coloradoan who now resides in New Jersey, has been with Vanguard six years. His seventh LP, "Livin' A Ragtime Life," is now being pressed for early July release.



Max Morath: Pianist, singer and musicologist who is turning to women ragtime composers.

He sings a little, plays a little, cracks a few jokes and pounds the Steinway before a live audience in a solo performance much like those he does constantly on the road.

And then, come September, his "The Ragtime Women" in which he plays solo piano against an unconventional backup group of cello, string bass and a roomful of old-timey fretted instruments will hit the market.

"And that's the one," Morath says, "which I believe will stir up a storm."

Morath has appeared on PBS television several times and on May 22, in the Baird Auditorium at the Smithsonian Institution in Washington, he starred in a lavish "Trib-

(Continued on page 44)

and "Go To Hell" bringing the show to a most appropriate climax with "School's Out For Summer" using a stadium full of swaying young bodies to sum up the feeling of free-flowing release felt in the air throughout the day, officially announcing summer for the young adults of Southern California.

KEVIN MERRILL

CAROLE BAYER SAGER TIM MOORE

Ivanhoe Theatre, Chicago

Sager created a standing ovation impression here June 14 in one of the veteran lyricist's first appearances as a performer. Her stage apprenticeship actually seemed to enhance her success, placing Sager on an equal footing with her audience and lending her an appealing air of vulnerability.

At the same time, Sager demonstrated that she is a pro whose years of show biz experience lend her a firm stage footing. She is not a "technique singer," not by a long shot, but Sager hit the mark with style, personal attractiveness, intelligence, an enormous sensitivity to lyrics, and a pair of back-up thrushes who added unison support in the musical climaxes. The attraction was Carole Bayer Sager's rare combination of beauty and brains, a mixture that should allow her to be immensely effective in the tv medium.

Of the 10 songs in the hour-long showcase, all with Sager lyrics, the audience responded most enthusiastically to three uptempo numbers, "Everything Old Is New Again," "She Loves To Hear The Music," and "Movin' Out," a rhyming tour de force in march tempo that saw Sager parading out into the audience. One listener aptly described the tune: "A perfect summertime hit."

The highlight of the evening, nonetheless, resulted from the surprise guest appearance of composer Marvin Hamlisch, who was in the audience. Hamlisch, at the piano, accompanied Sager in "Sweet Alibis," a syrupy number upon which the two have collaborated.

Sager also included an interesting medley of hits she has helped to produce, and preceded it with a demonstration of her ability to function effectively as a monologist. The hit assemblage ("Groovy Kinda Love," "Misty Blue," etc.) serves the lyricist-turned-performer as Barry Manilow is served by his ad medley.

Elektra's lavish showcase actually proved a liability to the label's Tim Moore, who followed Sager. The ballad rocker found more than a third of the audience gone by the time he took the stage, and he would have done better with a paying crowd.

His 12-song set started out strong, but seemed to lose steam as it went along, perhaps because of the ongoing attrition of the house. The problem might have been that Moore played here only three weeks earlier.

ALAN PENCHANSKY

(Continued on page 44)

New On The Charts

FRANK LUCAS
"Good Thing Man"—92

This is the first release by ICA Records (Independence Corp. of America), the new company headed by Al Bell, the former head of Stax. Bell's operating philosophy is that "there is little real soul music found in the marketplace now," and that there is need for "a major rhythm and soul label with a positive thrust into inspirational, gospel and spiritual music."

ICA is headquartered in Washington, D.C. at (202) 547-4477. It opened Jan. 1, 1977, a year after an aborted distribution deal with CBS resulted in Stax declaring bankruptcy and Bell being cited with multiple counts of bank fraud. He was acquitted of all charges last summer.

Bell started with Stax as national promotion man in Memphis and went on to write Eddie Floyd's 1966 Stax hit "Knock On Wood"; produce gold records on the Staple Singers and Isaac Hayes; and serve as executive producer of the "Wattstax" concert film and soundtrack.

This single, which was actually released the first week of January, has been on the r&b chart for 20 weeks. It peaked at number nine soul two weeks ago and is now number 22. It will be featured on a "Good Thing Man" album, which will also include Margie Evans' answer song, "Good Thing Queen." There are even plans to stage a "Good Thing Man" musical.

The song has the basic funk patterns that made the Stax "Memphis Sound" famous—it is heavy on rhythm and horns and light on strings.

It is also one of the most sexually suggestive songs of the year, with lines like, "I got all of these good things/just hanging on me" and "I made it good and sticky." (Bell has responded to the Rev. Jesse Jackson's criticism of sex-oriented lyrics by saying banning them would mean "destroying the little economic independence we have left" and by charging he should "attack the disease, not just one symptom.")

Lucas was born in Louisiana, moved to California in 1963 and ultimately bought a farm in San Bernardino, Cal., where he lives now. He is booked by Sandra Royster of Charisma Productions in Washington, D.C., (202) 464-7994.

Campus Disks & DJ Used To Sell College Kids

LOS ANGELES—College Marketing and Research, a division of Playboy, Inc., is using portable disco systems on campuses to help "soft sell" products by advertisers in Playboy Magazine.

Brad Pilz, local representative in the Ohio area, says he contacts program directors at schools, sets up a party and gives out samples in an attempt to increase product sales.

Says Pilz: "We use the sound system to attract people. We supply music and a deejay and thru the deejay's voice and mechanism get a soft sell message through.

"If you want a large group of people the best way is to use a disco sound system and deejay."

Pilz has brought his portable system to schools such as Akron Univ., Toledo Univ., Bowling Green, Ohio Northern and some schools in Miami dispensing products from Alka Seltzer to beer.

During the summer Pilz says that only small scale tasting parties involving a limited number of schools will take place.

The promotion service involves some 250 reps covering 300 schools, although Pilz says that will be expanded to cover 400 by next year.

Degrees At N.Y. School

NEW YORK—Five Towns College, a small suburban Long Island junior college, is offering associate degrees in the "recording music business."

The college now offers degrees in music, business and liberal arts. The new program offers six courses which augments these fields with special emphasis on the recording industry.

Courses include an introduction to the music business, artists' rights and copyright law, publishing and composition, an audio recording seminar, broadcasting and radio station management, and another that probes concert production, international sales, marketing and distribution. Each course carries three credits.

Prof. Martin Crafton coordinates the program. Five Towns College is at 2350 Merrick Ave., Merrick, N.Y. 11566 (516) 379-1400.

ACUCAA BOOK OFF PRESSES

LOS ANGELES—A new handbook has been published by the Assn. of College, University and Community Arts Administrators (ACUCAA).

Entitled "ACUCAA Handbook: Presenting The Performing Arts," the comprehensive guide incorporates previously published articles, some updated, and new articles.

Articles are arranged in chapters covering planning, contracts, publicity and promotion, tickets, funding, operations and resources.

The handbook, including 150 pages of illustrations, costs \$25. Individual sections may be purchased and discount prices are available for bulk orders.

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Talent In Action

• Continued from page 42

RUFUS FEATURING CHAKA KHAN NORMAN CONNORS

Aladdin Hotel, Las Vegas

In making its debut at the plush Theatre For The Performing Arts May 29, Rufus and Chaka Khan made believers out of the 6,500 attending. The ABC recording artists had more than arrived at a well-deserved top billing. The 13-song, 70-minute program was packed with the funky high-energy. The five-man band was led so well by Khan's stage antics and total involvement in entertaining, sharing and giving of herself.

Loud rocker, "Have A Good Time" kicked off the tight-knit set followed by ballad "Better Days" off the groups' latest LP, "Ask Rufus," its fifth album which recently went platinum. Funky, heavy-rhythmed "Everlasting Love" preceded first big hit, "Tell Me Something Good" which established Rufus as a band to be reckoned with.

Aside from Khan, the foundation of the band is found in the talents of Bobby Watson on bass and Tony Maiden on guitar. The two paired on "Share My Love With You" an instrumental "The Emperor" with both musicians executing intricate styles, scats and solos. Drummer Rick Calhoun and keyboard artists Kevin Murphy and David Wolinsky rounded out the band.

Meanwhile, RCA recording artist Norman Connors and his band delivered a mellow, somewhat disappointing 50-minute set which featured past hit "You Are My Starship." James Robinson and Eleanor Bills joined Connors on vocals, backed by the six-piece band which somehow never got it together in a too-laid back style.

HANFORD SEARL

ANGEL PIPER

Palladium, New York

It was the battle of the power chords April 16. Angel had the best stage show; Piper played the most pleasing music; and Legs Diamond had technical problems.

A lot of money has been put into Angel to make it an arena attraction. How well it pays off depends on the band's musical development. Visually it is stunning.

Church bells, a heavenly choir, and a voice from the ages quoting ersatz scriptures preceded the group's arrival onstage. And the entrance itself was accomplished through a neat magical trick that made it appear as if the five individual members of the band materialized inside stacked empty boxes.

Angel plays very loud, with the vocalist, guitarist and bass player up front and the keyboard artist and drummer on a platform behind them. All the members of the band, tall, thin and dressed in white, look very good.

Frank Dimino, who provides the band's high vocals, is a professional who knows how to work the Black Sabbath type of audience the band attracts.

Angel performed 12 tunes in the 75 minutes of its show with the songs "That Magic Touch" and "Can You Feel It" among the most interesting. Throughout its show it used a variety of technical gimmicks and stunts. The most spectacular was a moving hologram that made it appear as if the neon framed angel face suspended above the band actually spoke.

It was all good fun, and if only the band played slightly better, it would have been a very enjoyable late night. Angel came onstage at the stroke of midnight. But as it was, the band was not that tight, or that good together. Too often Angel just powered its way through passages where a little subtlety and control would have gone a long way.

Piper, who preceded Angel, came without the cosmic pretensions but played better music.

During its 45 minutes onstage, it went through 10 numbers including "Who's Your Boyfriend?" to "make all the girls in the audience feel good." Billy Squier, lead singer of the band, has nice Jagger moves, which he showed to good advantage on "The Last Time" which the band performed with a reggae introduction.

The opening act, Legs Diamond, looked and sounded nervous at its New York debut, and the fact that its equipment kept conking out did not help.

Still the band showed some nice moves and made some nice sounds during its 40 minutes onstage. It will be interesting to see again under better circumstances.

ROMAN KOZAK

LISSETTE

Chateau Madrid, New York

The growing acceptance of salsa and Latin rock music by non-Latin audiences is playing a significant role in expanding the careers of Latin acts which, until now, have been restricted to a predominantly ethnic audience.

Among those capitalizing on the emergence of this new market for Latin talent is Lissette, a Cuban refugee who records for Borinquen Records.

Lissette opened May 3 for a four-week stint here and has been playing to near-capacity audiences comprised of a sizable percentage of non-Latins.

Lissette's music is a mixture of English ballads, salsa and Latin rock, geared to the widely diverse tastes of the audiences to whom she plays.

Described as the Tammy Wynette of South America, she is a pert, energetic entertainer, with a professionally packaged show. Her 10-song one-hour performance was supported by a pair of very adept dancers, and ran a wide range of tunes from "One Note Samba," and "My Wild Spanish Rose," to "Brand New Day," and a cabalistic-type tune done to Saint Antonio, complete with lighted candles.

Lissette's strengths are in her softer Spanish numbers. Although she manages well with English and Latin rock tunes, hers is a delicate voice that is somewhat overwhelmed by the amplification needed on the rockers. This, however, is not an insurmountable problem and could easily be rectified through closer coordination with Frank Fiori, her music director.

RADCLIFFE JOE

Ragtime Future

• Continued from page 42

ute To Hoagy Carmichael" concert which President Jimmy Carter, his family and PBS-TV cameras are expected to attend.

His popularity steadily accelerates although only one of his albums, "The Best Of Scott Joplin," has ever stepped out to achieve impressive sales. Late this year, in time for the Christmas sales season, he will be featured with Vanguard's approval on a Victor Red Seal LP along with William Bolcom and Bolcom's wife, singer Joan Morris, in a program of proven Broadway show songs which will carry the title "Great Theatrical Vocal Duets."

"I only sing on that album," Morath says. "Bolcom plays the solo piano."

Morath toils as his own personal manager and is booked by Kolmar-Luth in New York and Steven Bafrey in San Francisco.

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	PINK FLOYD—Danny Kresky Enterprises/Celebration/Flipside Prod., Soldier Field, Chicago, Ill., June 19	67,000	\$10	\$670,000*
2	PINK FLOYD—Landmark Prod., County Stadium, Milwaukee, Wisc., June 15	60,000	\$9	\$540,000*
3	BLUE OYSTER CULT/LYNYRD SKYNYRD/TED NUGENT/STARZ—Festival East Inc., Rich Stadium, Orchard Park, N.Y., June 19	28,600	\$8.50-\$10	\$253,536

Arenas (6,000 To 20,000)				
1	PETER FRAMPTON/ROUGH DIAMOND—Don Law Co., Garden, Boston, Mass., June 15	15,427	\$7.50-\$8.50	\$127,487*
2	EMERSON, LAKE & PALMER—Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., June 18	14,118	\$8.50	\$120,000
3	CROSBY, STILLS & NASH—Don Law Co., Civic Center, Hartford, Conn., June 15	10,300	\$8.50-\$9.50	\$94,819
4	LYNYRD SKYNYRD/FOREIGNER/38 SPECIAL—Don Law Co./Cross Country Concerts, Civic Center, Springfield, Mass., June 15	10,500	\$6.50-\$7.50	\$72,513*
5	Z Z TOP/ELVIN BISHOP—California Concerts, Sports Arena, San Diego, Calif., June 15	9,921	\$5.75-\$7.75	\$65,768
6	BAD COMPANY/OUTLAWS—Mid-South Concerts/Concerts West, Mid-South Col., Memphis, Tenn., June 18	9,000	\$5.50-\$7.50	\$64,457
7	WILLIE NELSON/FIREFALL/ASLEEP AT THE WHEEL—Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., June 16	8,595	\$5.90-\$8.25	\$58,223*
8	HEART/CLIMAX BLUES BAND—Star Date Prod., Arena, Milwaukee, Wisc., June 18	8,125	\$5.50-\$7.50	\$53,475
9	LYNYRD SKYNYRD/KINGFISH/BLONDIE CHAPLIN—Don Law Co., Cape Cod Col., So. Yarmouth, Mass., June 18	7,100	\$6.50	\$46,150*
10	WILLIE NELSON/FIREFALL/JERRY JEFF WALKER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Comm. Center, Tucson, Ariz., June 18	4,630	\$6-\$7	\$31,541
11	WILLIE NELSON/FIREFALL/JERRY JEFF WALKER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Civic Center, El Paso, Texas, June 19	4,505	\$6-\$7	\$28,007
12	WILLIE NELSON/FIREFALL/JERRY JEFF WALKER/ASLEEP AT THE WHEEL—Feyline Presents Inc., Tingley Col., Albuquerque, N.M., June 17	4,039	\$6-\$7	\$27,549
13	HEART—Schon Prod., Auditorium, St. Paul, Minn., June 19	4,274	\$5.50-\$6.50	\$25,064
14	DICKIE BETTS/POCO—Pace Concerts, Sam Houston Col., Houston, Texas, June 17	2,211	\$6-\$6.50	\$13,678
15	HEART/MAMA'S PRIDE—Star Date Prod., Brown County Arena, Green Bay, Wisc., June 17	1,855	\$6.50-\$7	\$11,740

Auditoriums (Under 6,000)				
1	HEART/CLIMAX BLUES BAND—Contemporary Prod., Kiel Aud., St. Louis, Mo., June 16	5,033	\$5-\$7	\$35,032
2	BOOTSIE'S RUBBER BAND/MAZE/SLAVE—Feyline Presents Inc., Municipal Aud., San Antonio, Texas, June 20	4,879	\$5.50-\$7	\$33,903
3	DAN FOGELBERG/FOOL'S GOLD—Sound 70 Prod., Grand Ole Opry House, Nashville, Tenn., June 19	4,424	\$5.50-\$7.50	\$30,300*
4	SEALS & CROFTS—Sound 70 Prod., Mem. Aud., Chattanooga, Tenn., June 14	4,122	\$6.50-\$7.50	\$27,774
5	HEART/CLIMAX BLUES BAND—Contemporary Prod./Chris Fritz, Century II, Wichita, Kan., June 14	4,332	\$6-\$7	\$27,317
6	DAN FOGELBERG/FOOL'S GOLD—Electric Factory Concerts, Syria Mosque, Pittsburgh, Pa., June 14	3,774	\$5.50-\$7.50	\$26,583*
7	DARYL HALL & JOHN OATES/VALERIE CARTER—DiCesare-Engler, Fieldhouse, Erie County, Pa., June 15	3,076	\$6.50	\$19,994
8	SUPERTRAMP/BLONDIE CHAPLIN—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., June 17	3,100	\$4.50-\$6.50	\$18,598*
9	MAYNARD FERGUSON—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., June 18	2,672	\$5-\$7	\$17,780
10	SUPERTRAMP—Whisper Concerts, Chrysler Hall, Norfolk, Va., June 15	2,422	\$5.50-\$6.50	\$15,299*
11	DAN FOGELBERG/FOOL'S GOLD—Electric Factory Concerts, Taft Theatre, Cincinnati, Ohio, June 15	2,510	\$5.50-\$6.50	\$15,164*
12	BRYAN FERRY/JOHNNY'S DANCE BAND/ROUGH DIAMOND—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., June 19	1,572	\$4.50-\$6.50	\$10,543
13	JOHN MAYALL/SONS OF CHAMPLIN—Dooly's, Dooly's Tempe, Ariz., June 15	1,061	\$6	\$6,366
14	MAHOGANY RUSH/SHOOTING STARS—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kan., June 15	3,550	\$1-\$2	\$4,206*
15	BRYAN FERRY/MOTHER'S FINEST—John Bauer Concerts, Paramount, Portland, Ore., June 16	1,100	\$2	\$2,200
16	BRYAN FERRY/MOTHER'S FINEST—John Bauer Concerts, Paramount, Seattle, Wash., June 15	2,190	\$1	\$2,190

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SCANDINAVIA: A MUSIC SCENE BREAKING WORLDWIDE

AFTER YEARS OF PROSPERITY SWEDEN SEES CHALLENGES AHEAD

After many years of hyper-prosperity, Sweden, which boasts the world's highest per capita expenditure on records, has been somewhat dismayed to find itself "struggling" through 1977 with only a 5% or 6% increase in sales over 1976.

Indeed, had it not been for a sudden, spectacular surge in sales of pre-recorded cassettes towards the end of last year, the record industry could well be faced with a downturn in sales.

For years, despite the ever-present problem of direct imports, the Swedish industry has been recording annual turn-over increases in the region of 20% to 30% for years. Says Stig Anderson: "We have been spoiled all these years, and now it seems we have reached a plateau. Business in Sweden is still good, but the growth rate has slowed dramatically."

And Bo Gyllenpalm, head of Phonogram says: "We have to accept the fact that things are going to be tougher from now on. Record companies and dealers have got used to prosperity and haven't had to find new marketing approaches and marketing tools. Competition for artists and for sales is going to be much stiffer from now on. We shall have to be more professional and I personally intend to work much more on local repertoire."

"At present the market share of domestic product in the Phonogram organization is between 37% and 38%, compared with the national average of 45% to 46%. A major part of domestic product sales is accounted for by dance bands which are enjoying a great boom in Sweden. I look positively towards the future because there is good potential and good spirit in the Phonogram company."

Gyllenpalm, however, does see problems on the horizon. The recent merger between the giant department stores NK and Ahlens is symptomatic of a change in retailing patterns which sees more and more selling power concentrated in the multiples and the traditional dealer being squeezed out.

"I feel dealers have had an easy time up to now, but from this point on only those who are ready to adapt and be more progressive will survive—the true professionals."

As power tends to be concentrated in fewer and bigger retail outlets, Gyllenpalm sees a big increase in discounting, a demand for lower wholesale prices and the constant threat of a decision to import if the local record companies cannot meet the demands of the big bulk buyers.

"But so far there are no signs of a price war," says Gyllenpalm.

Another possible source of difficulties is the new worker participation legislation which went into effect on Jan. 1 this year. Gyllenpalm believes in the principle of worker participation, but points out that the law only provides a framework and is open to a wide variety of interpretations.

"Labor problems could be created by the fact that Sweden now has a Conservative government for the first time in 40 years and the government is supporting the Employers' Federation stand on wage restraint. We cannot go on increasing salaries, as we have been, by 10% to 15% a year because we are losing our competitiveness in the export market and this creates a big import problem. Last year inflation was running at 8%; this year it is between 10% and 12% and salary increases of only 2% or 3% are under discussion. But prices in the first quarter of 1977 were up 6%, so there could well be a conflict between the labor unions and the employers if prices continue to rise at this rate."

Gyllenpalm admits that people in Sweden are a little shaken by the economic situation and a continuing decline in purchasing power could have repercussions on the record industry.

Dag Haeggqvist, general manager of Sonet, sees the Swedish market as being in reasonably good shape and feels that a country which has such a high per capita expenditure must expect to reach a plateau after years of galloping expansion.

By MIKE HENNESSEY

The increase in value added tax which was introduced on June 1 could put a brake on record sales but Haeggqvist believes that economic squeezes tend to affect capital goods more than records. Sale of stereo equipment and cassette decks over the last couple of years has been enormous and with this high penetration, people are going to continue to be in the market for software.

"The Swedish market is one of the most sophisticated in Europe," says Haeggqvist, "not only in terms of hardware but also in terms of music. You can sell a great deal of Leo Kottke here, but its a poor market for acts like Bay City Rollers."

The orientation of the market is determined to a considerable extent by the almost complete eclipse of the single.

"With few exceptions," says Haeggqvist, "singles just don't sell in Sweden. When you deduct sales of Abba singles from last year's total singles sales, you are left with virtually nothing. The fact is that in Sweden there are no ways of giving a single enough repeated exposure to make it a hit. This is why the singles market has virtually disappeared. There is some activity through the discos, but this tends to lead to album sales."

"The only hit parade program on radio for singles is Svensk-toppen and this had such nationalistic restrictions that it has really lost contact with the record buyer. This makes other media,

like newspapers, much more important in Sweden than in countries where pop radio is strong. Daily papers carry full pages of record reviews and companies advertise in them extensively. Marketing is now highly album oriented and because people don't get a wide range of music on radio, they buy records instead. This means that a broad range of repertoire has to be provided. Obviously albums represent a better investment for the public than singles; and that is fine with us because albums are more profitable."

For Polar Music and Sweden Music chief Stig Anderson, architect of the phenomenal worldwide success of Abba, the name of the game is still publishing. It all starts and ends with the song.

"What Abba has proved," says Anderson, "is that the industry today has to keep an eye on all creative centers. We have to have our eyes and ears open and listen more carefully, because the next big worldwide hit or act could come from Yugoslavia. Abba has changed the thinking in our business."

And, in the process, has sold 40 million singles and LPs worldwide. Currently Anderson is supervising the production of a full-length feature film starring Abba, much of it filmed on the phenomenally successful March tour of Australia. "The movie will be a semi-documentary with a story line and we hope to have a simultaneous premiere of the film in Sweden and Australia around Christmas."

"Abba's biggest hits will be featured in the movie, together

with some new songs which will be on the soundtrack album to be released in advance of the film.

"Meanwhile we are laying long-term plans for the conquest of the U.S. and Japanese markets, the two areas which Abba have yet to penetrate in a really big way. A U.S. tour is under discussion for the summer of 1978 and we may also play some major European venues such as Wembley in the U.K. and the Olympic stadium in Munich."

The unprecedented success of Abba has had a negative side for Anderson—long a bitter campaigner against the direct import industry—because a lot of Abba product sold in Sweden comes from Polar licensees in foreign countries where prices are cheaper.

Says Anderson: "It is encouraging to hear from CBS in the U.K. that they have sold two million Abba records; but I wonder how many of those were sold in the U.K.?"

Despite his huge royalties from record sales worldwide, Anderson still regards music publishing as the backbone of the business. "And the fact that Sweden's record market is dominated by LPs is good for publishers. These days you really have to think twice before releasing a single."

Anders Holmstedt, overall head of EMI's Scandinavian companies, based in Stockholm, feels that if the Swedish record industry ends 1977 with a 10% increase over last year, it will have done very well.

"Business began well last fall, and then, to our great surprise, cassettes took off like a rocket. By the end of the year the upturn was in the region of 30% or 40%, far more than we had predicted. But on the other hand, the sale of LPs actually declined. And this year we are only 3% to 4% ahead of the equivalent period last year, and this is worrying when you consider that inflation is now running at about 12%."

Holmstedt sees the decline of the single in Scandinavia as the thin end of a wedge which will eventually be driven into the entire European market. "Most record shops here don't even stock singles now. If a single which has been a big hit elsewhere is released in Sweden, customers tend to wait for the LP. Contrary to the view of EMI headquarters in London, I don't see any reason to regret the singles slump; LPs are more profitable."

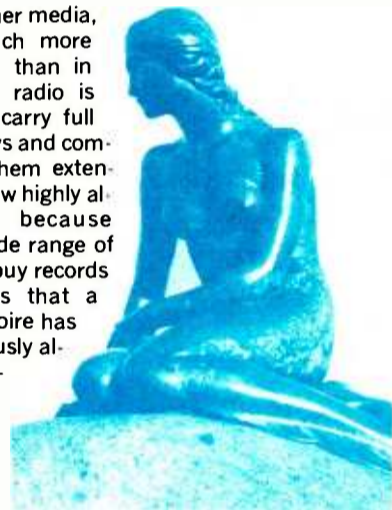
On the subject of direct imports Holmstedt feels that little can be done to combat the traffic and affirms that there is a tendency throughout Scandinavia to concentrate more on local talent. "It is the only way of controlling the profit and loss position. If we had to depend too heavily on international repertoire, we would find it extremely difficult to hold our own in face of parallel imports," he says.

Holmstedt feels the sales plateau had to come sooner or later. "With the government's tougher financial policies and a tense situation in the labor market, the industry could be in for a difficult time. Profits will certainly be heavily trimmed in the years ahead."

Although Polydor in Sweden places strong emphasis on local repertoire, scoring particularly with singer/guitarist Thomas Ledin, managing director Ivan Nordstrom is concerned also to boost sales of international repertoire. "We recently strengthened our position by signing the MCA catalog for Scandinavia and the latest Bryan Ferry album sold 45,000 in Sweden," he says.

Nordstrom, who is chairman of the industry rack operations, testifies to a big increase in rack sales, now standing at 30% of the market.

Although the record market may have reached a plateau, Nordstrom has great optimism about the future of video. "Sweden is very much a test country for videotape and disk and video recorders are selling increasingly well in Sweden. I am convinced there is a big future in audio-visual home entertainment."



Edv. Eriksen's famous bronze statue of Hans Christian Andersen's "Little Mermaid" in the Copenhagen harbor.

ABBA BOOSTS NORDIC HOPES

It's accepted in Sweden that it is virtually impossible to come up again with an act to match the international success of the Abba phenomenon, but there is no doubt that Swedish product today is getting much more respectful attention around the world.

Because of Abba it is easier now to win recognition for records, songs and artists from Scandinavia. In U.S. terms, Abba has paved the way not only for Scandinavian acts but for European talent in general. What Abba basically did was prove once and for all that when it comes to hit production, music has no geographical barriers.

Polar here boosted Abba. It is also launching the duo Svenne and Lotta, popular here for some years with gold albums in Denmark and Sweden. From the act's latest LP, a single has been released in Australia, Germany, Holland, Bel-

gium, Switzerland and the U.K. And another Polar act of potential is Lena Andersson, with "Ready For The Times To Get Better" out in Canada and with several singles released in Germany.

Polar apart, EMI has achieved more continental hits than most with local artists. In 1973, its group Blue Swede was the first Swedish act to enter the Billboard Hot 100 and "Hooked On A Feeling" went on to reach No. 1. It was produced by Ben Palmers, EMI producer behind most of the company hits. He works with Harpo, currently EMI's hottest artist, whose single "Moviestar" was a hit in almost every European country. In Germany alone Harpo has sold well over a million singles.

Harpo is spending three weeks in Los Angeles with Palmers, laying down tracks for his next album. He is also one of two Swedish artists taken up by the multi-national EMI-EAR tal-

ent-seeking organization. The other is Bjorn Skifs, former Blue Swede lead singer. Skifs, also produced by Palmers, has a new album "Watch Out" and from it selected singles have been taken for various European territories, with EMI in the U.K. putting out "Now And Then" and Capitol in the U.S. working on "You Better Run."

A newly-signed EMI act is Basse Wickman and from this artist's album, "Break A Window Break A Heart," a single is to be released for the U.S. market.

Northern Lights is a country rock group, with product released in Germany, Australia, Holland, and the U.S. Another EMI stablemate is the Moonshine country group, invited to Nashville by Screen Gems Publishing to record a single. All these acts are included in a video show produced by EMI Swe-

(Continued on page 47)

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ABBA Boosts Hopes

• Continued from page 45

den for presentation to EMI executives around Europe this summer.

CBS Sweden also has acts on tour or release abroad. Top jazz/rock guitarist Janne Schaffer has his "Katharsis" album out in the U.S. to a generally favorable press and with airplay support. CBS in the U.S. shipped 20,000 copies in the first week, and the album will be released through Europe, with special launches in the U.K. and Holland. Schaffer is included in a CBS jazz-rock package for European jazz festivals this summer.

Andy Glenmark is having singles from his new album out in most European areas. Vikivaki is another CBS group with new product on the way, following successful appearances in the U.K.

Another local company, Sonet, has had U.K. successes. Sylvia had a major hit there with "E Viva Espana," which sold 600,000 copies in Britain alone, and her new album "Somebody Loves You" is out in the U.K., Brazil, Australia and Spain. She also has recently released an album recorded in Germany and including Brazilian material.

Hank C. Burnette is a Sonet signing who taped a home-made album of self-penned rock material. A single from it, "Spinning Rock Boogie" hit the U.K. top 20 even before it was released in Sweden and before Burnette was known locally.



Among music publishers AIR Music has produced an album with local artist Rosa and a single from it "Papertown" is due in Holland, Germany (specially re-recorded in German), Japan and Australia. AIR is also representing Mariann Records act Paul Paljett in foreign territories, his single "Reggae Bump"

having been out in Germany on Hansa and in the U.K. on Pye. **DENMARK**

Where Denmark is concerned, it is the singer/songwriter performers who stand the best chance of international acclaim.

Lollipop, three young male singers with the brothers Torben and Jorgen Lundgreen as both writers and singers, has already sold many numbers to top Swedish artists and EMI is releasing the group's new album "Export" to several countries. The two writers have been composing for ten years now. Lollipop was a big name in Sweden and Finland in the early 1960s and now it figures strongly in the Danish charts.

Tommy Seebach is a talented songwriter with many hits to his credit in Scandinavia. He has cut two excellent albums of happy-go-lucky tunes and there is already interest in his work in Australia, Holland and Germany.

The Olsen Brothers were another big attraction as a pop act five years ago. After two big-selling LPs for Starbox, the Olsens



Gasolin (upper left), whose album "Gas V" may just be the best selling Danish LP of all time. Also a first, was "Gas 1," claimed as the initial rock 'n' roll album to be sung entirely in Danish. From "Gas 1" a collaboration was developed with U.K. engineer Roy Thomas Baker, who has assisted on all but one of five LPs, with "Gas V" as a debut U.S. set with new English lyrics and vocals and recorded at CBS studios in New York. Paul Paljett (upper right), Mariann act represented by AIR Music, is being released outside Scandinavia. His single "Reggae Bump" had been out in Germany on Hansa and on Pye in the U.K. Scandinavian group Jigs, center. Blue Swede (bottom right) brought disco sound into the top 10 with "Never My Love." Abba (left) receiving gold disk awards, this time in London.

47 stopped recording for a while, but now have a new album on Polydor under the name J & N (Jorgen and Niels Olsen). As writers, they have produced many big songs for other performers. They have an intuitive ear for a hit and it seems certain that overseas publishers and record bosses will build their name outside Denmark.

One of Denmark's more consistently successful acts is Gasolin whose new album, produced by Felix Papalardi, is set for release in the U.K. and U.S. The group's singer Kim Larsen has just made an album in Nashville, Tenn., and the band has already toured the U.S.

But it has to be said that pushing Danish product on the world market has problems. Much Danish product is sent to foreign companies and the reaction is good but it is hard to gain releases because there is so much good domestic product to consider.

One way to widen the market is for a Danish artist to have a really big hit in Scandinavia, sell it to Germany and have a hit there—so that the U.K. and U.S. would inevitably be interested. But there is a very high wall for Danish artists to climb and most have given up after years of struggle with recording companies abroad.

NORWAY

Of the talent in Norway with international potential the group Alex, named after the lead singer, a blonde of striking appeal is a good bet to wave the Norwegian flag at world level. The group emerged rocket-like this spring with a Phonogram album "Alex," followed by a successful German television appearance.

Additionally there is Wenche Myhre, another local act who has long had a big following in the massive German market. Singers Stein Ingebrigtsen and Inger Lise Rypdal, on the Talent label, the former for the German market and the latter through the CBS international network, have high potential.

But it has to be accepted that Norway is a small dot on the international pop map and this handicaps local performers. It takes more time for a Norwegian pop performer to make the grade. On the jazz front, though, there are artists already known internationally, notably Jan Garbarek and



Arild Anersen, both on ECM, the German record label though of course they are nowhere near Abba status. Garbarek, who has done more than any pop artist to make Norwegian music international, nevertheless operates in a somewhat specialist field.

FINLAND

Culturally, Finland stands apart from the other Scandinavian countries. The language is impenetrable, whereas a knowledge of German can help unlock the secrets of Swedish, Norwegian or even Danish lyrics. So what is there for Finland to offer the world, apart from Sibelius and some other "serious" masterminds?

Finland is quite strong on talented rock artists. One thinks of guitarist Jukka Tolonen as a starting point. Long a hero in domestic music, he caused a big stir in 1973-1974 by signing recording contracts with Sonet and Chess/Janus. His first solo effort, "Tolonen!" sold amazingly well overseas. But his LP "Crossection" is his most talked-about release to date, having received good press and excellent airplay in the U.S.

Bassist Pekka Pohjola has been praised by fellow musicians such as Frank Zappa and Mike Oldfield. He is undoubtedly the most talented artist on the Scandinavian rock scene. He is a member of the controversial band Made In Sweden, with which he recorded the international best seller album "Where Do We Begin." Virgin Records has issued his albums "B The Magpie" and "The Mathematic's Air-Display" in the U.K.

Wigwam is led by British-born Jim Pembroke, also a talented solo artist, who sings, plays piano and also composes much of the group's material. Wigwam, the first Finnish group to play at London's Hyde Park, is particularly popular in Denmark. Its best-known album internationally is "Nuclear Night Club," released by Virgin the the U.K.

Hurricanes started its climb to fame some five years ago and has sold more than 250,000 albums in Finland alone. It is a rock 'n' roll trio with punk-overtones and heavy emphasis on the singing and drumming of mean-looking Remu Aaltonen. Around 100,000 Hurricanes' albums have been sold in Sweden, with one LP, "Crazy Days," making the top 20 there. Records of this group are already available through out Scandinavia, the U.K. (Sonet), the Netherlands (Delta), France (RCA) and West Germany (Metronome).

On the distaff side, Marion became the first Finnish artist involved in EMI-EAR, an artist development organization for the chain of European EMI companies.

Other names to watch include Cumulus, a five-piece folk band with a strong following in Sweden; Monica Aspelund, the Finnish representative in the 1977 Eurovision Song Contest, whose entry song, "Lapponia," was released with a bang in all Western European countries, as well as Turkey, Israel, Australia and Brazil; and Country Express, the top country band in Scandinavia, due to appear at this fall's "Fanfare" concert in Nashville.



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DIRECT IMPORTS-THE PROBLEM THAT JUST WON'T GO AWAY

Finland is the last of the four Scandinavian countries to be seriously hit by the direct import problem. It was certainly not a factor in the late 1960s when a handful of Finnish record companies struggled through hard times, selling altogether less than one million units annually. The problem began to appear with the "boom years" of 1971-1972, following the introduction of non-conventional record and tape marketing.

The Finnish group of IFPI companies, which includes nine leading organizations and represents 75%-80% of local sales, has watched the growth of direct imports with continued unrest. There is not a lot that can be done, because it is a universal problem and cooperation between various nations is a necessity.

Arto Alaspaa, of the local IFPI, says: "Direct imports produce questionable price advantages at the expense of members who have fixed license agreements with overseas companies. And when the import source is the U.S. or U.K., there is also the 1.75% mechanical royalty difference. Our group is studying the situation with the Finnish copyright society TEOSTO."

According to statistics from the Finnish Board of Customs, imports of records and prerecorded tapes were worth \$6.4 million in 1976, roughly the same as the previous year. But over a five-year period, 1971-1976, total value has risen by 125%.

Alaspaa says: "We've made some calculations of our own and the results are quite alarming. Out of that \$6.4 million, the share of IFPI members is about 60%. This means that outsiders are dealing heavily with product represented by IFPI members, though some also have their own labels."

The main source of imports, with \$2.1 million worth of business in 1976, is the U.K. Highly advantageous prices and a generally good service from British export firms attract the Finns, who as a nationality often go to extremes to save the odd dollar. But prices in Finland have never been intolerably high compared with those in some other Scandinavian and European countries.

Says Alaspaa: "Simultaneous releases, or regional schedules favoring the worst-hit areas like Scandinavia, are reasonably effective weapons against direct importers. But major international manufacturers could do a great deal more, such as adopting new pricing policies for individual wholesalers who sell direct to various importers. I believe some British record companies are already doing this."

The amount of direct imports in Finland in recent years would have been bigger without some State-created laws, made to cure the country's poor balance of payments. Now all goods must be prepaid before they are released by Customs. And for two years a special "import deposit law" was applied to imports of luxury items, fixed at 30% of CIF, with a six-month load period. This, plus the 6% devaluation of the Fin-

nish Markka, has naturally affected most IFPI members as well.

Heavy direct import traffic has almost halted the growth of international repertoire inside the local IFPI, giving an edge to domestic product in a market worth more than \$33 million at retail level.

SWEDEN

The Scandinavian country worst hit by direct imports is Sweden, but the matter is viewed in different ways by different companies according to the artists they represent.

Currently most of the product imported here comes from the U.K., due mainly to the low prices there and the state of the pound sterling. Import of current U.S. product is not so frequent now, due to high prices and the cost of air-freighting records, though a lot of cutouts from the States are sold in Sweden.

Shops in Sweden follow the general Scandinavian pattern, concentrating mainly on a few albums and maintaining a small stock. A customer in a big city like Stockholm or Gothenburg finds the same album selling at a variety of prices. Direct importers with low prices force specialist shops to drop prices to compete.

In Stockholm, for example, a major shop may offer top 10 albums at \$6.55, pop albums for \$7.10 and jazz or classical LPs for \$8.80. Prices for a full price album in a city like Stockholm range from \$5.50-\$8.80, the suggested retail price being \$8.

Record companies in Sweden find there is little they can do about the problem. At first, the phenomenon was labelled "pirate importing," but now the industry has to accept that it is legal enough.

In competitive terms, the keyword has to be "service," especially a good and fast service to the retailers. The distribution is well organized and no retailer, no matter where based in Sweden, has to wait more than two or three days for delivery of goods. And record companies are trying to keep virtually every album in stock, even those considered not commercial.

Simultaneous releases add up to another vital factor. Worldwide releases can beat the importers. Additionally Swedish companies are now aware that they cannot depend for full turnover on representing foreign product. Local production has to be a vital ingredient in survival.

DENMARK

Direct imports cause considerable problems for the Danish record industry. Record companies with contracts with British and American labels feel they are losing money because so many top albums filter into the marketing pipeline here before they are released officially at the domestic level.



A Billboard Spotlight

JULY 2, 1977, BILLBOARD

The currency imbalances enable the direct importers to sell product at lower prices than the regular licensees. When the latest Abba album "Arrival" went on sale from EMI, importers had already brought in the LP from Polydor in Germany. A price-war developed and it was only because of the fast and extensive pressing capacity at EMI that the company overcame the problem. EMI sold over 150,000 "Arrival" LPs, despite the imports.

Kurt Hviid Mikkelsen, managing director of EMI Denmark, says: "The only way to solve the problem is to have simultaneous release in the U.S., U.K. and the rest of Europe. With

(Continued on page 58)

Karl Johan, principal thoroughfare of Oslo, Norway's capital, with the Royal Palace in the background.

WHY CONFUSION REIGNS ON THE FINNISH RETAIL SCENE

BY KARI HELOPALTIO

The Finnish retail scene has been turned nearly upside down in a matter of a few years by rackjobbers, record clubs, direct importers and major department stores. There has been no real period of transition and the industry is gasping for fresh air to cope with the trends.

More aggressive marketing methods were first applied here in 1969-1970, when Finnlevy/Fazer Musiikki established its U.S.-style Levypiste rackjobbing and Fazer Music Club ventures. Both succeeded from the start, setting a style for a score of rivals, some merely interested in earning the fast buck.

A clear saturation point was reached around 1974-1975. Then a mighty cooperative chain joined half-a-dozen spontaneously sprouting importer/wholesaler/rackjobbers in an effort to conquer the market with various budget lines, international left-overs and U.S. cut-outs. Soon every town and village in Finland was saturated with this inflationary and somewhat dubious material.

Nobody really got rich, just a great deal wiser. The product offered by these firms had no appeal for the public. The cooperative chain, which brought in 500,000-1,000,000 units in one year, dropped its massive imports while still in the black financially and made a peace with the local IFPI organization. Some firms are still importing and selling "junk," but the inflow of harmful cutouts is declining.

DEALERS IN TROUBLE

Some 4.6 million records and prerecorded cassettes were sold by the local IFPI in 1976. This shows that unit sales have nearly trebled since 1971. The market share, unique in the Western world, is a real cliffhanger, standing at 51%-49% in favor of disks over tapes.

In 1970 the backbone of the Finnish record industry was the conventional dealer, who was responsible for 90% of units sold. Today, specialist shops, only about 70 in number, tied to the so-called "F-Network" here, are still important, but their share of retail sales within IFPI is now just 60% and dropping.

While rackjobbers, with some 2,000 outlets serviced by Levypiste, Discolux, Polymusiikki, Polarvox, Fonovox and others, and record clubs gain new ground, conventional outlets are left to worry. Several record-selling outlets are now battling in this once peaceful area of trading with constant spe-

cial offers and giant discounts. To get by, many dealers are operating on reduced staff and limited product selection. Around 30%-40% of specialist dealers have lost interest in singles and no longer bother to stock them. Only 400,000 single units were sold in 1976 and 50% of them to jukeboxes.

Risto Kaijanen, of Discophon Oy., says: "I firmly believe the conventional dealer will hold his position. The specialist still offers the most varied and best service in town and the more critical buyers will be his main customers for years to come. Besides, some rackjobbers are even cutting back on their outlets suggesting the biggest rackjobbing growth is over."



Scene from Chat Noir nightclub in Copenhagen.

The price war in Finland is fierce, among the most competitive in Europe. The use of recommended retail prices was abolished by IFPI from Jan. 1 this year to give dealers more room in which to maneuver and define their own prices. Nothing much has happened since, except that heavy pressure is building on wholesale pricing.

COMPANIES BLAMED

Many conventional dealers claim local record companies are not working hard enough to "save" the specialist. Disk companies are said to maximize their profits by going into extensive business with the rackjobbers, music and book clubs, mail order firms and other "parasites," while the specialist dealers get the cold-shoulder treatment.

Timo Vaananen, of Love Records, says, however, that local dealers are sometimes quite stubborn, jealous and unwilling to cooperate. "We try to help as much as we can, but often they just don't listen."

Raimo Henriksson of EMI Finland feels that conventional dealers should modernize their outlook as the one way to claim full advantage of the expanding market. And John-Eric Westo of Finnlevy points out that rackjobbing and record-clubbing don't steal from the specialist dealer, because these new channels are primarily for impulse buyers who rarely visit record stores.

According to some dealers, many companies run out of stock too easily, while their repertoire as a whole tends to be insufficient to meet current needs. This may explain why an increasing number of record shops do direct importing or use the services of sharp direct importer/wholesaler outfits like Unitor, reportedly selling around 25,000 units each month. Some goes through an impressive mail order system, a success with consumers who want product hot and cheap.

It is also evident, though record companies don't admit it, that direct importers are selectively boycotted or otherwise treated unfairly by some IFPI members.

This does not include Valintatalo Oy, simply too powerful to be ignored. With its multimillion-dollar annual music selling power and several retail outlets in Helsinki, Valintatalo is the second biggest individual consumer for the record industry. Around 70% of its records and prerecorded tapes are bought from local companies.

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FIVE VIEWS OF THE FINNISH MARKET

CASSETTES COULD OUTSELL DISKS NEXT YEAR

Leading company representatives in Finland were invited to air their views on the state of the Finnish record industry and its future. Involved were John-Eric Westo, managing director of Finnlevy; Antti Holma, managing director of CBS; Gugi-Kokljusckin, general manager, Scandia Musiikki; Timo Vaananen, sales director, Love Records; and Rolf Kronqvist, general sales director, EMI Finland.

DOMESTIC AND INTERNATIONAL REPERTOIRE

WESTO: In 1975, Finnlevy was the first Finnish company marketing tv compilation albums. The experiment was a resounding success and the average sales of the five "Finnhits" albums have been around the 100,000 mark. We also produced several special compilations to be marketed through service stations or retail chains. They featured Finnish product only, thus helping to boost local music.

HOLMA: Until 1974, international repertoire was the biggest section of the market, but today local repertoire accounts for 60%. I think this trend will continue a couple of years because the mass media favor local repertoire and the government is trying to cut imports through various regulations.

KOKLJUSCKIN: In 1971 the share of local repertoire was 39.74% of total sales value inside the IFPI group and now it is 58.72%. Sales value of domestic records was 24.12% in 1971 and 24.29% in 1976, whereas the total sales value of foreign records has tumbled from 46.66% to 26.74% in the same period. This stresses that pre-recorded cassettes, especially of local repertoire, represent more business.

VAANANEN: Our company, Love, was formed 10 years ago to promote and record new Finnish music, an area neglected by others. At that time international repertoire had a heyday here. Local music, rock, jazz and folk is still the main reason for our existence. Every fifth domestic record or cassette bears the Love label.

KRONQVIST: We have a strong international catalog, providing some 65% of our sales. But in the future we'll concentrate more heavily on the domestic side, not just pop, rock and jazz, but classical as well. By doing so, we hope to compensate for some of the harm being created by direct importers.

RECORDS AND TAPES

WESTO: Sales ratio between records and cassettes is now 51-49 in favor of disks, whereas it was 84-16 for disks in 1971. By the end of the '70s we expect cassettes to lead by 54-46. In '80 there will be more than 1.5 million cassette players in use, or 116 for every 100 households, but the number of record players will be 550,000, or 36 for every 100 homes.

HOLMA: There has been an explosive growth in the tape market. Cassettes will still increase the share up to 1980 but after that I believe records will win back some lost ground, due to increased hardware sales and the consumer will note that the record is a superior product in terms of quality. The coming of the videodisk will also work in the same direction, and will work in favor of international repertoire because of access to good international visual acts.

KOKLJUSCKIN: The popularity of the cassette will settle

down in a year or so. The cassette is doing particularly well in domestic MOR but for us at Scandia Musiikki only 25% of our foreign repertoire is sold in cassette form. That is because we have WEA, Island, A&M, Pye and others representing product strong with the hip consumer who prefers record players.

VAANANEN: Cassette sales produce 60% of our entire music turnover and could go higher yet. We're strong with the 15-20 age group who, with taxi-drivers and traveling salesmen, are typical cassette people. We were among the first to realize the potential cassette market and how to make full use of it. Most of our cassette sales are in rackjobbing outlets, notably petrol stations.

KRONQVIST: The cassette boom is slowing down. Sooner or later records will start coming back. But our company is going full steam ahead with cassettes and we have plenty of new ideas to inject into this area. Rackjobbers, such as Polymusiikki, Discolux and Levypiste, are important outlets for us.

DISTRIBUTION AND PRICES

WESTO: Heavy expense pressure is directed towards records, because prices haven't risen to the same extent as might be presumed because of inflation and increased costs. The price index is up 134 points from the 1970 level, but a full-price LP now costs only \$2 more, at \$8, than it did seven years ago. Parallel imports, increasing all the time, have an effect on price levels. In Helsinki, for instance, the price level is 10% lower than in most parts of the country.

(Continued on page 58)

SIGVALDSEN LOOKS AHEAD

Most Norwegian record companies are reluctant to look too far ahead in terms of industry developments, though the future of videodisk equipment is a general talking point.

But Arve Sigvaldsen, of Talent Production, owner of one of the most modern Norwegian studios, says realistically: "An Elvis Presley doesn't



Abba being honored in the U.K. with managing director of CBS Maurice Oberstein (center).

show up too often. In terms of cycles, it seems to me things happen every 30 years. In 1920 new music forms with power evolved which lasted right through the '30s. The 1950 period brought rock, with Bill Haley, Elvis Presley, Little Richard, Fats Domino and the others. Now we'll have to see what the 1980 era will bring.

"In Norway, Jens Book-Jensen was the big artist of the '30s, followed by names like Nora Brockstedt, Inger Jacobsen, Kurt Foss and Reidar Boe who kept things moving. In the '60s pop groups like Pussycats, Dream and the Vanguards, followed by artists like Inger Lise, Stein Ingebrigtsen, Gluntan and others were the major acts. If my cycle theory holds up, the next really big Norwegian artist should show in the '90s."



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Acoustic design by Jan Zetterberg



CHANGING SALES PATTERNS IN DENMARK

The Danish record industry has for years sold its product through record shops, special departments in stores or, very rarely, in supermarkets. But now the sales pattern is changing.

More and more supermarkets are dealing in the big hit albums, often getting them through small import companies and so taking from the record company share. Supermarkets, too, sell at a lower price than the specialist record stores, using records as loss-leaders.

Kurt Andreasen, Sonet marketing manager, says: "I have a recurring bad dream in which in the '80s fashion clothing shops will be selling albums. They will sell at very low prices if the customer also buys trousers, a suit or a scarf. That could be dangerous for the ordinary retailer. Our hope is that the IFPI will organize educational training for retailers, though so far we have had no success in trying to get the record industry itself to create special training programs."

There are two big chains in Denmark with which the record industry deals, TV-Ringen and the EMI-owned Fona chain. But the biggest individual shop is still the specialist Bristol Music Center, near Town Hall Square in Copenhagen. The industry does not fear for the major specialist shops, but the smaller ones seem destined to die in a few years. With the supermarkets increasing business on the "hot" albums, the specialist will have to concentrate on smaller sellers.

Now, in addition to the supermarkets, the major conventional retail chains are obtaining records by direct import in order to compete. Among them is the Fona chain which has 20% of Denmark's record retail business.

Stefan Fryland, managing director of Nordisk Polyphon, the Danish Polydor/Phonogram operation, estimates that direct imports currently account for 15% of the market, a somewhat lower figure, he believes, than that obtaining in Norway and Sweden.

One factor tending to discourage imports is the fact that although retail prices in Denmark are similar to those in Sweden and Norway, there is a heavy luxury tax on records in Den-

(Continued on page 58)



EUROPEAN ITINERARY:

28th January, 1977	Oslo	SOLD OUT
29th & 30th January, 1977	Gothenburg	SOLD OUT
31st January & 1st February, 1977	Copenhagen	SOLD OUT
2nd February, 1977	Berlin	SOLD OUT
3rd February, 1977	Cologne	SOLD OUT
4th February, 1977	Amsterdam	SOLD OUT
5th February, 1977	Antwerp	SOLD OUT
6th February, 1977	Essen	SOLD OUT
7th February, 1977	Hannover	SOLD OUT
8th February, 1977	Hamburg	SOLD OUT
10th February, 1977	Birmingham, England	SOLD OUT
11th February, 1977	Manchester	SOLD OUT
12th February, 1977	Glasgow	SOLD OUT
14th February, 1977	London	SOLD OUT

AUSTRALIAN ITINERARY:

3rd & 4th March, 1977	Sydney	SOLD OUT
5th & 6th March, 1977 (3 shows)	Melbourne	SOLD OUT
8th March, 1977	Adelaide	SOLD OUT
10th, 11th & 12th March, 1977 (5 shows)	Perth	SOLD OUT

THANKYOU ABBA & STIG

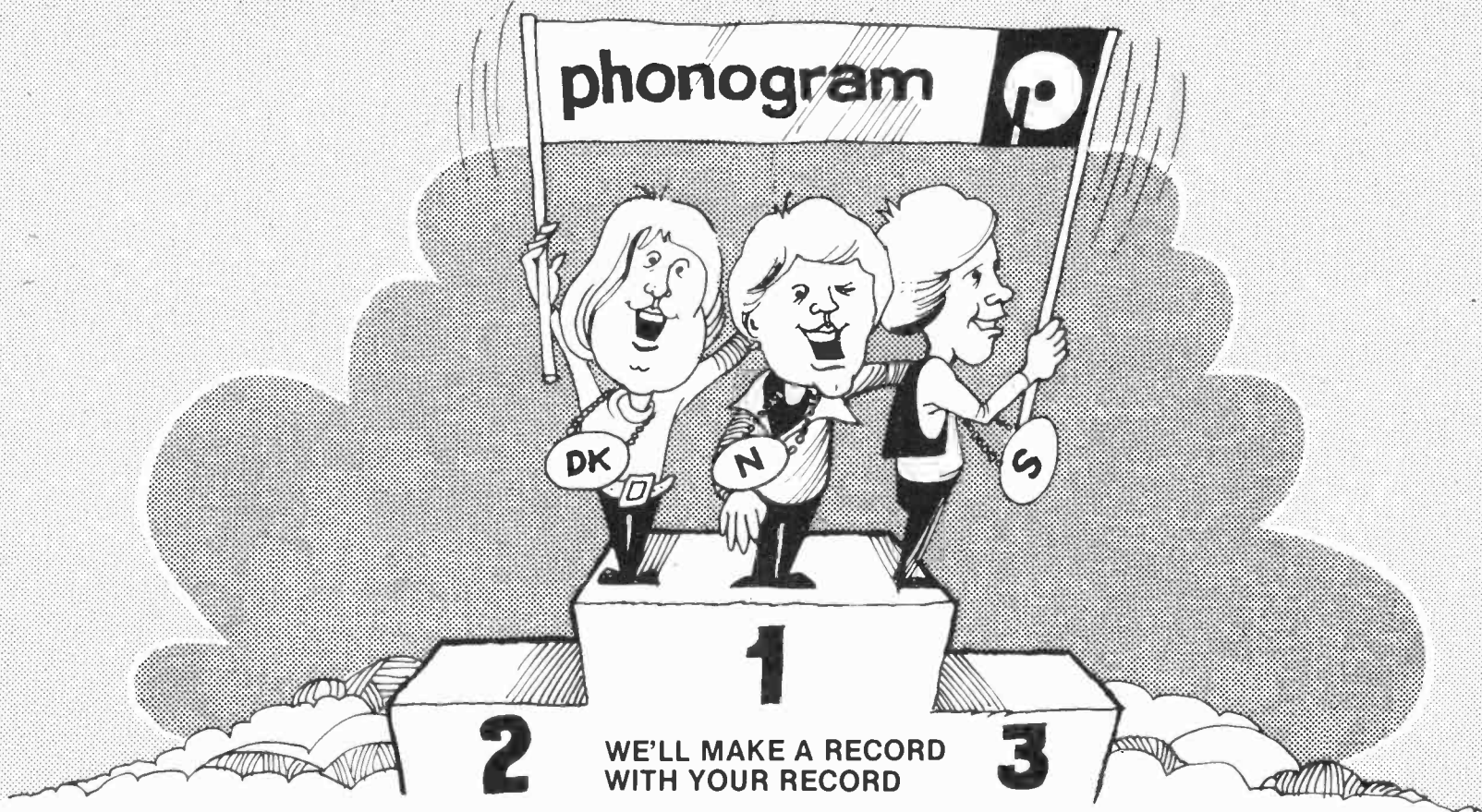
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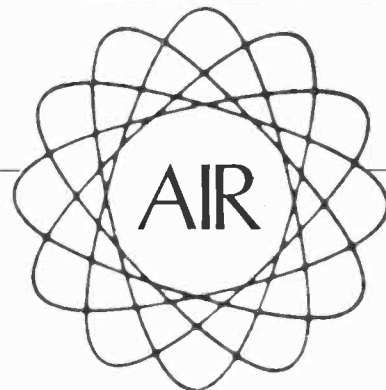
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HEALTHY CONCERT SCENE

Two of Scandinavia's main concert promoters are based in Copenhagen, and both are responsible for regular big name tour schedules.

Knud Thorbjornsen, a former director of SBA with Anders Stefansen as partner, set up his own concert promoting company in January this year, using some of the SBA staff under the banner Knud Thorbjornsen Aps. Within a few days of starting in business, he promoted the whole Abba tour in Europe, with full house shows everywhere. With local promoters to take care of local problems, he presented the internationally celebrated quartet in cooperation with Thomas Johansson of EMA-Telstar in Stockholm.

Thorbjornsen also handled the Roger Whittaker European tour, with around 80 concerts sold out in Austria, Belgium, Holland, Germany, Denmark, Sweden, Norway and Finland. Two extensive Thorbjornsen tours by top local rock act Gasolin were sell-outs and the promoter has also presented Shirley MacLaine, Jethro Tull and Queen. In 1976 he promoted Liza Minnelli in Europe.

The other major Danish promotion company is the International Concert Organization headed by Arne Worsoe and Erik Thomsen. ICO has recently promoted Frank Zappa, Herbie Hancock and Harry Belafonte, the latter proving the prophets of doom wrong by selling out in 19 concerts despite his not having visited Europe for 16 years. In fact he grossed \$1 million, with an average ticket price of \$25, pulling in nearly 40,000 customers.

Rock, pop and MOR acts presented within the local concert scene by ICO have included Sammy Davis Jr., Bay City Rollers, Cliff Richard & the Shadows and J. J. Cale.

In the Danish jazz field, SBA managing director Anders Stefansen is a strong force. Recently he presented the Count Basie orchestra, Oscar Peterson, Louis Bellson and Niels-Henning Orsted Pedersen in full-house concerts in the Tivoli Gardens concert hall. He also presents rock performers such as Uriah Heep, normally handles Chick Corea and Return To Forever and is responsible for many visits by U.S. jazzmen to Scandinavian clubs.

Also active in the concert promotion field is Dansk Koncert Bureau, DKB, which is busy projecting new talent on short tours, and is also involved in promoting big names such as Suzi Quatro, John Mayall, Jerry Lee Lewis and Eddie and the Hot Rods.

With Knud Thorbjornsen Aps, ICO, SBA and DKB, Denmark

has a prominent position in the European concert promotion scene, the agencies having strong connections with U.S. and U.K. managements and personal links with the artists.

EMA Telstar, the Stockholm-based concert promotion company, stages between 250 and 300 concerts a year and Thomas Johansson says the artists which create the biggest demand for tickets and normally sell out in a matter of hours are Abba, Bryan Ferry, Gasolin, Jethro Tull, Manhattan Transfer, Manfred Mann, the Ramones, Rod Stewart and Roger Whittaker.

The average ticket price is around \$10. "If you go much above that," says Johansson, "people tend to think twice in the present economic climate."

Talking of the Abba tours of Europe, in January and February, and of Australia in March—which EMA promoted jointly with Denmark's Knud Thorbjornsen—Johansson says: "It played 27 dates in all, attracting total audiences of 120,000 in Europe and 180,000 in Australia. But the group keeps tours to a minimum; in the five years I have been working with it Abba has never undertaken a tour longer than 21 days, and its reason for touring is certainly not to promote records; it could hardly sell more than it does. It is simply to show its faces to faithful fans."

EMA Telstar confines most of its promotional activity to Sweden. This year the company is setting up a folkparks tour for Uriah Heep.

Johansson says the Swedish public has sophisticated musical tastes and acts often break faster there than anywhere else. "Dr. Hook and Rod Stewart are both very big in Sweden," he says.

Among artists featured in EMA concerts this year are Shirley MacLaine, Rory Gallagher, Chuck Berry, Marc Bolan, Procol Harum, Eddie & The Hot Rods, Dr. Hook, Georgie Fame, Status Quo, Thin Lizzy, the Thad Jones-Mel Lewis band and such Scandinavian artists as Harpo, Ted Gardestad, Thomas Ledin, Made In Sweden and Janne Schaffer.

Norway is not particularly well represented in the field of qualified concert promoters on the pop scene, except for Gunnar Eide and Mathias Aarskog, who are the most active bookers.

Club 7 does a good job in importing both pop and jazz visitors and works with festival promoters in Kongsberg and Molde, but the biggest area for jazz and pop is Oslo. Chateau Neuf also presents artists through its own promotions office, besides renting out the concert hall for other promoters.

BORGEDAHL NOTES MANY CHANGES

With 40 years' experience in the music business, leading Swedish publisher Sture Borgedahl, head of Air Music, has seen many changes on the Scandinavian scene since he started with Nordisk Musikverlaget in 1937.

"In those days you could get the subpublishing of songs for the lifetime of the copyright," he recalls. "I bought 10 Duke Ellington songs, including 'Perdido' and 'Take The A Train' on this basis. Today the usual deal is three years and a 70-30 or 75-25 split, and we also have to take into account lost mechanicals resulting from direct imports when we make a sub-publishing contract."

Borgedahl, much of whose publishing life has been devoted to the exploitation of major catalogs like Northern Songs, Essex Music, Tree, Belinda, Schroeder, Mews, Carlin and Nash-

ville, says interest in Swedish music has grown remarkably since the success of Abba. Swedish singer Rosa is

having product released in Germany, Spain, Holland, Australia and Japan and Paul Paljett has been picked up by Pye in the U.K. and Hansa in Germany.

Air Music is increasingly involved in production and under the supervision of Anders Burman is producing for Essex a new LP by Swedish-based Dutch singer Cornelius Vreeswijk.

Biggest recent success for Air Music has been "Let Your Love Flow," the Bellamy Brothers hit of which Borgedahl obtained 40 covers in Scandinavia. Another highly successful copyright has been "A Little Bit More" with more than a dozen covers to date.

FOUR LEAF CLOVER

Scandinavia has solid jazz traditions, having produced some important jazzmen such as Lars Gullin, Ake Persson, Bengt Hallberg, Arne Domnerus, Rolf Ericsson and Stan Haselgaard (Sweden), Svend Asmussen, Kai Winding, John Tchicai and Niels Henning Orsted-Pedersen (Denmark), Jan Garbarek and Jon Christensen (Norway) and Jukka Tholonen and Eero Koivistonon (Finland).

And while the economics of jazz record production are rarely a matter for rejoicing among record company accountants, enthusiasm for the music in the industry remains undiminished.

Arne Bendiksen in Norway is a faithful jazz fan and many of the celebrated recordings on the German ECM label have been made in his Oslo studios. Sonet in Sweden has recorded most of the major Swedish jazzmen, has issued an important series of albums by American blues singers and, more recently, has created the much-acclaimed "Giants Of Jazz" series.

Metronome in Sweden has also been active in the jazz field and Polydor has always accorded an important place to jazz.

The company is planning a major campaign in August for its Pablo, Verve and MPS repertoire.

Sonet in Denmark, under jazz enthusiast Karl Emil Knudsen, has been a major jazz force for more than two decades, particularly with the Storyville label; and the four-year-old independent Danish jazz label SteepleChase—now released in the U.S. by Inner City—boasts a catalog of 65 albums, mostly by top U.S. artists.

Latest jazz label to emerge in Scandinavia is Four Leaf Clover run by Sweden's Lars Samuelson, a noted producer and musical director. The catalog to date includes albums by U.S. pianist Dorothy Donegan, guitarist Gabor Szabo, singer Odette and trumpeter Rolf Ericsson.

Jazz sales, of course, are not spectacular. Sonet's Dag Haeggqvist reckons he does well if he sells 500 copies of a jazz album in Sweden. And Danish EMI's Kurt Mikkelsen says jazz sales in Denmark are limited and mostly concentrated in four or five shops.

However, EMI has sold 8,500 copies of a four-LP set of Danish jazz recordings and three reissues by Fats Waller-style pianist Leo Mathieson have sold nearly 20,000 altogether.

SWEDEN PHASES OUT THE SINGLE

In Sweden, 1969 was an important year, the year when albums for the first time out-sold singles. Ever since, the status of the single, in sales terms, has constantly declined. The 1976 figures showed just one million singles sold as against 17 million albums.

There are various reasons for the slump. One is the retail price which is \$2.20 for a single, while a full price album costs just \$8. Additionally, singles, from a record company stand-

point, are expensive to produce, and profits are much higher on albums, both for record companies and retailers.

But the main reason in Sweden is the lack of any viable means of promoting singles. Sweden has just one broadcasting company, state owned, broadcasting on three channels with one (P3) playing mostly recorded music 24 hours a day.

(Continued on page 58)

NOT ONLY ABBA®

these songs have also hit the Top 10 charts in Scandinavia.



LOCAL RECORDINGS

ABER BITTE MIT SAHNE
 AIN'T THAT JUST THE WAY
 AIN'T THAT JUST THE WAY
 AND SHE WAS DANCING
 BABY BOOMERANG
 BEHIND CLOSED DOORS
 BE MY GUEST
 BURNING LOVE
 CAMPESINO
 CASANOVA BROWN
 CHARLIE BROWN
 CHITARRA SUONA PIU PIANO
 ES WAR MEHR ALS EIN SPIEL, GINO
 EXTRA, EXTRA
 FAIRYTALE
 GOOFUS
 HONEY
 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE)
 ICH BIN WIE DU
 I LOVE HOW YOU LOVE ME
 LA BOOGA ROOGA
 LET THE FOUR WINDS BLOW
 LIVING NEXT DOOR TO ALICE
 MEDITERRANÉE
 MY DADDY WAS A SONG AND DANCE MAN
 MY POOR FRIEND (ANNABELLE)
 NA NA IS THE SADDEST WORD
 9,999,999 TEARS
 NOVA FLOR
 NOVA FLOR
 NOW AND THEN
 PART TIME LOVE
 QUEEN OF 1964
 ROCKY
 ROSEMARIE
 SATURDAY NIGHT
 SHIMMIE DOH WAH SAE
 SIXTEEN BARS
 SLOW DOWN
 SONG FROM MOULIN ROUGE
 T'AIN'T NOBODY'S BIZNESS IF I DO
 TEARS AND SOUVENIRS
 WELCOME BACK
 WE'RE ALL ALONE
 Y'ALL GOT IT

JAN & RENE
 GRO ANITA SCHÖNN
 VICKY
 JANNI
 THORLEIFS
 COOL CANDYS
 BAMES VENNER
 TORRY ENGHs
 MARION
 VICKY
 VICKY
 VIKINGARNA
 MARION
 SVENNE & LOTTA
 INGER LISE
 MARION
 KISU
 KATRI HELENA
 WENCHE MYHRE
 THORLEIFS
 BJÖRN SKIFS
 COOL CANDYS
 STEIN INGEBREKTSEN
 KATRI HELENA
 KATRI HELENA
 KATRI HELENA
 KATRI HELENA
 KISU
 EINO GRÖN
 BJÖRN TIMAND
 BJÖRN SKIFS
 BJÖRN SKIFS
 NÄHRI
 SVENNE & LOTTA
 TOMMY BERGS
 SVENNE & LOTTA
 BJÖRN SKIFS
 MARION
 BJÖRN SKIFS
 VIKINGARNA
 LILL LINDFORS
 KATRI HELENA
 DANNY
 KISU
 LILL LINDFORS



ORIGINAL RECORDINGS

AIN'T THAT JUST THE WAY
 ALL THE WAY TO RICHMOND
 BOOGIE NIGHTS
 DADDY COOL
 DANCE LITTLE LADY DANCE
 DON'T CRY FOR ME ARGENTINA
 HEAVEN MUST BE MISSING AN ANGEL
 HEY BABY
 HOWZAT
 IF IT'S SO EASY
 I'LL MEET YOU AT MIDNIGHT
 LAY BACK IN THE ARMS OF SOMEONE
 LIVING NEXT DOOR TO ALICE
 LONELY RAIN
 LOVE IS THIN ICE
 NO WOMAN NO CRY
 NOW THAT I'VE GOT YOU
 ROLL YOU LIKE A WHEEL
 TAKE THE HEAT OFF ME
 TEDDY BEAR SONG
 WILD SIDE OF LIFE
 YOU MAKE ME FEEL LIKE DANCING

BARBI BENTON
 ROGER WHITTAKER
 HEATWAVE
 BONEY M
 TINA CHARLES
 JULIE COVINGTON
 TAVARES
 RINGO
 SHERBET
 BELLAMY BROTHERS
 SMOKIE
 SMOKIE
 SMOKIE
 WYNN STEWART
 BARBARA MANDRELL
 BONEY M
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 BARBI BENTON & MICKEY GILLEY
 BONEY M
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BLANK TAPE SALES POSE BIG THREAT

Big, and growing, sales of blank tape in Scandinavia clearly cause great concern at the industry level because of the obvious implication that home duplication is rife. Discussions are currently going on as to what steps should be taken to counter the trend.

Last year in Sweden, 10 million blank tapes were sold; in 1972, the figure was 1.7 million, but that against a total of 400,000 prerecorded cassettes.

Last year, after taking a decade to make up its mind, the Swedish public finally accepted the prerecorded cassette. In 1976, with sales of 2.9 million, the cassette had claimed 20% of the market. In 1968, only 24,000 cassettes were sold in Sweden. By 1974, prerecorded cassettes still had only 10% of the market.

One reason for the long waiting period rests with the demand for high quality by Swedish consumers. When cassette software and hardware first came out, the quality was undeniably poor compared with LPs. Cassette machines were bought more as novelties, not for serious use. And anyway prerecorded tapes were more expensive than albums.

It was not until 1974-75 that things really started moving and in 1975, when 8-track was finally dropped by the record companies, the cassette arrived.

Quality of tape and duplication machines improved fast. Tapes such as "Super" and "chromium dioxide" were introduced, plus machines with Dolby systems for noise reduction.

The Volvo and Saab car companies made in-car cassette machines virtually standard equipment.

Now prices on albums and cassettes are about the same. When two major distributors, EMI and Electra, increased full price album prices in January this year, they lowered prices on cassettes so that the prices were equal—\$4.75 at wholesale level and \$8.20 at retail. But CBS and GDC, the two other major distributors, still have different wholesale prices for albums (\$4.40) and cassettes (\$5.30).

The general boom in cassette sales of 1974-75 was followed by a similar growth in hardware sales, though generally cassette sales follow equipment sales. In 1974, 90,000 cassette decks were sold in Sweden. By 1976 the figure was 180,000, most models costing around \$200.

FINLAND

Of all the Scandinavian countries, Finland was the first to successfully introduce cassettes, with the Philips system. In 1968-1969, when prerecorded cassettes sold just a few thousand units and the Philips system played second fiddle to stereo 8-track, the blank-loaded material sold in thousands.

In recent years sales of blank-loaded cassettes have risen some 20% annually and around 4 million units were sold by major blank tape companies in 1976. Most were C-60s, retailed at around \$2 each. At the same time in 1976, two million prerecorded cassettes were sold by the local IFPI group companies.

Several record companies, including EMI Finland and Finnlevy, now sell blank-loaded cassettes to gain additional income. The sales of blank open reel tapes for Finland's 150,000-odd machines totalled about \$750,000 in 1976.

DENMARK

In Denmark's sales ratings, the blank tape is still ahead of the album or prerecorded tape. Around 5.5 million blank compact cassette tapes were sold here last year (an approximate figure because of the many different outlets through which blank tapes are sold).

Last year, singles sales totalled about one million compared with four million albums and two million prerecorded tapes, providing virtually unarguable proof that buyers go for home-made recordings rather than buying actual records.

There is no special tax on tape recorders and the sales figures are increasing, on the hardware side, particularly for radio/recorders, radios with built-in cassette recorders, and tape/decks. Radio/recorders are sold in non-conventional outlets such as gas stations, supermarkets and auto accessory stores, all of which also sell huge quantities of blank tape.

The blank tape boom goes on, and while there are no great fears as yet for the record industry, since it, too, is enjoying boom conditions, company bosses are mindful of the long-term threat to sales that could result from the unchecked growth of the blank tape market.

A Billboard Spotlight

ROYALTY DISPUTE

Almost since KODA, the Danish performing rights organization, was established in 1926 there has been a dispute between the popular publishers and composers and those involved with serious music. And 1977 sees the dispute still unresolved as the popular music faction gives careful consideration to the possibility of placing the matter before the Ombudsman—Denmark's independent arbiter in matters of public dispute or complaint.

The fundamental problem is one of money; at present, the popular composers and publishers claim, the division of performance fees between copyright owners of serious music on the one hand, and copyright owners of popular music on the other, is unfair and far too much in favor of the serious side.

Says lyricist Sven Bueman, speaking on behalf of the pop element: "Nobody disputes the fact that serious music composers should receive a higher rate of royalty for performances of their works than popular composers. After all, serious music has fewer outlets and is played far less frequently.

But the present balance is completely unfair. Popular compositions in Denmark earn something like 80% of Koda's total annual income of 21 million kroner (\$3.4 million), but a serious composer gets five or six times the royalty rate accorded to a popular composer."

One of the factors delaying resolution of this long standing dispute is the fact that Koda's present constitution is such that the status quo tends to be preserved. The board of Koda is made up of three serious composers, two light or popular music composers and two publishers, one of serious music, the other of popular music. This means that the balance of power is with the serious music segment.

Says Bueman: "In April this year at the annual general assembly we made an attempt to get the Danish Jazz, Beat and Folk Composers Association represented on the Koda board, but we were unable to get a 2/3rds majority. The voting was 68-45 in our favor—we needed just eight votes more."

Bueman claims that in any case, whenever a resolution seeking a little more democracy in Koda is passed by a major-

(Continued on page 58)

LUXURY IN NEW SWEDISH STUDIO

Marcus Music Studio, which recently reopened, is now one of the most modernly equipped studios in Europe. It is the first in Sweden with fully automatic computerized mixing facilities, and there are few in Europe boasting these.

It is the third studio headed by Marcus Osterdahl. He was an experienced musician, a professional since 1959, arranger, bandleader and producer when, in July 1973, he opened his first studio, a 16-track in the basement of his house just outside Stockholm.

One year later he bought a studio built in an old cinema. After a complete rebuilding operation, it opened in August 1974, the first fully operational 24-track facility in Sweden.

Stage three in the development of Marcus Music was in the fall of 1976. Marcus Osterdahl says: "I decided to buy a new

(Continued on page 58)

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POLYDOR

• Continued from page 51

mark which makes margins smaller; this means that importers must go for bigger volume to make money and this involves more risk.

Fryland estimates that 25% of Sweden's total market is accounted for by direct imports and 20% of Norway's.

"To fight the problem in Norway, the record companies reduced prices, as they did in Germany. We can just about live with the import problem in Denmark, but if the market share were to expand to, say, 40%, we would suffer and would have to decrease our prices to maintain control of the market. Another measure would be to strengthen local production."

In common with Sweden, Denmark has seen a steady decline in singles sales—down 20% last year—and the process has been exacerbated by the abandonment by Danish Radio of the program based on a national sales chart. At one time the Danish IFPI companies produced a national sales chart which was used by the radio as the basis for a top 20 program. Then, because the Danish Radio suspected that some of the chart placings were based on sell-in figures rather than over-the-counter sales, the broadcaster decided to compile its own chart by contacting a sample of 40 dealers each week. This ultimately proved too complicated and the sample was reduced to a handful. This then made the chart unrepresentative, so it was finally discontinued earlier this year.

"The single is now reduced to the status of a marketing tool," says Fryland, "and we cannot make money with it. There was a time when local covers of hit singles would sell 20,000-30,000. But now singles sell in hundreds."

However, the Danish industry enjoyed a 30% increase last year, achieving a turnover at retail level of \$50 million, including tax. There was a big explosion in cassette sales—up 55% in value—and currently two cassettes are sold for every three LPs. Blank tape is also booming, with virgin cassettes selling more than 4 million units last year.

Denmark's 1976 sales surge owed much to the extraordinary popularity of two groups, Abba and Gasolin, which between them cornered at least 18% of the total market. Says Fryland: "Abba has sold 750,000 albums in Denmark—"Arrival" alone achieved sales of 300,000."

Abba product is distributed in Denmark by EMI which now has a market share well in excess of 30%, according to managing director Kurt Mikkelsen.

"For the first quarter of 1976 we had heavy sales," says Mikkelsen, "because of the VAT reduction."

The difficulty of breaking new artists in Denmark because of the absence of chart programs, of pop magazines and commercial radio, is a problem which constantly exercises the mind of Johnny Reimar, head of Starbox. "It is a bad situation because without any charts it is hard to promote."

Reimar, who has 30 artists under contract and is chairman of the artist agencies association in Denmark, produces for Polydor and Phonogram and is also a highly successful artist in his own right. Each of his 13 party-time albums has qualified for a silver disk denoting 25,000 sales or more.

Reimar says local artists are getting an increasing market share in Denmark these days but he feels that last year's prosperity was not entirely healthy in that it depended so heavily on just two acts—Abba and Gasolin.

Starbox has the ABC repertoire for Denmark and also works closely with the independent Arne Bendiksen company in Norway. In addition to the Starbox label, the company is building up an important budget label, Party, a rock label (Superstar) and a special cassette hit compilation series which sells for \$1.75. Reimar releases 20 such cassettes a year and can achieve up to 100,000 sales per title. He has also developed a cassette line called Fanfare, consisting of hit cover versions and instrumentals and aimed exclusively at the rack outlets.

New Swedish Studio

• Continued from page 57

desk console and travelled in the U.K. and U.S. before I found what I wanted—a Harrison 3240, built in Nashville."

While abroad he unearthed other new ideas, so decided on a complete redesign of his studio. The conversion took about three months and by March this year he was in charge of one of the most modern studios in Europe. The acoustic design was by Jan Zetterberg and the studio was built on the Westlake principle. The control room has walls with slabs of stone, natural bark and natural teak and no wall is parallel to any other.

Phases Out Singles

• Continued from page 55

On the pop side, "Tio I Topp," a top 10 singles chart show on Saturday afternoons was outstandingly popular. In its early years it was dominated by U.K. and U.S. product, but in the late 1960s, local producers began bringing out chart-oriented singles.

But then Swedish radio changed its policy and one of the first shows to go was "Tio I Topp." Today there are only three programs regularly featuring pop, or Top 40, material.

Credits

Editor, Earl Paige. Editorial direction, Mike Hennessey. European Editorial Director and Peter Jones, U.K. News Editor. Correspondents: Knud Orsted, Denmark; Kari Helopatio, Finland; Randi Hultin, Norway; Leif Schulman, Sweden. Art, Salvatore Scorza. Special assistance, Scandinavian National Tourist Offices, Los Angeles. Tourist photos: "Little Mermaid," "Chat Noir and Karl Johan."

Direct Imports

• Continued from page 49

major artists we have the chance of taking advance orders a month before release, which helps prevent importers from making a profit from records we have to pay distribution guarantees on. We had simultaneous release on Stevie Wonder, Elton John, Wings, Queen, Cliff Richard and Pink Floyd and that helped the situation."

And Johnny Reimar, of Starbox, says: "It's a weird situation where I'm the licensee for ABC Records and have to pay a guarantee; yet the importers can still get the key product at a lower price than I have to pay. We have to be careful over record releases. Often the importers get hot product from U.S. and U.K. wholesalers before I can get them in stock."

As in other Scandinavian trading areas, the main "excuse" offered by Norway's parallel importers for their activities is that of prices; that, for example, U.K. prices are much lower than in Norway. A record sold in London costs only three-fifths of what it costs in Oslo, a situation created by the progressive devaluation of the pound sterling over recent years.

This is the background to direct imports in Norway, one of the industry's biggest problems. Norwegian traders have found it more and more easy to get disks and cassettes cheaper via direct import from the U.K. and U.S. This has clearly hit the local companies, already facing an annual increase in costs of between 10%-14%. It is likely that some of the less-profitable areas of the Norwegian industry will have to go and this could start in the production area.

Naturally this is something the GGF, Norwegian union of record companies, wants to avoid. The organization's aim is to get press, consumers and dealers to show interest in the need to maintain a wide production range of Norwegian domestic product.

When a record is imported from Britain, for example, the author gets only half of what he would have if the record had been sold through normal Norwegian channels. The GGF claims that parallel importing companies are "parasites," living off authors, artists and record companies—and the Nordisk Copyright Bureau in Coenhagen, representing the composers, is checking on the legality of this kind of importing.

The GGF, during the growing price war, is trying to support the traditional dealer and distributor, those channels and outlets which try to offer a complete service rather than just skimming the cream from the top 50. In any case, direct imports mean that local record companies are having to reduce their own profit margins.

Five Market Views

• Continued from page 51

HOLMA: In distribution, the trend will be towards bigger and fewer outlets and chains, because of increasing direct imports and keener price cutting, so the smaller outlets will lose out. There will be a further shift from traditional outlets in favor of rack sales. This will have an effect on repertoire supply, the life cycle of product and so on.

KOKLJUSKIN: I find it most alarming that more and more albums, even new ones, are being sold at rock-bottom prices. Major commercial chains are buying current catalog product in big quantities and selling all of it as special offers. These chains should concentrate on a wide variety of product, not just a handful of bestseller items. Much of this problem, which includes the cream of the so-called "digger's material" is tied in with the parallel import situation.

VAANANEN: Generally local prices are too high and that is one reason why direct importers are doing so well. We have no major international labels under representation and so have little experience of the direct import problem.

KRONQVIST: Parallel imports are causing much trouble and something had to be done soon. Direct importers scoop off the cream of all important international releases. In future an increasing number of sales will go through book and music clubs and other mail-order ventures, ideal for a country like Finland. Rackjobbing will gain a stronger foothold, pushing smaller shops into real trouble.

FOOTNOTE: A market-share breakdown, company by company, of the total \$33 million revenue for the IFPI group at retail level in 1976 shows:

Finnlevy, \$12.8 million; EMI Finland, \$5.8 million; Discophon, \$3 million; Scandia-Musiikki, \$2.9 million; Love, \$2.5 million; Pohjoismaiden Sahko, \$1.9 million; CBS, \$1.6 million; Finn-disc, \$1.4 million; Satsanga, \$700,000.

Royalty Dispute

• Continued from page 57

ity in the general assembly, it is subsequently rejected by the Koda board.

Bueman also claims that in addition to the 10% deducted from Koda's income to create a cultural fund for all composers, a further 10% is deducted and distributed exclusively to serious composers. "This means that popular composers are subsidizing serious music composers. The Koda situation is unique in the world."

The popular music writers of Denmark cannot set up a breakaway organization because Koda is a government authorized monopoly. "But," Bueman says, "if we take our case to the Ombudsman and we lose, we must seriously consider quitting Koda and joining one of the other Common Market performing right societies, such as GEMA in Germany. This would have the effect of drastically reducing Koda's income. We would not choose to do this, but we may have to if we continue to be denied democracy."



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Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Lots of activity at **Group IV Recording** in Hollywood. **Linda Ronstadt** was in with her producer **Peter Asher** doing vocals and piano overdubs, **Val Garay** engineering with **Dennis Sands** from Group IV. **Cat Stevens** was in producing a concept album called "Lords Of The Universe" with artist **David Gordon**. **Wingman**, a group produced by **Alfredo Diaz** of Mexico and assisted by **Laudir O'Leiva**, Chicago's percussionist, is close to wrapping up an LP. Jazz pianist **Monte Alexander** and vibes player **Milt Jackson** teamed up for an LP on Pablo, engineered by **Val Valentin** with **Paul Aranoff** from Group IV helping. **Tommy Vicari** did some sweetening on vocalist **Lisa dal Bello's** upcoming MCA LP, **Charles Veal** arranging the strings and **Sands** at the board. **Wayne Newton's** new single was mixed with producer **John Madara** and **Matt Hyde** at the board, and **Madara** also wrapped up an LP with **Kapt. Kool & The Kongs** for **Sid and Mart Kroff** Productions.

The **Babys** rented a ranchhouse outside the L.A. area to rehearse an upcoming **Chrysalis LP** and will also employ a mobile recording studio to achieve a more live sound.

Donald Byrd and the **Blackbyrds** worked on an LP at **Sound Factory West**, Byrd producing. **Deborah Sommer** has joined **Sound Factory** as studio traffic coordinator for both **Sound Factory** and **Sound Factory West**. She's held similar posts with **Producer's Workshop** and **Audio Arts**.

Hollywood Hornet also worked on an album at **Chateau** for **Tatoo**.

Producer **Dick Smedley** has joined **Filmways/Heider Recording** in Hollywood as head of international sales. He was formerly associated with **Alan Productions**.

A flurry of open houses... **Filmways/Heider** had theirs June 24; **AT&T** had one June 23; and **International Automated Media (IAM)**, a major new complex in Irvine, had theirs June 23.

Buddy Miles has formed a new band and finished a new LP called "Buddy Miles' Roadrunners" at **Sound City** under the direction of **Jim Parks**. **Richie Rome** produced **Darcus** at the **Village Recorder**. **Kisetsufu**, a Japanese group, recorded at **Dirk Dalton Recording Studios**, Santa Monica.

Billy Joe Shaver was produced by **Brian Ahern** using the **Enactron** truck facilities.

In out of town activity:

The **Lettermen** put down tracks for a new LP at **Wally Heider**, San Francisco, that have an unusual twist. The material is composed of songs submitted by college applicants from around the U.S. Of 350 applications received (from a TKE fraternity-sponsored songwriting contest) 12 were chosen. **Billy Delbert** and **David Coffin** manned the dials. Producer **Ed Bogas** was also back in doing the music for the new "Charlie Brown" tv special. **Ken Hopkins** at the board.

Elvin Bishop finished mixing his upcoming double live LP at **Allen Blazek's Bayshore** complex, Coral Gables, Fla.

Lots of action at **Sound Ideas**, N.Y. **Geoff Dakin** was busy at the boards mixing **Larry Coryell** and **Steve Kahn** live at **Montreux** for **Arista**, and cutting singles with **Terry Minogue** producing for **Lifesong**. Singer **Pauline Freshette** backed by **Jon & Margot of Starland Vocal Band** cut sides arranged and produced by **Aram Schefrin**. **Eddie O'Loughlin** brought in **Midsong** artists **Carol Douglas**, **Lou Christy** and **Touch Of Class**, all engineered by **Dakin**. Epic artist **Felix Cavaliere**

Seals & Croft Open a Studio

LOS ANGELES—Seals & Croft's new Dawnbreaker Studio in the San Fernando Valley is officially open.

Three years in the planning stages and eight months under construction, the new facility, with a natural earth color decor, realizes a long term ambition for the duo which at one time recorded in its own garage studio.

While the complex—consisting of a 24-track room equipped with a custom **Helios** console as well as **Studer** and **Ampex** recorders—will be a setting for **Seals & Croft's** own projects, it will also be available to outside clients. Co-owners also include **Marsha Day**, **Louie Shelton** and **Joey Bogan** and an open house is slated for July 8.

finished up a new LP, producing himself and **Treasure** with **Rick Rowe** engineering, assisted by **Tom Roberts** and **Lucy Laurie**. Rowe also engineered **Walter Murphy's** recent LP on **Private Stock** with **Tom Valentino** producing. Rhythm tracks were laid down by **Ron Johnson** for flutist **Chris Hinze** on **Atlantic**. **Art Blakey** came in with **Fred Bailin** producing for **Roulette**, **George Klabin** at the knobs. **Mandrill** finished a mix with producer **Jeff Lare** and engineer **Jon Bradley**, assisted by **Tom Roberts**. Other activities included **Al Martino** for **Capitol** with **Malcolm Addey**, **Malo** for **Jack Tofoya** and **Billy Cobham** producing singer **Kathy Kaan** with engineer **Bill Wittman**.

In **Jack Clement** action, Nashville, **Larry Butler** was in producing **Jody Miller's** first Epic release; while **James Talley** produced himself for his fourth **Capitol LP**. . . . **Jimmy Bowen** will produce **Jimmie Rodgers' first LP** for **Scrimshaw Records** at **Glazer Studios**, Nashville, with **Bob Gentile**, label president, producing.

Chuck McDermott and **Wheatstraw** finished up an LP at **Northern Studios**, Maynard, Mass., which was mastered at **Sterling Sound** for **Back Door Records**.

At **United Sound Systems**, Detroit, **ABC's Four Tops** spent a lot of time with overdubs and mixing with **Pete Bishop** engineering. **Buddah** had **Michael Henderson** in cutting rhythm and working on overdubs with **Bishop** at the board. **Spring Records** artist **Millie Jackson** was with producer **Brad Shapero** and **Brandy** putting on vocal overdubs, **Bishop** also engineering that session.

Charnissa, a black rhythm and blues singer from Nashville, was in **Cartee Music Studio** recently cutting tracks for **Columbia**. **Alan Cartee**, president of **Cartee Music Corp.**, of **Muscle Shoals** and **Nashville**, and **Bud Reneau** of **Jack Johnson Talent Agency**, Nashville, co-produced.

Millie Jackson was also in recording at **Muscle Shoals Studios**, Sheffield, Ala., with **Bud Shapiro** producing. . . . **Harold Melvin & the Bluenotes** were in recently at **Sigma Sound**, Philadelphia, recording a new LP. . . . The **Fatback Band** were due in at **New York's Media Sound** for recording sessions.

In **Long View Farm** action, **Clifford T. Ward** cut tracks for a **Mercury Phonogram LP**, **Bill Halverson** producing and **Jesse Henderson** at the console.

Charisma Enterprises, Inc. opens a new 16-tracker in **Spartanburg, S.C.**. . . . Lots of activity at Nashville's **Quadraphonic**. **Mentor Williams** worked on a new **John Stewart** album for **RSO**, **Gene Eichelberger** engineering; **David Malloy**, **Shel Silverstein** and **Jim Malloy** finished **Even Steven's** new LP for **Elektra**, **Eichelberger** at the board; **Malloy** also worked on **Sam Neely's** debut album for **Elektra** with **Eichelberger** again at the board; and **Stan Silver** and **Donna Fargo** were also in working on her new LP for **Warner Bros.**, **Eichelberger** at the controls.

Kansas is slated for **Studio In The Country**, Bogalusa, La., also to begin work on another album.

L.A. Larrabee Adds a Second 24-Track Studio

LOS ANGELES—Larrabee Sound Studios here, with business up close to 50% in the last six months, is converting its second major room to 24-track.

With the addition of an **API** 24-track console to studio "B," notes studio manager **Cathy O'Brien**, the complex will have two state of the art 24-track rooms now in addition to a disk mastering room which specializes in publisher's demos.

"We officially went 24 hours last January," says **O'Brien**, "and lately business has been unbelievable, around the clock."

Among artists and producers who have used the facilities—co-owned by **Jackie Mills** and **Dolores Kaniiger**—include **John Travolta**, **Becky Hobbs**, **Ian Matthews**, **Dusty Springfield**, **Tommy James**, **Bobbi-dazzler**, **Roger Miller**, **John Denver**, **Andy Williams**, **Cher** and **Kim Fowley**.

COMBINES HIDEAWAY IN BIG CITY AMBIENCE

A 'Futuristic' Studio Near L.A.

LOS ANGELES—A major new multimillion-dollar recording studio complex, in the design and building stages for the last several years and co-owned by ex-Three Dog Night **Skip Konte**, has opened here.

Called **International Automated Media (IAM)**, the studio is located in **Irvine, Calif.**, **Orange County**, south of the greater metropolitan Los Angeles area.

Both **Konte** and co-owner **Jerry Shirar** believe the complex offers "a new standard" in state of the art recording.

Tom Hidley of **Eastlake Audio**, **Montreux, Switzerland**, designed the facility with implementation completed by **Westlake Audio** of **Los Angeles**.

The complex houses its own computer-automated **Harrison** console, featuring 40 fully programmable mixing buses and a 3M synchronization system, yielding 40 recording tracks.

The control room has been designed and implemented for automated 4-channel mixdown and offers 36 channels of **Dolby** noise reduction and 10 channels of **AKG** and **EMT** echo.

Video recording equipment is also available, according to **Konte**, with four color cameras and **SMPT** time code to allow for complete coverage of a recording session in the studio and in the control room.

Construction on the three-acre site of an additional studio as well as

two sound stages for commercials, films and concert media productions is also under way.

"I've spent an awful lot of time in recording studios," says **Konte**, "and I was getting more and more involved in production. But it always seemed that there was something lacking and I thought if I could get it together I would build a state of the art facility. So about a year and half ago, **Shirar**, a keyboardist and engineer who had his own studio in **Newport Beach**, and I got together and said 'let's go for it.'"

"I went to **Utah**," continues **Konte**, "to talk to **Dr. Stockham** of **Soundstream** about digital recording and we also used a computer that did cost analysis for us and also analyzed different types tape equipment, for example. I also talked to a lot of well-known, well-respected engineers in the music business about what type of equipment they liked and used. Once we had the research out of the way we went to **Tom Hidley** for design and then **Westlake** to build it. It took a lot of energy and effort."

"I think one of the great features is our ability to be able to do 40-track recordings by simultaneously running a 24-track machine with a 16-track machine. It's amazing how much more freedom and choice it gives artists and producers."

"But the video element is important also. There are applications to video disk programming, film scor-

ing, documentary and public relations purposes. The new sound stages will be equipped for video. Both video and audio are still young and it's the tying of them both together that's the key. There are a lot of spectacular developments on the horizon so the only logical thing was to build the most sophisticated complex possible."

Konte characterizes **IAM** as somewhere between a hideaway facility and a studio in a large metropolitan complex.

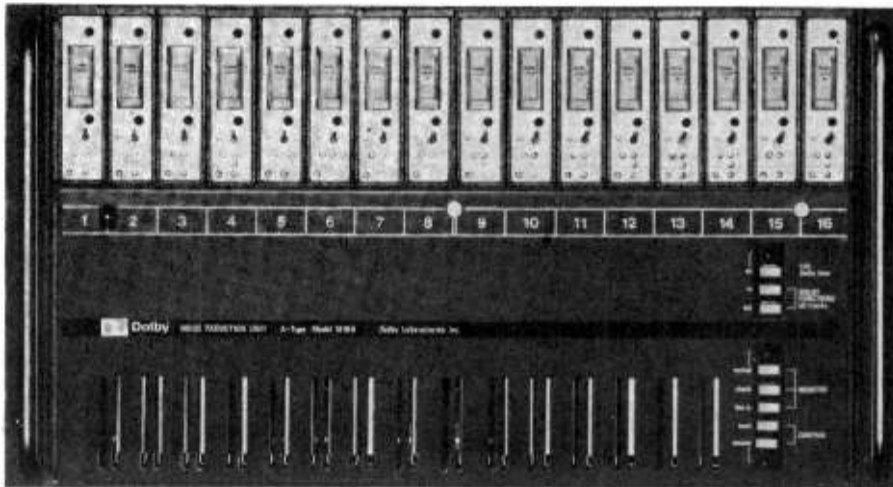
"With **Three Dog Night**, I've done dates all over, **L.A.**, **New York**, **Puerto Rico**, **San Francisco**, **Caribou Ranch** and other places. The biggest problem I discovered in the large cities is all the distractions. In the real secluded facilities, you are cut off, but in the event you need additional equipment that could be a hassle."

Only 55 minutes from **L.A.** by freeway and five minutes from an airport, **Konte** maintains **IAM** is "highly accessible."

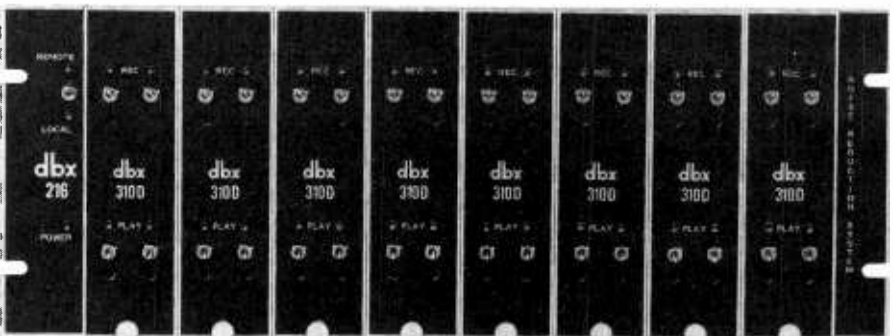
"In fact," he says, "I can get to **San Francisco** by plane in about the same time it would take me to drive to **L.A.**"

Close to **Newport Beach**, **Konte** adds the studio provides special package situations where artists are housed in the **Newport Beach** area during projects where they have accessibility to the ocean, swimming, tennis, saunas, jacuzzis and other diversions. **JIM McCULLAUGH**

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**Bobby Guttadaro Says
Many Get No Respect**

By RADCLIFFE JOE

NEW YORK—Good disco deejays with their enviable music expertise, comprehensive record collections and almost hypnotic influence over their audiences are the life blood of any club and should demand respect and fair treatment from their employers.

This is the opinion of Bobby "Deejay" Gut-

tadaro, one of the nation's most outstanding disco spinners, and co-holder of the Billboard 1976 disco deejay of the year award.

Guttadaro feels that most spinners do not realize their strengths and because of their insecurities allow club owners to "walk all over them." Guttadaro stresses that there are some club owners, including his employers at New York's Infinity disco, who are scrupulous and appreciative of their deejays' talents and influences.

"However," he adds, "the majority are indifferent about the role the deejays play in the club and assume that as long as they have a great light show and expensive decor, that is all that's needed to attract patrons."

Although Guttadaro stops short of suggesting unionization of disco deejays, he believes that if the spinners were to band themselves together in a show of unity, they could demand the respect that is due them by the owners.

The 30-year-old spinner blames many of his colleagues for helping to perpetuate their predicament. He states that there is a marked lack of dedication among many spinners and

discloses that there are many others who would not hesitate to undercut and malign their co-workers out of a job.

However, he believes that current disco trends are toward greater professionalism and sophistication with a more aware audience demanding excellence of their spinners. He feels too that light shows and decor are reaching a point of diminishing returns and club owners will soon be forced to rely less on these aids and more on the expertise of their spinners to attract and hold audiences.

"When this happens," and it is not in the too distant future, "club owners will have to sit up and take more serious notice of their deejays," says Guttadaro.

The young spinner has no fixed formula for success. He uses no such aids as number of beats per minute on a record for mixing, nor does he rely very heavily on charts and tip sheets for guidance in programming.

Instead, the one-time pharmacist purportedly listens to every cut of every record that is released, spending as many as 20 hours a week of his own time to do so, then makes his selec-

tions from this overwhelming deluge of singles and LPs. On the job his formula for mixing is described simply as "a gut feeling and lots of home work."

Guttadaro is convinced that sensitive, professional deejays possess tremendous potential—latent or developed—for breaking records in clubs. "Unfortunately, however, too many are afraid to try anything new, and if they do, they are often thwarted by subdued initial response."

"Deejays should believe in themselves and the records they spin," he says. "And there should be no panic if initial response is not ecstatic."

According to Guttadaro, the first time he played Barry White's "Love's Theme" for which he received a gold records, his club audiences hooted at him. "But I believed in the disk and kept playing it at intervals until it started to grow on the listeners."

Guttadaro, whose personal record collection exceeds 5,000 albums, 45s and old 78s, has little use for record pools.

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N.Y. Deejay Counting Beats Per Minute

NEW YORK—An upstate New York disco deejay has developed what he believes is a revolutionary, fail-safe, time-saving approach to disco music programming, using the number of beats per minute on a record.

Tom Lewis of Ballston Spa, N.Y., is trying to market the concept which he claims insures smooth transition from one tune to another, and saves the busy deejay the hassle of having to flip through whole stacks of records in his collection, in an effort to find one with a tempo matching the one being played.

Describing it as a "perfect, fool-proof mixing system" Lewis painstakingly goes through all new records released, and using a stop watch determines the number of beats-per-minute on each. He then matches the records by their beats, which range from 88 per minute for slower disks, right up to 120 per minute for the faster dance records. This matched tempo list is then run off on a computer, and is indexed both by beats per minute and in alphabetical order for easy cross-referencing.

Lewis claims that by using his system which spans more than 1,000 records, any disco deejay can run his club for more than six hours without missing a single beat. "It is the only way to ensure a totally smooth music flow," he boasts.

The list, which is being introduced at an introductory cost of \$25, will be

updated bimonthly with a price tag of \$25 for updates.

Lewis feels that although the service is a boon to busy deejays, it can also be indispensable to club owners who, if faced with a crisis of a sick or no-show deejay, can run the club's music themselves with the same professional approach their spinner would have used.

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Disco Mix

By TOM MOULTON

NEW YORK—Warner Bros. Records has released the new Candi Staton LP titled, "Music Speaks Louder Than Words." There are several good cuts, the strongest of which is "You Are," a tune done in a Sly Stone, r&b style. "A Dreamer Of A Dream" is a beautiful melody with strong lyrics and a good uptempo track, which assist in making it another strong cut. "When You Want Love" is in the same style as "A Dreamer Of A Dream" with the gospel-style chorus creating the difference.

There are two remakes, the Doobie Bros. "Listen To The Music" and the Bee Gees' "Nights On Broadway." "Listen To The Music" is done in r&b style, with vocals and track emphasizing this form. "Nights On Broadway" is a slower tune, but still incorporates all the elements of the others. "Cotton Candi" is an instrumental with pop/jazz overtones. The strings reveal a Barry White quality with a brilliant, echo-like sound.

Dynamo Records has picked up the rights to Hot Blood, and has already released both the group's single and LP. "Terror On The Dance Floor" comes in both a 7-inch and 12-inch 45 r.p.m. configuration, and is taken from the group's second LP titled, "Dracula & Co." The 12-inch version is stronger and begins with crowd noises which indicate it may have been recorded at a live performance. The song was done in Germany and has the German sound. It is basically instrumental with a chorus singing the title. It is a good track which grows on the listener.

From RCA Records comes the new Memphis Horns LP titled "Get Up And Dance." The album has two good cuts with the title song being the stronger.

(Continued on page 64)

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Billboard's Disco Action

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National Disco Action Top 40

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- 1 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE UNKIND—Donna Summer—Casablanca (LP)
- 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (12-inch)
- 3 MAGIC BIRD OF FIRE/GETAWAY—Salsoul Orchestra—Salsoul (12-inch)
- 4 I FOUND LOVE—Love & Kisses—Rei-Vera (LP import)
- 5 COULD HEAVEN EVER BE LIKE THIS/TASTY CAKES—Idris Muhammad—CTI (12-inch)
- 6 CERRONE'S PARADISE/TAKE ME—Cerrone/Malligator—(LP import)
- 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 9 NO WHERE TO RUN—Dynamic Superiors—Motown
- 10 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 11 DR. LOVE—First Choice—Gold Mine (12-inch)
- 12 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 13 MAGIC IS YOU/MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 15 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 16 BEST OF MY LOVE—Emotions—Columbia
- 17 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
- 18 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
- 19 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 20 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
- 21 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
- 22 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
- 23 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 24 JOURNEY INTO LOVE—Kebekeletrick—Direction (12-inch import)
- 25 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
- 26 SPANDISCO—Love Childs Afro-Cuban Blues Band—Midsong (LP)
- 27 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
- 28 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)
- 29 LASO SQUARE/ANOTHER STAR—LaSo—MCA (LP)
- 30 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
- 31 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
- 32 TAILGATE—21st Creation—Motown (12-inch)
- 33 ANDREA—Hamilton Bohannon—Mercury (12-inch)
- 34 FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
- 35 MISS BROADWAY/BLACK IS BLACK—Belle Epoque (LP import)
- 36 YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
- 37 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
- 38 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
- 39 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
- 40 SUPER ELTON—Paul Vincent—Salsoul (12-inch)

JULY 2, 1977, BILLBOARD

- ### ATLANTA
- This Week**
- 1 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 5 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 8 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 9 ANDREA—Hamilton Bohannon—Mercury (12-inch)
 - 10 BEST OF MY LOVE—Emotions—Columbia
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch)
 - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 14 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 15 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)

- ### BALT./WASH. D.C.
- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 3 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 4 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 5 WINGS OF FIRE—Dennis Coffey—Westbound (LP)
 - 6 HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
 - 7 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 8 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 9 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 10 THE MAGIC IS YOU/UP JUMPED THE DEVIL/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 11 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 12 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 13 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 14 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 15 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)

- ### BOSTON
- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 3 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 4 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 5 BEST OF MY LOVE—Emotions—Columbia
 - 6 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 7 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 8 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 10 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)
 - 11 LASO SQUARE—LaSo—MCA (LP)
 - 12 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 13 FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 I NEED A MAN—Grace Jones—Beam Junction (12-inch)

- ### CHICAGO
- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 4 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 10 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 11 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 13 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 14 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 15 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)

- ### DALLAS/HOUSTON
- This Week**
- 1 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 5 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 BEST OF MY LOVE—Emotions—Columbia
 - 8 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 9 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 10 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 13 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 14 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
 - 15 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)

- ### DETROIT
- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 3 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 4 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 5 LOVING IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 6 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 7 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 8 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
 - 9 BEST OF MY LOVE—Emotions—Columbia
 - 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 13 MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 14 SLOWDOWN—John Miles—London (12-inch)
 - 15 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)

- ### LOS ANGELES/SAN DIEGO
- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 2 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 3 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 6 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 8 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 9 SPAN DISCO—Love Childs Afro-Cuban Blues Band—Midsong (LP)
 - 10 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 11 TAILGATE—21st Creation—Motown (12-inch)
 - 12 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
 - 13 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 14 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
 - 15 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)

- ### MIAMI AREA
- This Week**
- 1 GOT TO GIVE IT UP—Marvin Gaye—Tamla (12-inch/LP)
 - 2 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 3 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP)
 - 4 I FEEL LOVE/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 7 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 8 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 9 THE MAGIC IS YOU—John Davis & The Monster Orchestra—SAM (LP)
 - 10 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 12 BEST OF MY LOVE—Emotions—Columbia
 - 13 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 14 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 15 GET HAPPY—Jimmy Bo Horne—TK (12-inch)

- ### NEW ORLEANS
- This Week**
- 1 I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 4 ANOTHER STAR/LASO SQUARE—LaSo—MCA (LP)
 - 5 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 6 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 7 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 8 DISCOMANIA—Lovers—TK (12-inch)
 - 9 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 11 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 12 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 13 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 14 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 15 I FOUND LOVE—Love & Kisses—Casablanca (LP)

- ### NEW YORK
- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 5 THE MAGIC IS YOU—John Davis & The Monster Orchestra—SAM (LP)
 - 6 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 7 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 8 DR. LOVE—First Choice—Salsoul (12-inch)
 - 9 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 10 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 11 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 12 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 13 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 14 WINGS OF FIRE—Dennis Coffey—Westbound (12-inch)
 - 15 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)

- ### PHILADELPHIA
- This Week**
- 1 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 4 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 5 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 6 DR. LOVE—First Choice—Salsoul (12-inch)
 - 7 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 8 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 9 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 10 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 11 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 12 HIT & RUN—Loleatta Holloway—Gold Mind (12-inch remix)
 - 13 SHUT OUT/HEAVEN IS A DISCO—Paul Jabara—Casablanca (LP)
 - 14 JOURNEY INTO LOVE—Kebekeletrick—Directional (12-inch)
 - 15 BABY COME ON—Sex O'Clock U.S.A.—Prelude (LP)

- ### PHOENIX
- This Week**
- 1 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Casablanca (LP)
 - 3 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
 - 4 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 5 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 6 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 7 BEST OF MY LOVE—Emotions—Columbia
 - 8 SUPER ELTON—Paul Vincent—Salsoul (12-inch)
 - 9 NA NA KISS & GOODBYE—Garrett Scott—West End (12-inch)
 - 10 MAKE IT WITH YOU—Whispers—Soul Train (12-inch)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 DISCOMANIA (Parts 1 & 2)—Lovers—TK (12-inch)
 - 13 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 14 I'M A SUPERSTAR—Brenda & The Tabulations—Chocolate City (LP)
 - 15 WATCHA GONNA DO—Pablo Cruise—A&M (12-inch)

- ### PITTSBURGH
- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 4 I FEEL LOVE/TAKE ME/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 5 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 6 OR. LOVE—First Choice—Gold Mind (12-inch)
 - 7 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 8 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 9 CERRONE'S PARADISE—Cerrone—Malligator (LP import)
 - 10 TAILGATE—21st Creation—Motown (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 BOOGIETHON/FUNKY TROPICAL—Bidu & His Orchestra—Epic (LP)
 - 13 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 14 SPAN DISCO—Love Childs Afro-Cuban Blues Band—Midsong (LP)
 - 15 MORNING SALSA—Davis Sanborn—Warner Bros.

- ### SAN FRANCISCO
- This Week**
- 1 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 CERRONE'S PARADISE/TAKE ME—Cerrone—Malligator (LP import)
 - 3 ACCIDENTAL LOVER/I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 JOURNEY INTO LOVE—Kebekeletrick—Directional (12-inch import)
 - 5 LOVE IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 7 DON'T TAKE AWAY YOUR LOVE/SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 8 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 9 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 10 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 11 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
 - 12 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 13 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 14 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 15 BEST OF MY LOVE—Emotions—Columbia

- ### SEATTLE
- This Week**
- 1 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 2 DISCOMANIA—Lovers—TK (12-inch)
 - 3 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 4 I CAUGHT YOUR ACT—Hues Corp.—Warner/Curb (12-inch)
 - 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 6 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 7 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 8 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 11 THE FINAL THING—Steve Bender—London (12-inch)
 - 12 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 13 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 14 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 15 DISCO SYMPHONY/ANDREA—Hamilton Bohannon—Mercury (12-inch)

- ### MONTREAL
- This Week**
- 1 MISS BROADWAY—Belle Epoque—Trans Canada
 - 2 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
 - 3 SUPERMAN—Celi Bee & The Buzzy Bunch—RCA (12-inch)
 - 4 MAGIC BIRD OF FIRE—Salsoul Orchestra—RCA (LP)
 - 5 DISCOMANIA—Lovers—London (12-inch)
 - 6 JOURNEY INTO LOVE—Kebekeletrick—RCA (12-inch)
 - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 8 MACUMBA—Marboo—CBS (12-inch)
 - 9 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 10 GIRL, YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)
 - 11 BLOOD & HONEY—Amanda Lear—RCA (12-inch)
 - 12 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—RCA (12-inch)
 - 13 BABYSITTER—Soul Imberica Band—Polydor (12-inch)
 - 14 SHOPPING BABY—D.D. Sound—RCA (12-inch)
 - 15 I FOUND LOVE—Love & Kisses—Polydor (LP)

Compiled by telephone from Disco D J Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

Audio Showcase



TECHNICS by Panasonic model RS-686DS ultra-compact portable stereo cassette deck weighs only 10 lbs. with batteries, offers 3-head configuration with multiple monitoring system, Dolby noise reduction, DC/VC Converter.



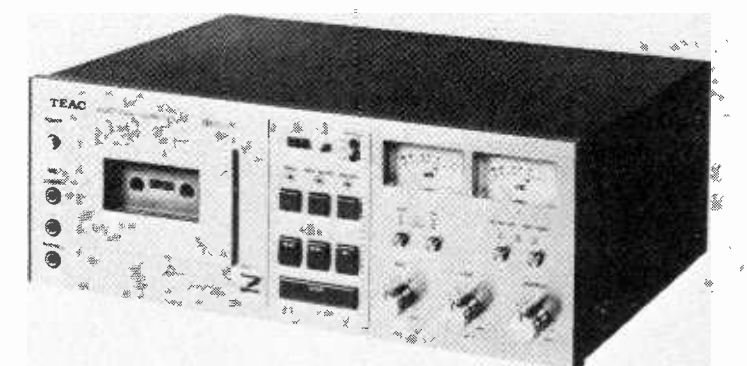
GE stereo FM/AM cassette recorder, model 3-5255, has two 4-inch speakers, two built-in condenser mikes, switchable automatic level control, two meters. Suggested list: \$179.95.



SONY CRF-330K portable multi-band radio has built-in cassette recorder with preset timer that allows taping of anything on entire 29-band shortwave spectrum. Suggested list: \$1,995.



SHARP model RG-5252 in-dash, 4-track, 2-channel stereo cassette player with FM/AM/MPX radio is first autosound unit to offer firm's Automatic Program Search System for random access selection. Suggested list: \$169.95.



TEAC front-load cassette deck model A-640 has two motors, Dolby noise reduction, mic/line mixing; peak reading dB meters, punch-in recording, record/mute, recording time functions, at less than \$500.



PIONEER Supertuner in-dash model TP-7004 is an AM/FM/MPX 8-track pushbutton combination for Chrysler cars to complement existing GM and Ford models. With high performance sound, suggested list is \$179.95.

AT L.A. CONVENTION CENTER

Preview/78—Hi Fi Showcase

By JIM McCULLAUGH

LOS ANGELES—A specially tailored hi fi showcase will highlight the second annual Western Appliance/Electronic Dealer Show, Preview/78, here at the L.A. Convention Center due to open Sunday (26) and run through Tuesday.

The second floor of the Convention Center will be converted into soundproof studios specifically designed to demonstrate products to high end dealers.

Among firms participating are Yamaha, Bose, OHM, MXR, Uher, Stanton Magnetics, Revox, Infinity, Cerwin-Vega, Sherwood, Hitachi and Dokoder, as well as others.

Some 5,000 West Coast dealers are anticipated attending the CES-like affair, according to Preview executive director Arthur Schwartz who adds about the hi fi section, "This is a specialized market and we want to keep it special and separate

from the other products within the show."

Some 225 exhibitors—many of them represented by their West Coast factory people or sales reps—encompassing hi fi, tapes, accessories, car stereo, projection tv, CB, and appliances have been signed up, according to Schwartz.

The show, moved this year from its inaugural site of the airport Hyatt Regency, offers West Coast dealers, many of them small independents who don't have time or financial wherewithal to attend CES in Chicago, an electronics trade show of their own, indicate Preview directors.

Says Schwartz, "Where else on the West Coast can a dealer see some 200 major manufacturers of audio components, tv, radios, tapes, tape equipment, appliances and personal communications under one roof? Dealers will be able to meet with all

the top manufacturers in a centralized, time saving setup."

In addition to the exhibitor booths, 15 seminars have been scheduled, designed to aid dealers in their marketing and merchandising efforts.

Key audio/electronics panels include: "The Low End Of Audio Can Mean High Profit" chaired by Ken Platt, Platt Music Corp., whose firm runs the audio/records/tapes/appliance concessions in the May Co. department store chain in Southern California; "You 'Auto' Market To the Auto Market," a car stereo seminar, chaired by Cathy Ciccolella, editor of Dealerscope Magazine; "The Mid-Range Of Audio Is Good Price, Good Quality, Good Profit," chaired by Marty Barsky, editor of Southern California Retailer; "Tapes And Accessories Are The Frosting On The Cake," chaired by

(Continued on page 64)

'SPECTACOLOR' Digital Video Technology Is Creating a New Music Mart

By STEPHEN TRAIMAN

(This concludes an exclusive report on a unique video marketing medium which began last week with a look at usage by record labels, retailers and broadcasters.)

NEW YORK—It took George Stobely about \$750,000 to set up his Spectacolor system in Times Square, and the ambitious entrepreneur is looking to take his computerized, animated "billboards" to other major markets as well.

"We've created a new marketplace for entertainment," the former ad agency executive maintains, and with contracts from a number of major labels, several music and audio retail chains, a leading FM outlet

and several major film companies, it's hard to deny his claim.

Spectacolor is close to a deal for a second unit, probably larger than the 20 by 40-foot Manhattan signboard, in a "dynamite location" on the Sunset Strip in Los Angeles. Stobely says he has letters of intent from a major film company and a diskery as joint venture partners via long-term contracts.

From L.A., which he sees as operational by late this year, he is considering San Francisco, Chicago, Atlanta, New Orleans and Miami in that order. Start-up costs will be nowhere near the initial investment, he maintains, as the basic system is in place with all the bugs worked out of both hardware and software.

The basically simple system incorporates state-of-the-art electronics and lamp design, with Durotest coming up with the four color bulbs—red, green, blue and white—that give up to 30 shades, with varying percentages of brightness used against the black panel. The new modules will have a gray scale as well for higher resolution and the possibilities for more than 400 color shades, says Stobely.

His own engineers worked on the specs with Durotest, using krypton gas with its instantaneous extin-

guishing feature that leaves no "ghost" and cools the filaments for longer lamp life.

A three-person technical staff quickly creates the visuals with digital characters and an image reader—no elaborate storyboards are necessary, with most "spots" the product of the record jacket itself, for instance. Digital Equipment Corp. came up with the custom-built computer graphics system for creation of the spot on a floppy-type vinyl disk.

Overnight, the "program" of ad spots and messages is transcribed onto Ferteck hard vinyl disks, each holding three hours and offering random access to any spot via the computer. A printout is available for logging and for affidavits needed by both clients and ad agencies.

The technical staff, which works two shifts to handle both the "on-air" program and new creations, is headed by David Smith, assisted by Bruce Wands and Andrea D'Amico. Wands also handles the 35 m.m. slide and Super 8 m.m. film copies of the program dubbed for each client and/or ad agency.

To boost the Spectacolor image, Stobely is working on a simulcast with WNEW-FM, a client which hypes its deejays then on the air,

(Continued on page 63)

Sales Voice Effective Key In Marketing

By ALAN PENCHANSKY

CHICAGO—The key to sales motivation is to provide the sales force with a voice in product purchasing. This was the fundamental message that emerged from the CES conference on marketing here, June 5.

The conference, conducted on the expo's opening morning, comprised a panel of three chain retailers and one sales representative, who hewed closely to the proposed topic. "Getting The Sales Force To Sell What The Management Buys."

Panelist Jim Chapman, president of the Champaign, Ill.-based Good Vibes Inc. chain, was most explicit in his recommendation that the sales force be consulted in buying decisions.

"As soon as we involve store level personnel in the product selection, the chances of failure are much reduced," the head of the college market chain stated.

Cautioning against "buying in a vacuum," Chapman suggested a number of key purchase considerations: Does the product involve a change in selling patterns? Is it a consumer value? Is the profitability there in real selling situations? Questioning thusly was crucial to proper product selection and fundamental

(Continued on page 63)

SEMI-PRO EXPANSION

Studer New Revox Distrib

NASHVILLE—Studer Revox America, Inc., is the new company name for Willi Studer America, following the takeover of Revox brand tape recorders and other high end consumer audio components as of July 1.

Ray Updike, vice president and general manager for Studer here, also announced the setting up of regional service centers in New York and Van Nuys, Calif. These will provide Revox dealers and owners with the same service now available to Studer professional users, he notes.

The firm's facilities here, recently doubled in size to accommodate increased volume and anticipated growth, will handle warehousing and major service on Revox products.

"Since we went direct on the Studer line in 1974, domestic sales of

our professional tape recorder products have increased dramatically," Updike notes, "and we expect to achieve a similar increase in market share for our Revox line in a short time.

"We're going to keep essentially the same rep organization, but with our professionally oriented philosophy and dealer support on sales and service, we feel we'll be able to do a better job with the Revox products than was possible previously."

This marks the first time since ELPA Marketing Industries introduced Revox tape recorders to the U.S. market in 1965 that marketing of Willi Studer's consumer audiophile and semi-pro products will be under Studer control. Most recently, the Revox line has been distributed by Hammond Industries.

Tape Duplicator

It was one up, one down for recent institutional-oriented video events. The third annual **L.A. Videoshow** produced by Tepfer Publishing May 4-5 at the Hotel Bonaventure there was an unqualified success. More than 4,000 were on-hand, according to Charles Tepfer, and the event will be expanded a day to May 9-11, 1978, at the L.A. Convention Center.

Third **Video Expo** in Chicago, May 17-19, at the ExpoCenter was a disappointing contrast. Although 3,000 attendees were claimed, exhibits were down from last year for sponsoring Knowledge Industry Publications. Conspicuous by their absence were Sony, JVC and Panasonic, major suppliers of institutional video hardware.

Audio/visual imports for 1976 rose to more than \$490 million, a 40% increase and twice that of exports which were up 44% to \$185 million, according to **Hope Reports'** analysis of Customs Bureau data. Videocassette recorder/players valued at \$28 million for 30,000 units were imported, up from 20,000 machines worth \$16 million in 1975.

Principal export was unprocessed 16 m.m.

and super 8 m.m. film valued at \$54 million, up from \$45 million the prior year. Major hardware export was the 16 m.m. sound projector, up 27% to 14,000 units.

"In The Grand Manner" a program about pianist Gina Bachauer was featured in the selection of New York's **Global Village's** third annual Documentary Video Festival, telecast June 19 on Manhattan Cable Channels C and D and TelePromPTer Cable Channel D. The selection is representative of the wide range of creative styles and topics that give a hint of the potential for the consumer videocassette and videodisk market.

Michael Carney joins the **Fuji Photo Film U.S.A.** magnetic tape division as a broadcast video specialist, from Memorex where he was a videotape specialist. He will service the metro and upstate New York and New England areas, reporting to Al Bedross, Eastern zone manager.

Marconi Communication Systems, headquarter

tered in Chelmsford, U.K., has been licensed under **Ampex** tv recorder patents to manufacture Ampex' new line of 1-inch studio and portable helical videotape recording systems and digital time base correctors. Agreement was jointly announced by **Don Kleffman**, general manager of Ampex audio/video systems division, and **Tom Mayer**, Marconi managing director.

"Causes and Effects of Skew Error in Helical Scan Videotape," a two-page publication, is available free to duplicators and programmers from **3M Magnetic A/V Products Div.**, Dept. Ma7-24, Box 33600, St. Paul, Minn. 55133.

At **EMC Corp.**, St. Paul-based publisher and tape duplicator, **Richard Stevens** has been elected vice president, according to president David Feinberg. Stevens joined EMC in 1973 and has been general manager of the custom division, which operates studios and cassette duplication plants in St. Paul and Hollywood, Calif.

1st Qtr. A/V Imports Jump; Home Video Key Factor

By MILDRED HALL

WASHINGTON—Audio and video electronic imports have again jumped in value and unit count for the first quarter of this year, with Japan supplying over 65% of the \$861 million import total, according to Commerce Department.

This is 32% above the \$654 million for the first quarter 1976. Imports of tape recorders accounted for 26% of the total dollar value; transceivers (principally CB radios) 21%. Home radios accounted for 15% of the total first quarter value, and color tv imports 13.5%.

Home videotape machine imports break down to 21,000 recorders and 6,000 players, totalling \$15,634,000 for the recorders and \$3,108,000 for the players.

Commerce statistics report a leap of 71% in videotape units over last

year's first quarter, and a 91% raise in dollar value—but these figures include both home and non-home types. No breakout was given for the percentage change in number and value for the home videotape recorders and players as compared with last year's first quarter.

Auto radios declined from last year's first quarter in unit numbers by 7%, to 1.29 million imported sets. But value of shipments was up by over 11% to \$38.8 million.

Enclosed loudspeaker imports continue to gain, with first quarter shipments of 6.9 million units (Japan supplied 4.4 million of these), totalling \$22.2 million, up 41% in value over last year's first quarter, and up 17% in unit numbers. Between the 1975 and 1976 first quarters, the jump was over 100% in both number and dollar value.

Phonographs, record players and turntables were up 24.6% to more than \$43 million dollar value, and tape recorders/players were up 35.4% in number, and 44% in dollar value, to \$224.5 million compared to 1976 first quarter totals for these imports.

Imports of radio-phono combinations increased over 56% in number, and over 11% in dollar value over last year's first quarter. Units totaled 86,000 at dollar value of \$2.2 million for the 1977 first quarter.

B&B To Alaron

CHICAGO—B&B Import-Export Inc., a 20-year-old consumer electronics marketing organization headquartered in Troy, Mich., has adopted Alaron Inc. as its new corporate name. The change was effective May 15, informs Emery I. Klein, president of the company that distributes Alaron—and Rhapsody-branded lines of radios, stereo systems, CBs, car tape players and tape recorders.

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audio
AUDIOMATIC CORPORATION

CES Marketing

Continued from page 62

to the issue of motivation, Chapman suggested.

Bob Dinnerman, president of the Philadelphia-based Audio World (Silo) web, also chose to emphasize the fundamental importance of "right" buying decisions in the overall sales incentive picture. Dinnerman stressed the importance of "good reporting systems" and effective, regular meetings, in influencing product selection.

An endorsement for store-level input in purchasing decisions came from Dave Goldstein of the sun-belt Sterling Sound web. "Let the salesman have a voice," advised Goldstein, who also endorsed "weekly sales training sessions geared to advertising."

The case for sales level input in buying decisions was not argued in detail, but the retailers expressed conviction in the obvious logic of the proposition.

Bill Kist of Audio Plus, a metropolitan New York manufacturer's rep, opened the forum with a presentation on methods by which reps can improve dealers sales. These included sales contests and "spiffs" that make use of manufacturers cop monies, product training ("Everybody promises it, but very few people deliver it," Kist said), and in-store clinic-type promotions. Kist pulled a doctor's stethoscope from his suit pocket, explaining that it was one of the props utilized in an "Audio Doctor" clinic his firm has sponsored for dealers.

Kist also proposed that technical bulletins, keyed to competitive selling and different from information offered consumers, be supplied to sales personnel.

Audio World's Dinnerman responded sharply to Kist's mention of spiffs paid directly to store personnel.

"If I had six or eight Bill Kists coming into my 30 stores, I'd go crazy," the chain retailer charged humorously. Dinnerman said he would prefer to channel Kist's energies into creating displays and providing feedback on store operation.

Good Vibes' Chapman said he was "vehemently" opposed to spiffs paid directly to salesmen.

Chapman explained that he utilizes a system of store "margin analysis" in the place of spiffs. Commissions earned through the system are pooled "to counterbalance the efforts of sales-oriented and service-oriented personnel," with a personal sales multiplier also part of the equation.

See Expansion For Spectacolor

Continued from page 62

with an area of Time Square to be blocked off for the light show and music, augmented by portable speaker systems. A live concert with one of the biggest U.K. rock groups is also in the works for fall, as are other "happenings," he reports.

In addition to those labels noted earlier, Arista comes aboard in late July with spots for most of its top acts: "Beatlemania," the new Broadway click, just began a three-month run; RSO kicks off four weeks of spots for "Bee Gees Live" this week, and MCA is taking a month of spots for Roger Daltry's new LP.

After a successful test by Paramount for its suspenseful "Black Sunday" flick, 20th Century-Fox has been running a solid schedule for the smash "Star Wars" and Universal is committed to an August campaign for the new James Bond film "The Spy Who Loved Me."

Of equal concern to Stonbely is the national ad push, which has seen the Wm Wrigley Co. join Durotest and L'EGGS. The key here, he knows, is multi-market Spectacolor outlets, which is the way his future lies.

Backing him up are Lawrence Brandon, his father-in-law, who handles the management end, and Tony Brandon, his brother-in-law, in charge of sales. The pair owns KERN in Bakersfield, Calif., and



High over Times Square, facing north up Broadway, Spectacolor's 20 by 40-foot animated billboard has been flashing its multi-hued spots for record labels and retailers since December. Potential viewing audience is 1.5 million a day; 46 million a month.

WAXC in Rochester, N.Y., both successful rock outlets.

As a measure of the new medium's reach, Manhattan Cable TV has been talking to Stonbely about a Spectacolor interface with one of its channels 24 hours a day, duplicating the ads and more than 80 public service spots on local events. While the animated billboard looking north on Broadway now flashes from 8:30 a.m. to 11:30 at night, soon to be extended, he isn't averse to considering a round-the-clock cable offering as well.

Shape Gets Top Me. SBA Award

BIDDEFORD, Me.—Shape Symmetry & Sun, Inc., manufacturer of C-O cassettes and 8-tracks and assembly equipment, was named small business of the year by the Maine SBA. Owners Anthony and Paul Gelardi accepted the award in a recent ceremony in the White House rose garden in Washington.

Shape was started about four years ago by the Gelardis, with four employees manufacturing cassettes and molding and assembly equip-

ment in a former car wash. Six months later they moved to Biddeford Industrial Park, aided by an SBA loan, and now with 28 employees added 8-track cartridges to the product line.

After two major expansions, and another in progress, Shape now employs 250 people and is a major supplier of blank tape shells, molding and automated assembly equipment.

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RIAA-Sponsored Survey Suggestions For Success

• Continued from page 4

Francisco. This conclusion from the Response Analysis Corp., Princeton, N.J., commissioned by RIAA/EIA to handle the continuing study, provoked another in which the research firm stated that a market expansion program requires that "a lot of related activities are implemented" simultaneously. RAC notes that goals of a market expansion program are achieved by implementing a group of these suggestions simultaneously.

RIAA president Stan Gortikov noted that future directions and objectives of the project will not be clearly defined until after completion of the more important consumer research second phase, expected in early fall.

Software interviewees feel that today's youth will remain music buyers because recordings are now part of our culture. Recordings, no longer a discretionary item, can sell to any age group. Major expansion will stem from growth of foreign markets.

Quad was improperly marketed to the public, the survey agreed. It was hoped that promulgators of the imminent video disk concept would learn from the botch made of 4-channel. Hardware and software firms must back a single vidisk system to achieve success, in contrast to the quad failure. Both recordings and video disk can grow together because recordings today enjoy such a well-founded acceptance, industryites reported in the personal interviews.

Hardware interviewees were optimistic. Stereo playback units have established as a status symbol. The youth market has upgraded its play-

back equipment as makers have made better units available. The audio segment complains about the lack of real innovation in hardware. The CB boom has caused a shortage of essential electronic parts which stalemates the industry. They suggest the old late 1950s practice of including select sampler records with new equipment be resurrected and favor more retailers who sell both the razors and the blades. They see a need for merchandising and advertising combining albums and equipment.

Among the 14 suggestions most favored by recorded music industryites were two which directly sought help from hardware makers. A printed insert about recordings might be included with new equipment. New equipment buyers could be direct mailed for after-sale followups.

RepRap

Newest member of the Audio Magnetics rep group is **Sound Marketing**, 100 Albert, Florissant, Mo. 63031, phone (314) 839-3639. The firm will handle the blank tape lines in Iowa, Kansas, Missouri, Nebraska and Southern Illinois, according to Kirby Lindsey, vice president, sales, for the Gardena, Calif., manufacturer.

Roland Olander & Co., 540 Hollywood Way, Burbank, Calif. 91505, will cover Southern California, Southern Nevada and Arizona for **Robins Broadcast & Sound Equipment Corp.**, a subsidiary of Robins Industries, in the installation, public address and sound reinforcement markets.

Preview/78 On

• Continued from page 42

Jack Goldner, G.D.S. Marketing, a major audio rep firm: "Is High End Audio Too Esoteric For The Man On The Street?" chaired by Mike Thomas, an editor with Audio Times magazine; and "Personal Communications Is More Than A 10-4," chaired by Walter Salm, editor of Commercial Retailing.

Sessions are slated for various mornings and late afternoons during show hours.

Other audio/electronics firms represented include: Ampex, Audio Magnetics, BASF, BSR, Certron, Clarion, Fuji, GE, Jensen, J.I.L., Intermagnetics, Kraco, 3M, Miida, Motorola, Newcraft/Panasonic, Pioneer, Sanyo and Vac-O-Rec.

ABC Records & Tapes will also be represented as well as direct-to-disk record company Crystal Clear Records.

It's not expected that there will be much in the way of new product since most firms displayed merchandise and announced marketing programs for the balance of the year in Chicago at CES. However a number of "show specials" for dealers are anticipated.

Puerto Rico 'Discovers' Disco Via Channel 11 TV

By LORRAINE BLASOR

SAN JUAN—Puerto Rico television has discovered the sound of disco music and the result is one of the liveliest shows in local television programming: "Discoteca 11" (for channel 11).

"I always had the idea of presenting a program dedicated to the youth that would be different and in which young people could dance and get prizes," says Marianito Artau, emcee for the show and also the program director for Radio Rock, the No. 1 AM station in San Juan.

"Discoteca 11," an amalgam of American "Bandstand" and "Soultrain," comes on every Saturday at 7 p.m. According to Artau, a careful study showed that at that time the program would be reaching a large segment of the desired youth population.

In addition to canned selections to top disco and salsa tunes, "Discoteca 11" features the best of local entertainment. Whenever possible, Artau says he will present stateside artists who are appearing in San Juan's supper clubs.

Some of the top entertainers who have been invited to the hour-long program are Roberto Rohena, Danny Rivera, Celines (better known in the states as Celibee), Cheo Feliciano, Iris Chacon, Dagmar, the Stylistics and Chubby Checker, just to mention a few.

To keep things rolling, "Discoteca 11" has lots of dancing and contests.

For example, every week participants choose a best dancing couple. Seven weeks later, says Artau, the top dancing couple is selected on the basis of letters from the audience. The lucky duo gets a trip to Mexico, among other things.

Another contest which demands that its participant be really up to date with the disco and salsa scene is guessing the number one song of the week.

The contestant is given tunes 2 through 10 of the local top ten list, and he must guess number one. Artau says that his list is based on surveys of retail record stores and record buyers.

While "Discoteca 11" has been on the air three months, Artau says he is thinking of new ways to make it more appealing.

For one thing, he says that later in the year he expects to tape the show in different discos around the island. It is now being exclusively taped at The Warehouse, one of San Juan's funkier discos.

According to Artau, moving out of San Juan will allow more people to participate in the program. He estimates that between 75 to 100 crowd the disco every Wednesday to participate in the taping of the show.

"Discoteca 11" is produced by Carlos Conde III, an independent producer as well as the owner of an art gallery in old San Juan.

N.Y. Antifire Movement

• Continued from page 6

of London. The firm which recently established offices in New York, assures that all spinners in its employ are groomed on how to react in the case of fire so that potential disaster is minimized.

Thomas Vaughan, Juliana's chairman, also states that the organizations for which his company works, are generally well-established and cooperate fully in the installation of fire prevention equipment.

However, he agrees that it would be an excellent idea if the Fire Dept. would agree to special training seminars for inspectors.

Graham Smith whose GSA Ltd. has outfitted such clubs as Zachary's in Miami, the Ice Palace on Fire Island, N.Y., and Limelight and the Warehouse, discloses that even when owners can be encouraged to install fire prevention equipment, they usually manage to negate these precautions by overcrowding the rooms.

Smith also charges that club owners, consultants and designers, in their mad scramble to out-innovate each other, are creating designs which, though attractive to the eye, are impractical in emergencies such as fire.

"One of the most blatant of these is the deejays' booth. Some suspend it from the ceiling, while others tuck it away in odd corners like an afterthought."

He continues, "The deejays' facilities should be housed in a special room, isolated from the rest of the club facility and flameproofed. The deejay should also be taught to use a chemical fire extinguisher and have one on hand at all times."

He should also know how to shut down his light and sound system, and activate emergency lighting in the event of a fire. He should also be taught how to help patrons safely evacuate a burning building.

Endorsing the general feeling that

Disco Mix

• Continued from page 60

The second cut, "Waitin' For the Flood" is instrumental and faster, with the synthesizer used as the lead instrument. There are some background vocals in the vamp toward the end. This album is funkier, and incorporates much more excitement than the group's last.

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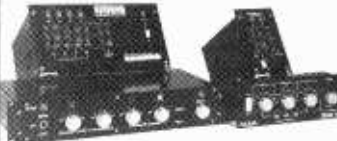
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French Survey: Disk/Tape Buys Of Hi Fi Owners

PARIS—The importance of hi fi in relation to the sale of disks has been stressed as a result of a poll organized by the French newspaper Haute Parleur.

A specialist organization undertook the survey and found that owners of hi fi equipment had an average of 96 disks in their collections as against only 61 for these with ordinary record players. The hi fi owners bought 33 classical records against 18 in the second category; 55 pop disks as against 35; 24 jazz as opposed to 17 for the others.

However, this pattern is not followed in the cassette field. In this instance, cassette-player owners at the ordinary level buy more cassettes than those with hi fi setups and that supplies for all kinds of music from classical to jazz. And hi fi owners buy less blank tape than do consumers with no hi fi equipment, which goes counter to general trends.

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July 4 Bookings About Same As For '76 Bicentennial

NASHVILLE—Compared to last year's July 4 bicentennial celebrations, most country talent agents expect no more nor no less bookings this year. However, most indicate a typical heavy holiday business for the July 1-4 period with the Jim Halsey Agency in Tulsa, Okla., expecting an even busier period.

"It's a little more hectic this year over last year's bicentennial activities," says Diana Pugh with the Jim Halsey/Company, Inc., "but only because our business is increasing from year to year."

The Halsey agency represents 14 country acts and, according to Pugh, all the acts are working the July 4 weekend. "Not July 4 in particular," explains Pugh, "but they are all doing a festival of some sort. We have some working the Kerrville C&W Jamboree in Texas July 1-4, one artist has a good possibility of doing the Waylon and Willie concert here in Tulsa Sunday (3) and some acts are working in Kansas City at the Starlight Theatre in a package show."

Last year, the agency didn't notice much upsurge in business on the July 4 tie-in with the bicentennial mainly because so many people were planning local activities and they weren't using big name talent. But name country artists seem to be the answer for this year's festival events that are booking a lot of country artists rather than confining

themselves to one or two big name acts.

"They can book five to six acts for the amount of money they would normally spend for one," notes Pugh. "Because the people are going to be there anyway and the buyers can give them a full show with a variety."

Jack Sublette with the Top Billing Agency in Nashville is expecting a fairly busy July 4 weekend, especially with outdoor situations.

"The club dates are bad for that particular weekend and the weekend before July 4 is not the strongest weekend for club bookings, but those times are good for outdoor events around the country," says Sublette.

Some of the cities Top Billing artists will be playing in include Martin, Tenn.; Frederic, Md.; New Tripoli, Pa.; Lewiston, Me.; Kings Mills, Ohio; Fort Stewart, Ga.; Sandwich, Ill.; Maryville, Va.; Douglas, Ga.; Rogersville, Tenn.; Lexington, Tenn. and Huntington, W. Va.

Buddy Lee Attractions, Inc. of Nashville, with four branch offices across the country, is not expecting any more or any less bookings over last year "because there are an awful lot of people who no longer do a big Fourth of July celebration," explains Johnnie Massey, executive vice president of the agency.

"The Fourth used to be a big time of the year, but it's not anymore be-

Agents Say No More, No Less

By SALLY HINKLE

cause people are becoming too mobile. And when they get a long weekend or a holiday, they're in their mobile homes or they've gone to the water somewhere," says Massey.

The majority of the Buddy Lee acts are booked with festivals that are in a land-locked situation.

Joe Taylor's agency in Nashville is ahead this year for July 4 bookings over last year and he attributes the surge to mostly outdoor celebrations including package shows in parks and bluegrass festivals.

"It's a big time for bluegrass festivals," notes Taylor, who has, among others, Jim and Jesse and the Stonemans appearing in bluegrass festivals.

"July 4 is one of our hottest booking periods and few artists are not working at this time unless they specifically ask not to be booked," says Taylor, who represents some 22 acts. "All but two are already booked for the weekend. Charlie Louvin will be in Morristown, Tenn.; Bobby G. Rice is in Massachusetts and Ray Pillow and Archie Campbell are in Gatlinburg, Tenn., a popular resort town in the Smoky Mountains."

The Billy Deaton Agency of Nashville represents five artists and has a big Fourth of July planned.

First Country Blastoff By E/A

By PAT NELSON

NASHVILLE—Elektra/Asylum Records is commencing its first major country sales and promotion program the first week of July with the release of five albums and a nationwide campaign themed "Elektra/Asylum Kicks Into Country."

Albums by Eddie Rabbitt, Sammy Smith, Vern Gosdin, Stella Parton and Hargus "Pig" Robbins will be spotlighted in the marketing push that offers the entire E/A country catalog.

"We're out to establish Elektra/Asylum in the country record business," Mike Suttle, director of marketing for country product, confirms. "We've constantly had hit records since we opened the office here three years ago—85% of our releases have been hits. Radio stations have been our savior and grace in

Major Acts For Boston Garden

NASHVILLE—Ronnie Milsap, Hank Snow and the Rainbow Ranch Boys, Little Jimmy Dickens, Justin Tubb and Grandpa Jones and Ramona will be among 22 "Grand Ole Opry" acts scheduled to appear for two shows at the 15,000-seat Boston Garden Oct. 6.

The announcement was made by Joe Melino and Doug LaValley of Sound City Productions in Cambridge, Mass., who plan a simulcasting of the concert live via a national radio network.

Among other acts to be featured are Wilma Lee and the Clinch Mountain Clan, David Houston and the Persuaders, Charlie Louvin and the Big Men, Bill Monroe and the Bluegrass Boys, Stu Phillips, Jean Shepard, Ralph Sloan and the Tennessee Travelers, Billy Walker, Charlie Walker, Buzz Whittica, the Willis Brothers, Del Wood and Marion Worth. Ralph Emery and Grant Turner will serve as emcees.

the last three years but now we're going for the next step—an extensive sales and promotion push."

The campaign was spurred by the enthusiasm displayed at W/E/A meetings held a few weeks ago in Tucson. "The country panel was a highlight of those meetings," Suttle points out, "and that's what sparked the campaign. Country music is a huge business now and we're going for a slice of the pie. The artists whom we have are young, talented songwriters as well as performers who have yet to peak. So it's a two-fold promotion to establish these artists and our country division. The enthusiasm within W/E/A distribution is phenomenal and they are out to establish both Elektra and Warner Bros. in the country record business."

The over-all theme will be carried out with advertising in newspaper, trade and consumer publications, 60-second radio spots plugging each of the LPs, posters, belt buckles and T-shirts. To increase the effectiveness and personability of the campaign, regional promotions are being left up to the regional representatives.

"If a promotion man thinks a particular radio contest, record display, consumer publication ad, or any type of special promotion will be effective in his area we'll let him do it," Suttle adds. "Then we'll feed that in-

A Queens Concert

NASHVILLE — Metropolitan New York country music fans receive a free festival of country music Monday (27) sponsored by the Lincoln Savings Bank and presented by Richie Allen & Metropolitan Friends of Country. The Maspeth, Queens concert will feature Kitty Wells, Johnny Carver, Johnny and Bobby Wright, Walt Conklin, Hal Casey and emcee Lee Arnold of WHN.

formation across the country to the other guys and if they like it they can pick up on it."

E/A's sales campaign will offer a 10% discount and an extra 30 day billing along with special advertising. The Brokaw Agency has been hired to assist Elektra's publicity department in Los Angeles.

Rabbitt's West Coast tour with Loretta Lynn and Conway Twitty is being given added support with promo gimmicks such as belt buckles and 6 feet tall toy rabbits for radio station giveaways.

"The entire company is excited about this program, from Joe Smith on down," Suttle emphasizes. "This division operates almost totally separate from the West Coast. We have our own budgets and total autonomy here to do whatever we want to do. And that's called total believability in the staff here that we can carry out the job. It feels good to know we're at this point and the whole company is behind us."

RCA Uses Videotape To Promo 28 Acts

NASHVILLE—RCA Records featured approximately 28 of its artists at Fan Fair activities June 8-11 in a unique and probably the first videotape presentation of its type put together for such an event.

A 45-minute continual presentation emanating from two television screens at either end of the RCA booth featured excerpts from television commercials and various other tv spots that RCA artists have appeared in, the movie "Smokey And The Bandit," which features artist Jerry Reed, and the Country Music Awards show.

Narrated by Ralph Emery, in transitions in the differing segments, the film also featured the Country Music Hall of Fame and RCA's studio B as focal points.

"Our bookings are about the same, but I can see that more people are using country music acts this year than before," says Deaton, who attributes the growth to television exposure and its attraction to people who wouldn't normally watch country music artists.

"Because of this type of exposure, Faron Young is working a big radio station outdoor festival promotion in Nebraska. That's the first time we've ever been involved with anything of this nature."

Others included on his roster are David Houston, who will be appearing at a theme park in Texas, and Stu Phillips, who is working in Pennsylvania.

"Theme parks are starting to buy talent now and that's where most of our dates are coming from," adds Deaton.

According to Bob Neal with the William Morris Agency, July 4 isn't exceptionally busy. "Most of the parks and buyers figure they'll have a full crowd for July 4 whether they spend money or not. So consequently, it's not a premium type day."

Neal says the agency had quite a few people playing on that date, but they haven't found that much difference because of the bicentennial year.

Among the artists associated with the William Morris Agency are Mary MacGregor, who is working a fair in Kalamazoo, Mich., and Charlie Rich, who is working at Carrowinds in Charlotte, N.C. "These are basically just regular type engagements that just happen to fall on the Fourth," says Neal.

Elroy Kahane with the Jack D. Johnson Agency says that the July 4 period is probably one of the agency's hottest booking periods of the year, but he expects this year's bookings to be lighter than last year.

"I imagine everything will be a lot lighter than last year, but still the dates are out there," says Kahane, "Mainly in the booking business, it's like a normal weekend. Of course

Conn Dickering For A Russian Festival

By GERRY WOOD

NASHVILLE—Mervyn Conn's successful Wembley Festival in the U.K., already expanded to Sweden and Finland, could be further expanded in 1978 to include three new countries including Russia.

"The Soviet Union festival has been confirmed, and we're now sorting out details," comments Conn, the British promoter who has helped country music explode powerfully onto the international marketplace, Festival forays into Holland and France are now in the negotiating stage.

The Wembley Festival, heading into its 10th year in 1978, has become one of the most important music events in England. Conn wants to take the successful format throughout Europe, believing the European potential market for country music is as strong, or stronger than, the American market.

Meanwhile Conn expands his operations on both sides of the ocean. He plans to open a Nashville office Aug. 1 in the CMA building. Emily Bradshaw will be general international coordinator of Conn's Nashville office.

Conn, who manages George Hamilton IV and has just signed

July 4 falls on a Monday and like any other holiday, you can pick up bookings."

The Lavender-Blake Agency is seeing a slight dip in bookings from last year, says Dick Blake, who believes that there aren't that many big outdoor-type festivals going on as there were last year. "Maybe two or three less," says Blake.

"The bicentennial probably didn't come off as great as some anticipated, but it was just about normal Fourth of July operation. I didn't see any big ups or downs from it."

Blake has received a lot of requests for Ronnie Milsap, who he terms as "probably the hottest new big act in the business," to do outdoor shows—which he's had to turn down. "Milsap is going to be doing the Statler Brothers' 'Happy Birthday U.S.A.' celebration in Staunton, Va., which is probably the biggest event for this time of year. They'll have somewhere between 30,000 and 40,000 people there who have traveled from 30 states."

Other artists under the Lavender-Blake roof who will be working some type of July 4 celebration include Tammy Wynette, who will be in Salem, Ind. on Sunday (3); Mel Street, who will be in Nova, Ohio; Johnny Rodriguez will be at Six Flags in St. Louis; Jeanne Pruett and Johnny Paycheck are working in Mooresville, Ind.; Grandpa Jones will be in Cosby, Tenn., for the Smoky Mountain Bluegrass Festival July 1-4 and Linda Hargrove will be working the Kerrville C&W Jamboree.

Chardon, Inc. represents three artists, and for this year only one act is working a date.

"We're taking a breather for other summer dates and fair dates," explains Don Kierns, "but we do have Dave and Sugar working a date in San Diego on Sunday (3). I really haven't had a lot of calls for Fourth of July activities this year, not like last year. It's sort of an anticlimatic situation."

Carl Perkins, plans to add another major Nashville artist to his roster. Perkins will soon be signing a new recording contract, reports Conn.

The Nashville office will increase the publishing activities of the Conn complex which handles foreign publishing for 14 writers and companies.

PBS To Air Special On Williams' Music

NASHVILLE—Two shows on country music entertainer Doc Williams will be transmitted nationally by the Public Broadcasting Service on July 23.

The two 30-minute segments are productions of WWVU-TV, Morgantown, W.Va., and are produced and directed by David Hopfer.

"A Chat With Country Music Artist Doc Williams" is a special interspersed with selections from Williams' recordings and old photos, plus reminiscences about his career. "Country Moods" features Williams on vocals and guitar and also spotlights his wife Chickie, daughter Karen McKenzie, Roy Scott, Randy Bethane, Marion Martin and Billy Miedel.

Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week			Last Week			Weeks on Chart	TITLE-Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
Rank	Star	Change	Rank	Star	Change			Rank	Star	Change	Rank	Star	Change		
1	★	2	10	35	53	3	THAT WAS YESTERDAY -Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	68	74	3	★	I'M NOT THE ONE YOU LOVE (I'm The One You Make Love To) -Sunday Sharpe (J. Foster, B. Rice), Playboy 85806 (Epic) (Jack & Bill, ASCAP)			
2	★	3	7	36	44	5	I'LL BE LEAVIN' ALONE -Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	69	79	3	★	LITTLE WHITE MOON -Hoyt Axton (M. Dawson), MCA 731, (Lady Jane, BMI)			
3	★	1	12	37	41	6	LUCKENBACH, TEXAS (Back To The Basics Of Love) -Waylon Jennings (B. Emmons, C. Moeman), RCA 10924 (Baby Chick, BMI)	70	77	3	★	IS EVERYBODY READY -Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)			
4	★	11	6	38	57	3	IT WAS ALMOST LIKE A SONG -Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	71	89	2	★	CALIFORNIA LADY -Randy Barlow (R. Barlow, F. Kelly), Gazelle/IRDA 413 (IRDA), (Frebar, BMI)			
5	★	6	9	39	50	5	DON'T GO CITY GIRL ON ME -Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	72	NEW ENTRY	→	★	BABY, I LOVE YOU SO -Joe Stampley (B. Sherril, N. Wilson), Epic 8 50410, (Algee, BMI)			
6	★	9	8	40	51	5	IF PRACTICE MAKES PERFECT -Johnny Rodriguez (L. Gallin), Mercury 73914 (Phonogram), (First Generation, BMI)	73	NEW ENTRY	→	★	IF YOU EVER GET TO HOUSTON (Look Me Down) -Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)			
7	★	7	9	41	42	6	HEAD TO TOE -Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	74	NEW ENTRY	→	★	VIRGINIA, HOW FAR WILL YOU GO -Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)			
8	★	10	9	42	43	7	IF YOU WANT ME -Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	75	75	5	★	WHAT DID I PROMISE HER LAST NIGHT -Billy Parker (R. McCowan), SCR 144, (Sawgrass, BMI)			
9	★	8	10	43	31	11	I WAS THERE -Staller Brothers (D. Reid), Mercury 73906 (Phonogram) (American Cowboy, BMI)	76	88	3	★	LOVE LETTERS -Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)			
10	★	13	8	44	66	2	CHEAP PERFUME AND CANDLELIGHT -Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	77	87	2	★	WHY NOT TONIGHT -Jacky Ward (J. Foster, B. Rice), Mercury 73918, (Phonogram) (Jack & Bill, ASCAP)			
11	★	16	5	45	40	8	I CAN'T LOVE YOU ENOUGH -Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Inring/Screen Gems-EMI, BMI)	78	90	2	★	HOLD ME -Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)			
12	★	12	9	46	35	13	BORN BELIEVER -Jim Ed Brown & Helen Cornelius (G. Mariju), RCA 10067 (Filmways, ASCAP)	79	78	5	★	LADIES NIGHT -Del Reeves (R. Bowling, S. Tuttle), United Artists 989, (Brougham Hall, BMI/Paul Richey, ASCAP)			
13	★	14	7	47	37	10	I DON'T KNOW WHY (I Just Do) -Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/ Fred Ahlert/TRO-Cromwell, ASCAP)	80	81	4	★	WE'RE STILL HANGIN' IN THERE AIN'T WE JESSIE -Jeannie Seely (J. Seely), Columbia 3-10550, (Great Legend, BMI)			
14	★	17	10	48	68	2	MARGARITAVILLE -Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reeler, BMI)	81	85	4	★	THINGS I TREASURE -Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)			
15	★	18	6	49	49	6	MAKING BELIEVE -Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	82	84	4	★	YOU'RE SO GOOD FOR ME (And That's Bad) -Bobby Wayne Lottis (C. Fields, D. Riss, T. Christian), Charta 108 (NSD), (Sandburn, ASCAP/Stars & Stripes, BMI)			
16	★	19	6	50	56	4	I DON'T WANNA CRY -Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	83	NEW ENTRY	→	★	SUNFLOWER -Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)			
17	★	20	7	51	38	13	TEN YEARS OF THIS -Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/ Rose Bridge, BMI)	84	94	3	★	HOME SWEET HOME -L.E. White/Lola Jean Dillon (L.E. White, L.J. Dillon), Epic 8-50389, (Twitty Bird/Coal Miners, BMI)			
18	★	26	6	52	52	7	ROLLING WITH THE FLOW -Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	85	100	2	★	COCONUT GROVE -Maury Finney (J. Sebastian, Z. Yanavsky), Soundwaves 4548 (NSD), (Hudson Bay, BMI)			
19	★	21	10	53	73	2	FOOL -John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	86	NEW ENTRY	→	★	I MISS YOU ALREADY -Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)			
20	★	29	5	54	32	14	A SONG IN THE NIGHT -Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	87	NEW ENTRY	→	★	WITH HIS PANTS IN HIS HANDS -Jerry Reed (C. Parks), RCA 11008, (Greenwood, BMI)			
21	★	27	7	55	60	5	COUNTRY PARTY -Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	88	91	4	★	DON'T HAND ME NO HAND ME DOWN LOVE -Beverly Hechel (C. Silver, R. Bourke), RCA 10981, (Chappell, ASCAP)			
22	★	22	8	56	45	15	I'M A MEMORY -Willie Nelson (W. Nelson), RCA 10969, (Willie Nelson, BMI)	89	NEW ENTRY	→	★	LOVE SONGS AND ROMANCE MAGAZINES -Nick Nixon (B. Wallis, R. Reichel), Mercury 73930, (Phonogram) (WB, ASCAP)			
23	★	30	5	57	70	3	A TEAR FELL -Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	90	83	4	★	YES SHE DO, NO SHE DON'T (I'm Satisfied With My Girl) -Alvin Crow and The Pleasant Valley Boys (J. Trent, P. DeRose), Polydor 14387, (Broadway, ASCAP)			
24	★	25	6	58	58	6	I LOVE WHAT LOVE IS DOING TO ME -Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	91	93	2	★	OBSCENE PHONE CALL -Johnny Russell (J. Schweers), RCA 10984, (Chess, ASCAP)			
25	★	33	4	59	65	6	HONKY TONK MEMORIES -Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	92	96	2	★	BUT TONIGHT I'M GONNA LOVE YOU -Daniel (Monhan, Connors), LS 122 (GRT), (Smile/Tammy Lee, BMI)			
26	★	4	14	60	63	5	MARRIED BUT NOT TO EACH OTHER -Barbara Mandrell (D. LaSalle-F. Miller), ABC/Dot 17688 (Ordena/Bridgeport, BMI)	93	95	2	★	WALK RIGHT IN -Dr. Hook (Cannon, Woods), Capitol 4423, (Peer, BMI)			
27	★	28	8	61	64	4	I CAN'T STOP LOVING YOU -Sammie Smith (D. Gibson), Elektra 45398 (Acuff-Rose, BMI)	94	NEW ENTRY	→	★	JULIANNE -Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)			
28	★	5	13	62	72	3	YOUR MAN LOVES YOU, HONEY -Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallnote, BMI)	95	97	2	★	HURTIN' KIND OF LOVE -Ron Shaw (R. Shaw), Pacific Challenger 1511 (CDC), (Pacific Challenger, BMI)			
29	★	39	4	63	46	13	I'M THE ONLY HELL (Mama Ever Raised) -Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	96	98	2	★	THAT'S THE WAY MY WOMAN LOVES ME -Dan McCorison (P. Harrison), MCA 40729, (Screen-Gems, BMI)			
30	★	36	6	64	59	9	DIFFERENT KIND OF FLOWER -Ray Price (G. Sefton), ABC/Dot 17690, (Memory, BMI)	97	NEW ENTRY	→	★	GOOD EVENING HENRY -Peggy Sue (C. Branz), Door Knob 7-036 (WIG), (Door Knob, BMI)			
31	★	24	11	65	NEW ENTRY	→	IT'S NOTHING TO ME -Jim Reeves (P. Patterson), RCA 10956 (Gregmark/Libijon, BMI)	98	NEW ENTRY	→	★	GOODBYE MY FRIEND -Engelbert Humperdinck (A. Berstein, R. Adams), Epic 8 50365, Not Listed			
32	★	15	12	66	76	3	IT'S A COWBOY LOVIN' NIGHT -Tanya Tucker (R. Rogers), MCA 40708 (Newkeys, BMI)	99	99	2	★	BUGLE ANN -Wayne Carson (G. Allen, S. Thompson), Elektra 45407, (Rose Bridge, BMI)			
33	★	23	14	67	82	2	I CAN'T HELP MYSELF -Eddie Rabbitt (E. Rabbitt-E. Stevens), Elektra 45390 (Briarpatch/Deb Dave, BMI)	100	NEW ENTRY	→	★	IF YOU CAN, WHY CAN'T I -Billy Walker (R. Pennington, G. Vowell) Casino 124 (GRT) (Tuckahoe, BMI)			
34	★	34	7	68	53	3	OLD KING KONG -George Jones (S. Lyons), Epic 8-50385, (Julep, BMI)								
							COWBOYS AIN'T SUPPOSED TO CRY -Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)								
							(After Sweet Memories) PLAY BORN TO LOSE AGAIN -Dotty (K. Robbins), RCA 10982, (PI-Gem, BMI)								
							I DON'T HURT ANYMORE -Narvel Felts (J. Rollins-D. Robertson), ABC/Dot 17700, (Intersong, ASCAP)								
							IN THE JAILHOUSE NOW -Sonny James (L. Rodgers), Columbia 310551, (Peer, BMI)								
							GENTLE TO YOUR SENSES -Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)								
							SHE'S THE GIRL OF MY DREAMS -Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)								
							MERRY-GO-ROUND -Freddie Weller (F. Weller-T. Roe), Columbia 3-10539, (Low-Twi/Young World, BMI)								
							PICKING UP THE PIECES OF MY LIFE -Mac Davis (M. Davis), Columbia 3-10535, (Song Painter, BMI)								
							BURNING MEMORIES -Mel Tillis (M. Tillis, P. Walker), MCA 40710 (Cedarwood, BMI)								
							WAY DOWN/PLEDGING MY LOVE -Elvis Presley (L. Marline Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Lion, BMI)								
							I HATE GOODBYES -Lois Johnson (J. Foster, B. Rice), Polydor 14392, (Jack & Bill, ASCAP)								
							SILVER BIRD -Tina Turney (R. Vapius), Epic 8-50340 (Intersong, ASCAP)								
							COME SEE ABOUT ME -Cal Smith (C. Twitty), MCA 40714 (Twitty Bird, BMI)								
							TILL THE END -Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)								
							ISHABILLY -Mac Vicky (M. Vicky), Playboy 8-5800 (Epic), (Tree, BMI)								
							DIXIE HUMMINGBIRD -Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)								
							LIGHT OF A CLEAR BLUE MORNING -Dolly Parton (D. Parton), RCA 10935 (Velvet Apple, BMI)								
							THE BEST PART OF MY DAYS (Are My Nights With You) -David Wills (R. Zimmerman), United Artists 988, (Hacienda, ASCAP)								
							BARBARA DON'T LET ME BE THE LAST TO KNOW -Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall- Clement/Vogue, BMI)								
							IF WE'RE NOT BACK IN LOVE BY MONDAY -Merle Haggard (G. Martin-S. Throckmorton), MCA 40700 (Tree, BMI)								
							SWEET DECEIVER -Cristy Lane (B. & F. Bryant), LS 121 (GRT), (House Of Bryant, BMI)								
							I'LL DO IT ALL OVER AGAIN -Crystal Gayle (B. McDill, W. Holyfield), United Artists 948 (Hall-Clements/Maplehill, BMI)								
							DOWN AT THE POOL -Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)								
							COMING AROUND -Connie Smith (R. Lane), Monument 45219, (Tree, BMI)								
							SOMEONE TOOK HER LOVE (And Didn't Give It Back) -Jimmy Peters (J. Peters-M. McNair), Mercury 73911, (Phonogram) (Twitty Bird/Spinback, BMI)								
							I'LL BUY YOU CHATTANOOGA -Kenny Price (R. Pennington), MRC 1001, (Universal) (Tuckahoe, BMI)								
							UNTIL I MET YOU -Tom Bresh (T. Bresh), ABC/Dot 17703, (Papoose, BMI)								
							TELEPHONE MAN -Meri Wilson (M. Wilson), GRT 127, (Casteridge, BMI)								
							ME AND MILLIE (Stompin' Grapes And Gettin' Silly) -Ronnie Sessions (B. Goldsboro), MCA 40705 (House Of Gold, BMI)								
							HEARD IT IN A LOVE SONG -Marshall Tucker Band (T. Caldwell), Capricorn 0270 (Warner Bros.) (No Exit, BMI)								
							RAMBLIN' FEVER -Merle Haggard (M. Haggard), MCA 40743, (Shade Tree, BMI)								
							I LOVE WHAT MY WOMAN DOES TO ME -David Rogers (R. Klang, B. Thundercloud), Republic/IRDA 001 (Singletree, BMI)								
							MY WEAKNESS -Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)								

Pre-heat.

Pre-fourth of July...pre-Columbia convention...
we're hot, all over the chart.

Marty Robbins, "I Don't Know Why
(I Just Do)" 3-10536

Johnny Duncan, "A Song in the Night" 3-10554

Moe Bandy, "Cowboys Ain't Supposed to Cry" 3-10558

Sonny James, "In the Jailhouse Now" 3-10551

Freddy Weller, "Merry-Go-Round"* 3-10539

Lynn Anderson, "I Love What Love Is Doing
to Me" 3-10545

Mac Davis, "Picking Up the Pieces
of My Life" 3-10535

Jeannie Seely, "We're Still Hangin' In There,
Ain't We Jessi" 3-10550

Faith O'Hara, "Years From Now" 3-10566

R.C. Bannon, "Southbound" 3-10570

On Columbia Records.

19-HOUR SPECTACULAR WWVA To Beam Special 'Jamboree'

By GERRY WOOD

NASHVILLE—An audience of some 40,000 is expected for the "Jamboree In The Hills" spectacular July 16-17.

Billed as the "hillbilly Woodstock," the event features 19 hours of all-star live country music. It'll be carried on Wheeling's WWVA, complete with premium rate spot advertisers, according to Glenn Reeves, executive producer of "Jamboree USA," Inc.

Unlike the normal "Jamboree" policy of live commercials, all of the in-show radio spots will be prerecorded and will be dropped into the country showcase event on a non-interruptive basis during natural break points in the stage action.

The 50,000-watt, clear channel outlet will broadcast "Jamboree In The Hills" from noon until midnight July 16, and from 11 a.m. to 6 p.m. July 17.

Scheduled regular advertisers on the "Jamboree USA" series, broadcast on Saturday nights for the past four decades on WWVA, are being given first-refusal opportunity to be part of the musical marathon.

The largest single advertising purchase related to the event comes from General Motors' Chevrolet division which will sponsor a country-style radio spectacular of its own in

two five-hour segments starting at midnight July 15.

Each will be an on-location musical salute to the "Jamboree" event from the Holiday Inn at St. Clairsville, Ohio, near the site of the spectacular.

The show stars such acts as Johnny Cash, June Carter, the Carter Family, Donna Fargo, Freddy Fender, Mickey Gilley, Merle Haggard, Tom T. Hall, Barbara Mandrell, Charlie Rich, Johnny Russell, Asleep At The Wheel, the Blue Ridge Quartet and Ernest Tubb and the Texas Troubadors.

WWVA deejay Buddy Ray will play records to preview the "Jamboree," inviting fans from the wide broadcast range of the station. There will also be on-site live country music, an all-night country brunch, visiting guest stars and other attractions.

A television crew is slated to tape the onstage event for the Columbia Pictures Pay Television division which plans to make the coverage available to pay cable operators in the form of two tv specials.

Mel Lawrence is producing the "Jamboree In The Hills" for WWVA, owned by the broadcast division of Columbia Pictures Industries, Inc.

Nashville Scene

By PAT NELSON

Dennis Weaver was in Nashville for Fan Fair and a hectic week of television, radio and personal appearances including tapings for "Hee-Haw," "That Good Ole Nashville Music," "Hallmarks of Country Music" radio show broadcast over the Armed Forces Radio Network, and Ralph Emery's syndicated radio show. The star of the "McCloud" television series also appeared on the International Fan Club Organization's show, WSM-TV's "Noon Show," WNGE-TV's "Morning Watch," WTVF-TV's "Nashville This Week," and was a part of the Kidney Foundation benefit show at the Four Guys Harmony House which raised more than \$2,000 for the cause. Among the other artists who performed at the benefit concert were Ernest Tubb, Webb Pierce, the Wilburn Brothers, Larry G. Hudson, O.B. McClinton, the Four Guys, Claude King, Con Hunley, Linda Hargrove and Jim Glaser.

RCA's Gary Stewart played to soldout houses at the Wells Fargo Club in Houston, June 16-17. The Drugstore Cowboys band, from Texas, worked with Stewart in Houston and also performed with him at the Yellow Rose Center in Corpus Christi, Thursday (23), and the Western Center in Cuero, Tex., Friday (24).

"Ramblin' Fever," the A-side of Merle Haggard's second MCA single backed with "When My Blue Moon Turns To Gold Again" continues Hag's hit pattern as it leaps to the starred 65 position in its first week on Billboard's Hot Country Singles chart. Danny Davis & the Nashville Brass return to the Fremont Hotel's main showroom, Tuesday (28) July 17, for the group's third engagement at the Las Vegas night spot since reopening the room in February.

Dolly Parton will be adding "cover girl" to her list of credits when she appears on the front cover of an upcoming issue of Vogue magazine. RCA is getting reports that stores can't keep a large enough stock of the newly manufactured "Dolly" dolls. . . . KLAC in Los Angeles will be broadcasting from the Buena Park amusement complex on Friday and Saturday nights throughout the summer months. Country music is this year's theme for Knott's Good Time Theatre and broadcasts will be anchored by Sammy Jackson, 7 p.m.-midnight each Friday night, while Jim Duncan takes the 6-9 p.m. slot on Saturday nights.

Eddie Rabbitt turned a songfest into an outdoor country disco when he appeared at the Mid-West Country Festival At Arrowhead Stadium in Kansas City. His 40-minute set brought nearly half the house to its feet, dancing in the aisles to a medley of Rabbitt hits, and got Rabbitt three standing ovations. . . . Jay Hugueley—alias Cleudus Maggard, the "White Knight"—goes into the studio Tuesday (28)-Wednesday (29) with producer Jerry Kennedy to begin sessions for forthcoming Mercury Records releases. Plans are for Hugueley to record ballads and "honky tonk" material and do only one recitation number. He'll be performing at the Rhinestone Cowboy club in Nashville Thursday (30).

The Nashville All Stars came in full force to support Billy "Crash" Craddock's benefit softball game for the Triad Home for autistic children in Crash's hometown, Greensboro, N.C. The team consisted of Cal Smith, Kyle Petty, Charlie Tango, Craddock, Bob Luman, Conway Twitty, Hugh Carden, Jimmy Jay, Dale Morris, Tommy Surratt, Dr. James Surratt, Ron Craddock, Del Reeves, Richard Petty and Johnny Russell. Through their efforts, more than \$70,000 was raised for the worthy benefit.

ABC/Dot Records artists Jimmy Gateley, now booked exclusively by the Bill Goodwin Agency, is set for shows in eight U.S. states and Ontario, Canada through August. Gateley has been signed as a regular member of "WWVA's Wheeling Jamboree" and will appear on the "Jamboree In The Hills" show July 16.

ATV Music Group hosted an open house at the new home of its Nashville office, Tuesday (21). Sam Trust, president of U.S. operations; Peter Phillips, managing director of ATV London; Clifffe Stone, managing director of ATV's country division in the U.S.; Charlie Williams, managing director of Nashville operations; and Johnathan Stone, professional manager of the Nashville office were on hand to greet guests from the city's music industry.

United Artists' sunshine girl, Dottie West, has completed another national commercial for Coke filmed in the Smoky Mountains and Atlanta. . . . Black Oak's next Capricorn LP is now titled "Race With The Devil" instead of the original title, "Eureka." Jim Dandy, who wants

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/2/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	7	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	11	KENNY ROGERS, United Artists UA-LA689-G
★ 3	4	16	CHANGES IN LATITUDES . . . CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
4	3	8	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
5	6	7	BEST OF FREDDY FENDER, ABC/Dot D02079
6	7	17	NEW HARVEST . . . FIRST GATHERING—Dolly Parton, RCA APL1-2188
7	5	10	I REMEMBER PATSY—Loretta Lynn, MCA 2265
8	8	7	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
9	10	16	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
★ 10	18	4	RAMBLIN' FEVER—Merle Haggard, MCA 2267
11	12	23	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
★ 12	26	2	RABBITT—Eddie Rabbitt, Elektra 7E1105
13	13	19	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
14	14	11	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
★ 15	19	5	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
16	9	13	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
17	15	8	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB-11531
18	16	43	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
19	11	11	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
★ 20	25	4	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
21	23	4	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
22	24	16	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
23	21	5	SCORPIO—Bill Anderson, MCA 2264
★ 24	30	3	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
★ 25	31	2	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
★ 26	28	20	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
★ 27	33	3	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
★ 28	20	9	ABOUT LOVE—Tom T. Hall, Mercury SRM1-1139 (Phonogram)
★ 29	37	4	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
★ 30	38	2	THE BEST OF . . . VOLUME 1—Moe Bandy, Columbia KC34715
★ 31	NEW ENTRY		DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
32	22	26	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
33	35	3	IT'S NOTHIN' TO ME—Jim Reeves, RCA APL1-2309
34	27	11	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
35	29	29	WAYLON LIVE—Waylon Jennings, RCA APL1-1108
36	36	3	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34692
37	17	21	VISIONS—Don Williams, ABC/DOT D0SD 2064
38	42	2	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
39	32	18	THE BEST OF DONNA FARGO, ABC/Dot D0A 2075
40	34	16	JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL1-2195
41	41	18	HEART HEALER—Mel Tillis, MCA 2252
42	46	10	SNOWBLIND FRIEND—Hoyt Axton, MCA 2263
43	39	18	ADIOS AMIGO—Marty Robbins, Columbia KC 34448
44	40	18	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468
45	48	3	THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST-11626
46	44	5	REX—Rex Allen Jr., Warner Bros. BS 3054
47	47	3	JERRY REED RIDES AGAIN RCA APL1-2346
★ 48	NEW ENTRY		REUNITED—Ray Price ABC/Dot D0 2073
49	49	2	CHEAT, FLOYD & DANNY—Chet Atkins, Floyd Cramer & Danny Davis, RCA APL1 2311
★ 50	NEW ENTRY		STACKED DECK—Rusty Wier Columbia PC 34775

to be known as J.D. Mangrum, and Jimmy Henderson, guitarist, are the only members left of the original band. . . . Johnny Dollar's extensive promotion of artist Bobby Hood was a sure attention getter during Fan Fair. There were posters all over town advertising Hood and his latest release on Dollar's label and the campaign was topped off with a promotion blimp floating above the Municipal Auditorium.

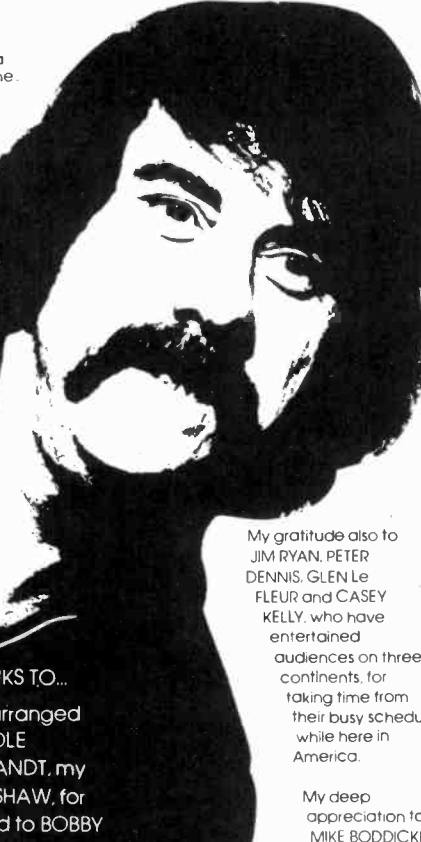
Minnie Pearl will host the tv pilot and 12 succeeding shows in the first series of "Sing Out, America," a one-hour musical variety show combining the historical heritage of American music with a showcase for new, young talent. The show will feature folk, country, contemporary and gospel music and producers feel that Pearl's role in the series is a radical departure from the comedienne of Grinder's Switch.

JULY 2, 1977, BILLBOARD

RON SHAW

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My gratitude also to JIM RYAN, PETER DENNIS, GLEN LE FLEUR and CASEY KELLY, who have entertained audiences on three continents, for taking time from their busy schedule while here in America.


My deep appreciation to MIKE BODDICKER, for his genius at the keyboard, and to DANNY LEVITT, DENNIS GHATIS and DORIS EUGENIO. Most special and personal thanks to DOTTIE, TOM and CHUCK for their unyielding confidence and support.

Ron Shaw

A VERY SPECIAL THANKS TO...

NICK De CARO who arranged and directed the POOLE STRINGS; to GARY BRANDT, my producer; to DENNY SHAW, for his technical help; and to BOBBY BRUCE for his personal touch.

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German Composers Eye Publisher \$ Cut

• Continued from page 1

industry proposal for a three-mark (75-cent) levy on blank cassettes.

Ruzicka and his supporters claim that the publishers' share of mechanical payments is disproportionately high "in view of the fact that they do not create the copyrights and do not do enough for the authors and composers they represent."

The militant authors and composers took their case to the German Patent Office, the official body which supervises the legality of GEMA statutes. The Office has given some support to the campaign by suggesting that the 50% share for a publisher is an arbitrary amount and may not be a fair division of royalties as far as the copyright creators are concerned.

If the Patent Office were to rule that the publishers' share of mechanical royalties must not exceed 33⅓%, GEMA would be obliged to amend its statutes accordingly. At present, however, the matter has been referred to a special GEMA committee for consideration.

Said GEMA press executive and legal adviser Dr. Poll: "The present division of royalties has been under criticism by composers and lyricists for some time. Those GEMA members mounting the campaign feel that the publishers' share should be statutorily fixed at 33⅓% but that

EMI Is Fighting Belgian Pirates

BRUSSELS—Following local inquiries, it is believed that 5 to 15% of records on sale in Belgian retail outlets are pirate copies, including Abba's "Arrival," "The Best Of Jack Jersey" and Nat King Cole's "Greatest Hits" package.

This estimated figure is lower than in most neighboring countries but still creates great problems. Recently EMI Belgium started legal proceedings against dealers in Kortrijk, with the result that the area Tribunal of Trade ordered an immediate stop on sales of pirated product.

Emile Garin, of EMI Belgium, believes the pirates come from inside Belgium and that some of the smallest record companies, while apparently trading legally, deliver pirated product to various dealers.

1st EURO CHART

Mark Dutch Top 40 Anny

HILVERSUM—The music industry in Holland is involved in several commemorative events to celebrate the 12th anniversary of the Dutch Top 40, the first chart system in Europe and certainly the most prestigious in the country.

Dutch television company Veronica has transmitted a one-hour special on the Top 40 history, featuring acts like the Beatles, Elvis Presley, Abba, the Cats, Golden Earring, Earth and Fire, Peter and His Rockets and the Motions.

EMI-Bovema is putting out a double album linked with the chart's long run, including product from the Beach Boys, Fats Domino, Cockney Rebel, Ike and Tina Turner, David Soul, Lynsey de Paul, Pussycat and Julien Clerc. And the Dutch Top 40 Foundation has issued a special brochure compiled from facts and fig-

ures of the music represented in the chart over the years.

The chart was founded by former Dutch pirate radio station Radio Veronica on the initiative of Willem van Kooten, then a pirate DJ who built on ideas he had culled from visiting radio stations in the U.S.

There were only seven Dutch acts in that first Top 40, the local industry being very much dominated by product from the U.S., U.K. and Germany.

Changes noted include the fact that in early years a single might stay as long as six months in the charts, whereas now a run of 10 weeks is exceptional. Nowadays there is an average of 15 Dutch records in each chart.

The Top 40, handled by the Foundation, is based mainly on weekly telephone calls for information to more than 350 Dutch retailers.

'SOFT' AIRPLAY HITS SINGLE

Terrorist Actions Affect Dutch Music

• Continued from page 4

decided to adapt programs. Immediately banned was all hard rock, disco music or anything uptempo, with disk jockeys agreeing to work in a muted, somber style.

With so few promotional outlets, companies changed release schedules. Phonogram, for instance, delaying new singles by Sandra, Bolland and Bolland and John Miles, and even albums by the Graeme Edge Band and Steeleye Span.

Melodic music received a great deal of airplay, for example tracks from "Strings By Candlelight," a joint album by Harry van Hoof and Piet Souer. George Benson product, both singles and album ("In Flight") was also much featured.

For WEA, there was action for Rod Stewart and the ballad "I Don't Wanna Talk About It" and for U.S. group Bread, but the Four Seasons' uptempo "Down The Hall," the hard-rock debut of Foreigner and the Bellamy Brothers with the "sensitive" title "Crossfire" all suffered.

Just prior to the terrorist raids, Negram launched an impressive new group Melody, but its single "Steppin' Stone" received little action, and the Bay City Rollers had chart prospects cut back for "It's A Game." In the same company, though, there was much air support



DIAMOND HONORED—Prior to a Rotterdam concert at the start of a European tour, Neil Diamond accepts three Dutch platinum disks and one gold from Paul Tesselaa, senior director of CBS, Holland. The platinum are for "Jonathan Livingston Seagull," "Beautiful Noise" and "Serenade," with the gold for the live double album, "Love At The Greek."

for "Si," by Spanish singer Jose Luis Perales.

There were promotional advantages for Eef Albers, Dutch session guitarist, signed to CBS for the laid-back music of his album "Blue Capricorn." Pianists Louis van Dyke and Laurens van Rooyer, and the two "Introspection" albums of Thijs van Leer were all well exposed, but Boston, Lou Rawls and Heart all lost out.

The Joe Tex single "Ain't Gonna Bump No More" was not played but started selling before the terrorist raids, but U.S. disco act Shalamar missed out badly. So did new product by Ronnie Milsap and Phyllis Hyman, while there was substantial broadcast cover for John Denver and Ennio Morricone.

It was a similar story with all the majors. EMI-Bovema scored with Lucifer, but U.S. punk band Blondie, French singer Julian Clerc and Marvin Gaye suffered to an extent reflected in the chart. Local punk band Normaal got no airplay at all, nor did the new release of "De

Phonodisc Wins Chrysalis/Arista U.K. Distrib Deal

LONDON—Phonodisc has won a highly competitive fight to gain the joint manufacturing and distribution deal for Chrysalis and Arista Records here. It marks the first time that Phonogram has entered into a direct manufacturing and distribution deal with any independent company.

The new joint Chrysalis/Arista sales force of 12 representatives under joint sales manager Peter Battershill is to be called Tandem Record Sales Ltd., based at the Phonodisc headquarters. First product to be sold into the shops under the new pact will be three singles and four albums from Arista (all July 8 release).

Albums are by the Bay City Rollers ("It's A Game"), Alan Parsons ("I, Robot") and Eric Carmen ("Boats Against The Current"), and the singles are from Barry Manilow, The Greatest and Showaddywaddy.

Chrysalis marketing through July centers on David Dundas, Blonde on Blonde, Black Blood and Gentle Giant.

Right Society Meet: Fiery Confrontation

By JOHN HAYWARD

LONDON—Some of Britain's leading songwriters are lining up strongly against the campaign for an independent review of the internal workings of the Performing Right Society here.

This move is growing despite the firm efforts of dissident composer/lawyer Trevor Lyttelton and a pressure group of writer-publisher members who have banded together to pay for trade-paper advertisements stressing their demands (Billboard, June 18, 1977).

The result is that a fiery confrontation is expected at the society's annual meeting Thursday (30) in London. Protagonists have now written to voting members of the society in attempts to pull proxy votes in their favor.

Lyttelton's resolutions demand an inquiry into the accountability of the society to its members. He wants an investigation into the extent to which members should be entitled to be told what has been deducted from gross royalties in regard to administration expenses, staff benefits and emoluments, loans to officers and other items.

For his final onslaught, Lyttelton has taken advantage of a High Court order directing the PRS to send a statement from him to all voting members. It accuses the governing council of the PRS of effectively removing the power to oppose its choice of candidates at annual elections by withholding its list of full voting members from those who wish to canvass against it.

He writes: "The issue is no longer 'who gets the vote?' Is it now 'what use is the vote when you have got it?'"

And he cites recent attempts by the Campaign for Independent Review, an ad hoc body of writer-publishers headed by composer Doug Flett, to canvass votes on his behalf as an indication of the impossibility of campaigning against the PRS without the vital voting list.

"PRS apparently agreed to address and post a letter and proxy form in sealed envelopes to you at Mr. Flett's expense," writes Lyttelton in his final plea. "But in an attempt to blunt the effect, PRS added to the mailing its own broadside and proxy, graciously volunteering to pay half the postage cost—your money again!"

Flett's campaign is believed not to have gained much support among voting members of the society. He has said members of his unit were increasingly concerned with the organization and administration of the PRS. He further said the society constitution did not seem to give members democratic control, that the administration did not function in the best interests of members. He added he was "greatly perturbed" by the way the PRS had reacted to Lyttelton's requests for information.

The PRS has said it was necessary to include a PRS statement correcting Flett's assertion that the society had refused to supply Lyttelton with a list of full members. The society says it was merely following the ruling of the Court of Appeal.

In a poll of high-earning songwriters, there was little support from the big names for the demand for an independent review. Mitch Murray, Tony Hatch, Wayne Bickerton, Tim Rice, Bill Martin, Les Reed and Nicky Chinn were all opposed to

(Continued on page 70)

International Turntable

The WEA U.K. restructuring of its executive level, masterminded by John Fruin, managing director, brings in Mike Hitches as director of sales, reporting directly to Fruin. He was last general sales manager of Polydor, and prior to that with Record Merchandisers and Pye. . . Mike Heap becomes national sales manager, reporting to Hitches. Together they will plan sales policy and cover all sales activities conducted through the national sales force. Ray Howarth, formerly national sales manager, in turn becomes training and development manager for WEA, a newly-created position

which makes him very involved in employment of new sales staff and their development and promotion. . . The WEA regional promotion force has been incorporated within the marketing division. Bill Fowler, director of promotions, and David Cliphsham, director of marketing, are examining new ideas to gain greater overall coordination.

Eileen O'Connor has been promoted head of local radio promotions for Track Records in London, and also put in charge of special projects for artists signed to the label.

1st QTR. LP

Cassettes & Singles Pace British Sales

• Continued from page 3

tices than even in the U.K. record business, can be regarded as somewhat insignificant.

Average trade price of albums rose 18% in the quarter under review, from \$2.20 to \$2.59. And Geoffrey Bridge, BPI director-general, says this reflects not only the rise in manufacturers' prices since the first three months of 1976 but also suggests a change in the mix of buying between budget and full price product.

Cassette sales grew substantially at 4.2 million units, up 13% over last year, with a revenue up 35% at \$13.5. Bridge says movement in this market has corresponded closely with that of albums, but the latest statistics show the configuration is continuing to develop a strong mind of its own.

Cartridges continued to slump, deliveries dropping by 38% to just 400,000, monetary sales value dipping by 34% to \$1.28 million. In production and imports, singles registered a 13% upturn at 21.1 million, albums a 6% rise to 30.5 million, cassettes up 24% to 5.6 million and cartridges down a dramatic 51%, to 392,000.

Export sales showed increases in all departments, with 45s (including EPs) up 19% in unit terms, albums up 16% and cassettes up 29%, with cartridges also up, by 5%. Total values of all product exported went from \$8.37 in 1976 to \$12.31 million, a 47% rise.

Trends indicated by the new figures are considered by the BPI to be more accurate than before, because direct comparison can be made with the corresponding quarter of the previous year.

Bridge calls the 1977 performances "encouraging" and he concludes: "The total value of the wholesale market for this year should be in the region of \$350 million which, if nothing else, is indicative of a healthy tenacity in adverse market conditions."

Pori Jazz Festival May Draw 50,000

HELSINKI—The Pori International Jazz Festival (July 14-17) is expected to attract 45,000-50,000 visitors this year, with many more picking it up through radio and television coverage.

International names on the bill include the Phil Woods Quintet, Art Blakey's New Jazz Messengers, Gravity, Mike Westbrook Orchestra; the Stanley Clarke Octet, the Arild Andersen Quartet, Big Sam, the Ted Curzon Septet, the Wallace Davenport All-Stars New Orleans Band, and the University of Miami Big Band.

See PRS Battle

• Continued from page 69

both Lyttelton's campaign and that of Doug Flett.

Hatch said adamantly: "I'm horrified so much mud is being thrown at an institution acknowledged to be the finest in the world—one on which many others have been modeled. But we live in a world where people prefer confrontation to close consultation and that is the main problem."

ITALIAN BLAST Phonogram Chief Critical Of Stagnant Industry's Practices

By DANIELE CAROL

MILAN—Alain Trossat, managing director of Phonogram (Italy), is highly critical about the state of the Italian record industry and says the current Italian economic crisis is just one of many factors which prevents the market from growing naturally.

He sees the great power of RAI, the State-run radio and television network, the lack of professionalism in all sectors of the industry, unfair competition, bad information and, last but not least, tape piracy as main reasons for the failure to produce increased tape and disk sales in recent years.

Trossat, an outspoken man, took up his position as Phonogram managing director here in 1968, having worked with Philips in France and Chile and for nearly six years with Phonogram (Brazil). Since his appointment, Phonogram (Italy) has reached an important position among leading Italian record companies, adding a large cast of domestic acts to a solid roster of international names.

Due to the poor state of the Italian economy, 1977 is proving as difficult as last year for the record industry, with no real market expansion,

1976 Austrian Production Up; Cassettes Big

VIENNA—In 1976, the Austrian record industry produced a surprising, though small, increase in the production of singles and EPs, the figure jumping from 1,603,488 in 1975 to 1,664,763.

In 1975, the drop in singles/EP production was a big 20% from the previous year, yet last year showed a rise of 4%. Bulk of the production area fell to singles, the EP number being almost irrelevant.

A similar percentage increase was shown in the LP sector, rising from 3,625,958 in 1975 to 3,712,144 in 1976. Following these comparatively small increases, the cassette production area showed a massive build-up from 1,001,082 in 1975 to 1,876,475 in 1976 beating even the near 50% of the previous year.

The total production has been carried out by ATG, Heinz, Jochler, Phonodisc and Studio 7, with 70% of the records and tapes being sold in Austria, and the rest exported.

Production for foreign countries was 500,000 LPs and 200,000 cassettes on a direct basis, and the remainder was exported by Austrian record companies mainly to Belgium, France, the U.K., Scandinavia, Switzerland and West Germany.

Polygram Holds Finance Confab

HAMBURG—More than a hundred administrators from 30 countries met at the Baltic Sea resort of Timmendorf for the Polygram group's finance and administration convention, a four-day event.

Johannes van der Velden, Polygram executive vice-president in charge of finance and administration, laid down a program which centered on mid-term planning, inflation and data processing. Emphasis in the latter area was on the need for all levels of management to be acquainted with EDP.

Guest speaker was Coan Soleveld, Polygram president, who painted an encouraging picture of future prospects.

strong competition, increasing costs and a general reduction in investment.

Trossat points out: "Added to all this there is also a general lack of musical creativity and of novelties, so the consumer keeps away from record shops because there are neither big stars nor exciting new trends to attract him.

"Further, in Italy we miss the professional structures which the industry has built for itself abroad in order to assure high quality for most of its products. Thus, even when we can count on good and imaginative artists, or composers, or arrangers, we are unable to make them work and improve at all levels. In fact, Italian music is losing ground abroad."

He says the RAI policy does not help the situation. "The national radio and television network is based on political power only. As regards show business, RAI lacks experience, information, competence and, just as bad, tends to save as much money as possible on an essential product such as recorded music.

"Though an official agreement has come into force according to international regulations on mechanical rights, RAI is doing its best not to pay the sums due to AFI, the record manufacturers' association, which in turn cannot react strongly since it is internally divided.

"The hunt is always on for television theme tunes, which often become best-sellers. It is a very expensive sport and has no kind of public control. There is no fair distribution among various companies for these themes always belong to CBS-Sugar or RCA, with Ricordi obtaining what is left, say around 10% of the total."

In Italy, official information on the market share or turnover of various companies within the record industry is almost completely lacking and this leads to further misunderstandings. Due to the strong competition, the misunderstandings give way to much industry conflict.

Trossat says: "At MIDEM this year, Phonogram started negotiating with an American independent label to be licensed to us for Italy. But later the label's manager was told Phonogram had only a 2% share of the Italian market and so in the end he signed a licensing deal with another company.

"Obviously we cannot tolerate such unfair behavior and therefore have set up a special office for market researches, aimed at getting exact and precise data concerning the Italian national market.

"The first inquiry we made took into consideration the balance sheets of the major companies which, through a recent law, are now available to the public and with rather more detail than in the past. Comparing the data relevant to the record and tape distribution firms in 1975, we have worked it out that Phonogram with income amounting to 8.9 thousands of millions of lire or \$10.045 million at the current rate of exchange, was number two company in Italy in that year.

"Consequently our share of the market must be a bit bigger than 2%. And we intend gathering this kind of information every year from now on—and to spread it through the press here so that the truthful facts of the business become clearer to all concerned."

Trossat simply is not at all happy with the state of the Italian market. "The quantity of units sold has remained more or less the same for

years. In 1975, in fact, there was a reduction compared with the previous year. We don't have official figures yet for 1976 but I assume there will be a remarkable increase in the number of record and tape units sold, due to the market appearance of several mid-price lines.

"But I believe in the long run this policy of price reduction might well prove detrimental to the industry. Last year when RCA issued its Linea Tre series, which meant most of its back catalog was released at half the normal price in a matter of a few weeks, it was a tremendous blow for every company in the business.

"Subsequently all the major companies started selling back catalog through mid-price lines, at an average retail price of \$3.39, or 3,000 lire. At Phonogram, we are behaving with caution in this area of business. We look for clean remuneration and feel a really profitable mid-price line should be based upon domestic product. We have many doubts about the usefulness or value of exploiting foreign catalogs in this way."

SOVIET POLL

Fans Name Pop Favorites

MOSCOW—The Club And Amateur Art magazine here held its first readers' poll to select favorite artists and records on the Russian pop scene.

With thousands of votes cast, results in the solo singer category

were: 1) Alla Pugatchiova; 2) Sofiya Rotaru; 3) Lev Leshtchenko; 4) Yevgeni Martynov; 5) Sergei Zakharov; 6) Alexander Gratsky; 7) Irina Ponarovskaya; 8) Edite Piekha; 9) Liudmila Sanchina; 10) Valentina Tolkunova.

Vocal and instrumental groups: 1) Pesnyary (Minsk-based); 2) Ariel (Teheliabinsk); 3) Samotsvety (Moscow); 4) Vesolye Rebiata (Moscow); 5) Plamy (Moscow); 6) Leisya Pesnya (Moscow); 7) Singing Guitars (Leningrad); 8) Singing Hearts (Moscow); 9) Nadezhda (Moscow); 10) Orera (Tbilisi).

Records: 1) "Vologda," by Mokrousov, performed by Pesnyary; 2) "Bielorussiya," by A. Pakhmutova, played by Pesnyary; 3) "Solovjinaya Roshtcha," by David Tukhmanov, performed by Lev Leshtchenko; 4) "Denj Pobedy," by David Tukhmanov, performed by Tatjana Sashko; and 5) "Otchen Khorosho," by A. Mazhukov, performed by Alla Pugatchiova.

Leningrad SRO For Nitty Gritty

LENINGRAD—The Nitty Gritty Dirt Band gave three shows in the Oktiabrsky Hall here, the biggest concert venue in the city. All were standing-room-only events, with tickets sold well in advance and no advertising needed.

Though the general public reaction was good, fans seemed somewhat disappointed by a lack of pace in the performances and by the shortness of the shows. Even so, the band earned standing ovations each time.

The group also appeared in Tbilisi and Yerevan, ending the visit with five shows in Moscow. The tour was the first by a U.S. contemporary act to make a full concert swing in Russia.

Melodiya Records here has featured Nitty Gritty tracks on previous releases of U.S. and West European contemporary music, but in general the group had been little known prior to the tour.

New Label, Deal For Transatlantic

LONDON—Planning at Transatlantic Records here has led to the launch of a new label, Playground, and the renewal of a long-term marketing and distribution deal with two others.

First product for Playground is "Ready Steady Go Play Away" and is produced by Peter Charlton who directs the successful BBC-TV children's series "Play Away." The shows' aim to broaden the musical outlook of youngsters by introducing all styles and categories of music is reflected in the album.

Transatlantic has extended its marketing and distribution deal with the Black Lion jazz label for three years, the pact enlarged to include Scandinavia. And it has concluded a similar deal for the Freedom contemporary jazz and jazz-rock sister label for three years with Black Lion/Freedom managing director Alan Bates.

6 More Labels To Phonogram Greece

ATHENS—Phonogram Greece has recently secured distribution rights to six record labels in this country: Mushroom (Canada), Splash (U.K.), Prosatis (France), Zagora (Belgium), Hugh and Luigi (U.S.) and EG (U.K.).

First releases are the Heart album "Dreamboat Annie" on Mushroom; Jigsaw's "Skyhigh" (Splash); Sacha Distel's "Movie Star" (Prosatis); the Gibson Brothers' "Non-Stop Dance," album and single, currently a hit in Belgium and Holland; the Stylistics' "Sun And Soul," on Hugo and Luigi; and, on EG (Polydor here), "Viva Roxy Music" and "In Your Mind" by Bryan Ferry, and "801 Live" by various artists.

From The Music Capitals Of The World

TOKYO

Toshiba-EMI with all success it had with Olivia Newton-John and Bay City Rollers is now gearing its efforts in promoting hard rock. Currently, it is pushing "Clear Air Turbulence" of Ian Gilland Band, "Violation" of Starz and "Secret Damage" of Straps. In addition, the company has titled its summer campaign as "Attention! New Artists '77" and is promoting new acts as Steve Miller Band and Rough Diamond. . . . For Life Records launched a new label, TEA (The Eternity Album), with the first release scheduled at the end of June. . . . PMP (Pacific Music Publishing) has signed catalog deals with Pure Song, Entertainment Music, Big Heart Music and Chrysalis Music.

Morris Albert, Four Freshmen and Paul Anka are booked by Universal Orient Promotions; the Runaways, Bryan Ferry and Gregg Allman Band (Udo Artists); Nancy Wilson (Kyodo Tokyo); Brecker Brothers (Kitty Enterprises); Country Gazette and Mud Acres (Tom's Cabin); Roy Buchanan and Sonny Rollins (I.A.B.); Zoot Sims (Mon Production); Marilyn McCoo and Billy Davis Jr. & Maxine Nightingale, and Caravelli Grand Orchestra (Kyodo Tokyo), are among top foreign artists who toured Japan in June.

Universal Orient Promotions has booked Julie Andrews for nine concerts, including a dinner show. She will kick off her first Japanese tour Sept. 19 with a concert in Tokyo. She will give four performances in Tokyo, two in Osaka, one in Sapporo, one in Fukuoka and a dinner show at the Hotel Okura in Tokyo until her scheduled departure Oct. 4. . . . Bay City Rollers is booked by Ongakusha for their second Japanese concert tour. The group will give 14 soldout concerts starting Sept. 17 in Osaka. Approximately 30,000 tickets for their three Tokyo concerts were sold out in half day. . . . Agnes Chan, a Hong Kong songstress who enjoyed a large popularity here before she left for Canada where she is attending a university now, was in Tokyo for a brief stay to record an album and perform three successful concerts.

King Records signed an exclusive catalog deal with United Artists whereby it will be distributing the complete UA catalog in Japan starting July 1. This means that Liberty, Blue Note and World Pacific Jazz labels, which used to be handled by Toshiba-EMI, will now be handled by King. . . . Victor Musical Industries had a ceremony celebrating the fifth anniversary of the company. Its parent, Victor Co. of Japan (JVC), is celebrating its 50th anniversary in September this year.

Barron Hilton was in Japan with his wife to announce that Hiroshi Itsuki (Tokuma Musical Industries) will perform four shows at the Las Vegas-Hilton, two shows each on Aug. 11 and 12. Itsuki gave four shows last year at the hotel and became the first Japanese artist at the main showroom in Las Vegas. . . . Toshiba-EMI held a party for five pianists whose records are released from the Angel label. Main guests of the party were Daniel Adni (Israel), Dmitri Alexcev (USSR), Christina Ortiz (Brazil), Francois Duchable (France) and Michel Beroff (France). . . . Eileen Bradley, West Coast publicity director of Phonogram, was here to accompany the Runaways on their first Japanese tour.

ALEX ABRAMOFF

LONDON

A British musical by husband and wife team Richard and Lynne Riley celebrating the 400th anniversary of Sir Francis Drake's voyage round the world becalmed through lack of interest here, with 11 songs already recorded from it, and now seems set for the U.S., for a launch to coincide with the anniversary of the ship's arrival in California, 1579.

Pye chairman Louis Benjamin hosted lunch party for Irish singer Joe Dolan, with the label for 12 years. . . . Bobby and Billy Alessi, in the single chart here with "Oh Lori," breaking into U.S. recording sessions for big showcase concert at the London New Victoria (July 18). . . . Following Sex Pistols' controversial hit "God Save The Queen," controversial Jonathan King out with a record, "God Save The Sex Pistols" by "Elizabeth."

Harvey Goldsmith booked in Average White Band and Ben E. King for Odeon Hammersmith concert (July 22), the two acts in an all-in finale, preceded by the album (Atlantic) "Benny And Us."

Frankie Vaughan joined for the first time by his son David (23) on a track on his new Pye album "Seasons For Lovers." . . . Big hit at this year's Country Music Festival at Wembley Pool.

Don Williams returning for a U.K. concert tour in September. . . . Assaults, including knife wounds, on members of the Sex Pistols entourage said to be part of a political reaction to the punk rock attitudes.

Phonogram here issuing a batch of double albums including tracks by the Stylistics, Dinah Washington and Roger Miller never issued in the U.K. . . . Single "Long Distance Love" taken from the Helen Reddy album "Ear Candy" and released in a special four-color bag which duplicates the LP sleeve. . . . Dispute with licensing company Island resulted in a complete withdrawal of Stiff Records from retail outlets here.

Latest Bert Weedon single "Romance" (Polydor) featured as background music to a \$750,000 television campaign promoting Yardley's Je Suis perfume. . . . Veteran U.K. publisher Jimmy Phillips to receive special BMI award for his contribution to the development of popular music. . . . The Muppets took over from the erstwhile Liverpool moppets, the Beatles, at the top of the album chart. . . . Albums and sleeves worth more than \$6,000 destroyed by fire at Pye's Mitcham depot.

One-hour television documentary showed U.S. soul group the Realistics on a visit to trouble-torn Belfast. . . . Complete sell-out for Neil Diamond four-day season at the London Palladium marking his first U.K. concert in four years. . . . Nude models Jilly Johnson and Nina Carter teamed up as new singing duo Blonde on Blonde, with a debut single "Subway" penned by the Bee Gees.

PETER JONES

ATHENS

French artist Dalida, whose latest album here is "Femmes Est La Nuit" (Philips) in for a tv appearance on the ERT-TV show "Tonight With You." . . . The Zurich Chamber Orchestra gave three performances here at the Herod Atticus ancient theater. . . . RCA artist David Bowie here incognito for a few days on his way to Berlin, following a short holiday in Cyprus.

Soprano Jeannette Pilou played "Madame Butterfly" in performances of the Puccini opera by the Greek National Lyric Theater in Thessaloniki, under the direction of Dimitris Chorafas. . . . Russian television crew flew in to film singer Yvonna performing two Yiannis Spanos compositions, to be televised on Moscow's "International Panorama Show."

Greek singer Soula Markisi represented France in the Musical Mallorca Song Festival. . . . Pioneer works of Greek and international composers are to be performed in a contemporary music festival at the Herod Atticus theater, with foreign acts including the Gunter Becker group from Dusseldorf. . . . The New York Metropolitan Chorale is set to tour in Greece for three weeks this summer, the 80-strong choir being directed by Dinos Anagnostou.

Composer Stamatis Spanoudakis out with an album called "To The First Musician," dedicated to God. Spanoudakis wrote the music and lyrics and playing all the instruments involved. He is to record three more albums, pop and rock oriented, inspired by his religious beliefs. Spanoudakis has won first prizes at film festivals in Thessaloniki and Cairo for his soundtracks and has written material for Demis Roussos, Loukas Sideras, Mariangela and Marina.

Phonogram artist Robert Williams, one of the four members of this year's Greek Eurovision Song Contest team, gave concerts in Nicosia. . . . Singer Beba Blance is flying to Australia for a 30-day season at the Mykonos nightclub in Melbourne and then, in August, is set to appear at the Spelia night club in New York. . . . I. Lampasas, general manager of ERT, the Greek radio and television corporation, visited Dublin for the 57th meeting of the European Broadcasting Union, a first participation for Greece, having joined EBU only last year.

The Ministry of Culture here has given a subsidy of \$240,000 as a cultural and musical aid to 148 philharmonic orchestras, 54 music societies, 19 choirs and 12 conservatories, the ministry having decided to encourage and finance tours by classical music groups in Greece. . . . Tony Palmer-produced series "All You Need Is Love" secured by ERT-TV for the winter season to help meet a fast-growing Greek demand for international music.

Neraida, the Athens night club which has presented a roster of well-known French and Italian artists in recent months, including Joe Dassin, Massimo Ranieri, Gilbert Becaud, Alain Barriere, has had to enforce a \$20-\$50 minimum charge, corresponding to the artist's fee,

(Continued on page 74)

FLEETWOOD MAC FACES TAXATION

30-50% Of Act's Gig \$ Affected

By GERALD LEVITCH

TORONTO—Fleetwood Mac can expect to have the Canadian tax authorities seize between 30% and 50% of its gross profits from its Toronto appearance July 4. According to Toronto tax consultant Jerry Mandel, this is unnecessary.

"They were told by Mike Cohl (of Concert Productions International) that they must appear two weeks before the performance and present the budget, showing how much money they would earn and how much they would spend to do the date. They haven't done so and the deadline has passed.

"The tax department is then forced into the position where it's going to proceed by way of guaranties action to recover the taxation. The tax department is quite willing to be agreeable and work with the groups, but the groups seem to feel they don't have to do that. They are apparently so concerned; and yet, they are unconcerned.

"I spoke to Mike about three different times on this matter and I asked him to get in touch with the group and to volunteer my help in it, to advise the group that it had to do this. Michael claims, at one point, that he was trying to reach the group and he couldn't.

"Basically, I think it's just lack of concern on the part of the promoter and lack of concern by the agency, because I advised ICM as well.

The Canadian tax department looks at the matter of concerts by foreign groups and says essentially this: "We anticipate that there will be a gross payout to the group of, say, \$750,000 for the performance. Assuming 50% expenses, that leaves \$125,000 net profit. The tax on

\$125,000 net profit is X-amount of dollars, calculated as a percentage of the gross of \$250,000." Regulation 105, which is the governing regulation under which the tax department operates, provides that 15% shall be deducted from the gross earnings of aliens who receive income in Canada. But the tax department can, and does, proceed by way of guaranties action when its regulations are flouted.

What appears to be a punitive action by the Canadian tax authorities directly against foreign performers only indirectly affects the Canadian promoters. As Mandel explains, "I've pointed out to both Concert Productions and Donald K. Donald that it's not really in their interest to allow these things to happen.

For example, allowing the tax department to walk into the Montreal Forum last year and seize the entire

gate for the Bee Gees. This isn't the first time this has happened. And it can just as easily happen to the Emerson, Lake and Palmer concert scheduled for July 24, or the upcoming Pink Floyd concert in Montreal. They are faced with exactly the same problem."

It is the group's responsibility to make its representation to the tax officials. And if it fail to do so, it face up to 50% guaranties. Meanwhile, if the promoter fails to inform the group properly of its responsibility, then only the group suffers financially.

Continues Mandel: "The tax department is really super-willing to be cooperative, and the groups, or the groups' representatives, their agency or their management, are not playing ball with the tax department. The tax department doesn't like this."

Polydor Boosts European MOR LPs, Claim 80% Hit

TORONTO—Polydor Canada Ltd. continues to find Canada a major market for its European MOR artists. Approximately 25 albums have been released during the past two years, of which 80% has generated considerable profits for the company.

Most recently, Roberto Delgado's "Bouzouki" sold a reported 30,000 units in Germany (its country of origin); in the U.K., 15,000; and in Canada, 97,000 copies; and it is expected to reach platinum status (100,000 copies) shortly. The album was not released in the U.S.

Last fall, a compilation album from previous European releases by the Fischer Choir entitled "The Sensational Fischer Choir," was promoted extensively by in-store displays. Sales quickly reached a reported 45,000 units. A second volume, "From The Fischer Choir . . . With Love," has since been released. It is currently No. 1 on the Polydor Canada best seller list with 15,000 units sold, outselling both BTO and the Bee Gees for that period of time.

The successes of Polydor Canada with MOR product has not been duplicated by its sister U.S. company, which tends to channel its promotional energy into country and rock. Current Polydor Canada MOR releases include Bert Kaempfert, Max Greger, James Last, Roberto Delgado and the Fischer Choir, among others.

JULY 2, 1977, BILLBOARD

From The Music Capitals Of The World

TORONTO

Rod Stewart is recording at Toronto's Manta Sound. No official announcement has been made. . . . Peter Frampton, Ringo Starr and the Bee Gees are now expected to do their voice tracks for the movie version of "Sgt. Pepper" in Vancouver rather than Toronto, as originally announced. They are currently looking at studios in Vancouver, but nothing has been confirmed.

20th Century artist Kenny Nolan dropped into Toronto for interviews, including one with Tom Jefferies for the "Paul Godfrey And Friends" program on CFR and with Roger Ashby for CHUM-AM. He continues the promotional tour farther north. . . . Another 20th Century artist, Peter McKann, who wrote Jennifer Warné's "Right Time Of The Night," comes to Toronto for

Record Canada, New Label Bows

TORONTO—A new independent Canadian record label called Record Canada has just issued its first release, "Paul Drake Sings Love."

Drake is a Toronto fixture at the Windsor Arms Hotel where he performs in the Club 22. The pianist-vocalist sings in the same vein as Mabel Mercer and Bobby Short and his repertoire on this album ranges from Peter Allen and James Taylor to the standard, "As Time Goes By."

Record Canada plans to record and release albums by Canadian artists not previously recognized or properly exposed. No distribution deal has yet been made. Record Canada is a subsidiary of Toronto Theatre Management Inc.

radio promotions, as well as in Hamilton, Guelph and London. . . . Neil Sedaka is confirmed for the CNE for Sept. 3.

The Montreal band, April Wine, is about to release its new live album, recorded at Toronto's El Mocambo shortly after the Rolling Stones' notorious appearance there. Its distributor in Toronto, London Records, estimates that sales of its current single, "You Won't Dance With Me," are in excess of 75,000 nationally. All of its previous albums have reportedly sold in excess of 100,000 units in Canada.

Frank Davies and Perry Goldberg of GRT Records of Canada presented Nevin Grant of Hamilton's CKOC with an award to show their appreciation of his support for Klaatu. The mystery Toronto band has gone gold in Australia, sold over 40,000 copies in Germany, and 1,600 copies in Sweden (where gold is 15,000). The album is also about to be released in Japan.

Toronto's Attic Records has signed contracts with Germany's Bellaphon Records to release an album by the Canadian band Triumph. The album has likewise been released in Australia (Astor) and France (Gamma) and other foreign releases are pending.

Direction Records of Montreal announces the signing of Billy Workman, former lead guitarist and vocalist with Michel Fagliaro and brother of Nanette Workman, a well-known Montreal recording artist. Workman's first single, produced by Pagliaro and George Lagios, is being rush released. According to John Williams, president of Direction Records, Workman's signing is the first of a number of signings of Canadian artists to be announced in coming weeks.

Mushroom Records of Vancouver is releasing a two-record set by flautist Paul Horn, recorded and entitled "Inside The Great Pyramid." It will be his first solo release since "Inside The Taj Mahal" and includes a full-color eight-page booklet documenting the album's production.

GERALD LEVITCH

Baker Awarded CRIA Gold LP

TORONTO—Carroll Baker has become the first domestic country artist to receive a CRIA gold album. She received the award for sales in excess of 50,000 copies of her RCA LP "Carroll Baker."

The presentation was made in front of a packed audience at the Ontario Place Forum. Barry Haugen, RCA's national promotion and country artist relations manager, presented the award to Baker. Manager Don Grashey and Chuck Williams also received gold disks as co-producers of the album.

Lizzy Recording LP In Toronto

TORONTO—The Irish rock band Thin Lizzy ("The Boys Are Back In Town") was recording at Toronto Sound until June 20, when it moved to Sounds Interchange to mix. This will be its fifth album, and it is scheduled for a fall release.

The producer is Tony Visconte, who has previously worked with T-Rex, Cat Stevens and Mark Bolin. He is coproducing with Phil Lynott, the lead singer of Thin Lizzy. Visconte's wife also popped into town rather discretely. She is Mary Hopkin of "Those Were The Days" fame on the defunct Apple label.

N.Y.'s Tight Playlists, 'Archaic' Programming Irk Label Bosses

By AURORA FLORES

NEW YORK—Key executives of the nation's leading Latin labels have launched a sharp critical attack on the quality of Latin radio programming in the New York area, which boasts a Latino population of more than 3 million persons.

Criticism ranges from tight playlists to programming geared to older forms of Latin music which have no commercial potential in the current marketplace.

"Not only is the quality of radio limited here, but the problems one has trying to get artists heard are immense," complains Fania Records executive producer Fabian Ross who also heads International Records, a subsidiary under the Fania umbrella. "Out of a ridiculously low three commercial radio stations which we have to choose from," he continues, "the only one with any potential for exposure of artists is WJIT and one station cannot cater to everyone and play everything."

"WADO is the worst since its format is completely obsolete for the record companies and Latin community in general. Its music is 20 years' past and its audience is a much older generation which in reality does not buy records."

"It's time to speak out against stations that have the equipment and opportunity to reach a vast amount of people and are completely ignoring it," adds Sam Goff, vice president of Coco Records. "Radio WADO is committing a great injustice to the Latin market. It is hurting the record companies and the artists right in their pockets. A good signal does not a good radio station make and it must wake up some day and take a realistic look at the Latin market. I would think that they realized their responsibility to their public."

Similar complaints were voiced by representatives of TR Records and Caytronics Records, also based here.

The heaviest flak was aimed at radio WADO, uniformly criticized for an "antiquated format." Other stations involved are WJIT and WBNX. All throw 5,000 watts over

the tri-state area, and are the only three commercially large stations equipped to make an impact in the Latin community.

Since WJIT changed its call letters 15 months ago from WHOM, and changed its programming to a Top 40 format employing a gamut of Latin music from salsa to pop to ballads, etc., the station has enjoyed a threefold jump in its listenership. Owned by SJR Communications and programmed by station manager and musical director Mike Casino, the midtown Manhattan station is unanimously rated among Latin record executives as being the one Latin station with the most relevant potential for servicing and educating the public. The station boasts the number of its audience near a quarter million but, according to the Arbitron book for April/May, the accumulative audience figure for WJIT reaches 370,700.

WJIT doesn't direct its programming to just one specific audience

but is trying to acquire a varied range of Latins by programming various types of music to please several Latin age and area ranges. The young Dominican crowd gets to hear plenty of the new material coming in from the Dominican Republic as well as the more middle class South Americans and Cubans who cater to a more conservative type of ballad and pop instrumentations. The young adult Puerto Rican crowd gets to hear the top salsa hits, while on Sundays WJIT caters to an older audience by playing nostalgic music and is the only Latin show on the air Sundays after 8 p.m.

However, the station does not break records in order to make a hit. As a two-year veteran of the station, Casino explains, the station takes surveys of all the Latin top hits around the world and defines hits and potential hit material through sales of LPs in record stores. Currently there are 135 record stores

(Continued on page 90)

Latin Scene

NEW YORK

May 28 saw the appearance of the Salsoul Orchestra in Montreal at the Paul Sauve Center. They performed to an enthusiastic crowd, featuring hits from the first and second LP and introducing the new LP on the Salsoul Label, "Magic Journey." While in Canada, **Vincent Montana Jr.**, producer/conductor, arranger, received a gold record for his "Christmas Jollies" LP from RCA Canada.

Afro-Cuban vocalist **Miguelita Valdes** has released his latest LP on the Mericana Label, "Miguelita Canta A Panama" recorded in Panama and dedicated to its people. The 45 single from the LP, "Mi Cholo No Quiere Chola" and "Guare" is receiving heavy airplay. Production was coordinated and supervised by producer/arranger **Joe Cain**. . . **Yoyito Cabrera's** second LP on the Mericana label has been released, titled "Si No Hay Merengue, No Hay Na," produced by **Rene Lopez**.

A new release on the Salsoul/Salsa Series label is "Salsa's Greatest Hits" featuring tunes from **Grupo Folklorico Y Experimental**, **Roberto Torres**, **Saoco**, **Machito**, **Joe Bataan**, **Libre**, **Cachao**, **Chocolate**, **Graciela** and **Ray Roig**.

Bobby Rodriguez Y La Compania will appear at **Ron Merion's** Joyous Lake in Woodstock July 8 and 9. At their first appearance in Woodstock last year the group recorded a live LP on Fania Records which is now reaping much airplay.

Mongo Santamaria is negotiating with **Ralph Mercado** and **Ray Aviles** for representation. . . Also, Fania Records and TR Records are both interested in **Ray Rodriguez** (Bobby's brother) and **Duro** and are vying for a record contract with the group.

The new group, **Sociedad '76**, which is making much noise on the Latin scene and has just signed to **RMM Management**, will appear with **Eddie Palmieri** at **Marion Manor** in Brooklyn Saturday (2). Their single, "La Solucion De La Salsa" (the solution to the music) on **Borinquen Records** is in much demand now.

Meanwhile, veteran disc jockey **Symphony Sid** who retired four years ago from his popular show on **WBNX** and migrated to a peaceful life in Miami has become restless and is in town talking with radio stations. There's a possibility he'll be returning shortly.

The **Fiestas De Loiza Aldea** coordinated by the **Puerto Rican Center for the Arts** will be celebrated on **Ward's Island** July 24.

This week marks the release of vocalist **Danny De Argentina's** single on **International Records** entitled "Y Hoy Me Recuerdas" here. The vocalist who is also the author and interpreter of the tune has enjoyed two months of

heavy airplay in South America as well as being on the top of the record charts there and selling 500,000 copies of the single, produced by **Fabian Ross** and **Ricardo Eleinman**.

AURORA FLORES

LOS ANGELES

Insistent best-sellers have held an iron stranglehold on the Los Angeles charts for months. So much so that it is beginning to look like a Hall Of Fame list. Since new releases, then, don't get much of a chance to appear, following is a list of albums and artists which are valiantly struggling to dislodge the Top 25:

Roberto Carlos ("En Espanol"), **Alberto Cortez** ("Lo Mayor, Vol. 2"), **Costa Chica** ("Tapeame"), **Yolanda Del Rio** ("Mi Religion Gitana"), **Dueto Frontera** ("Asi Canta El Pueblo"), **Miguel Gallardo** ("Y Tu Donde Estas"), **Amalia Mendoza** ("Con Mariachi"), **Lucia Mendez** ("Frente A Frente"), **Eduardo Nunez** ("Amor Secreto"), **Javier Solis** ("Los Boleros Morunos"), **Gilberto Valenzuela** ("De Que Te Quiero; Te Quiero"), **La Banda Sinabense Del Recodo** ("Valses"), **Alberto Vazquez** ("Musica De Siempre") and **Lucha Villa** ("No Me Dejes Nunca, Nunca").

Relatively new albums which have sputtered out include **Camilo Sesto** ("Memorias"), **Rafael** ("Canta") and **Angelica Maria** ("Con Mariachi"). But a lot of product is not moving as it should because some labels are not giving it the chance to get into the hands of the consumer. In other words it seems that Fania is not the only one with distribution headaches in California. Several record shops in Los Angeles report difficulty obtaining product from both **Discolando** and **Musart**. **Discolando's** problem is particularly sad with an LP on **Zeida** by **El Combo De Las Estrellas**, one of the hottest in this area until it ran out weeks ago.

Musart's problem is mostly with singles. Nobody in town seems to have a copy, for example, of **Chelo's** smash hit "Mejor Me Voy." And untold sales have been squandered for lack of supply on singles by **Los Felinos**, **Beatriz Adriana** and other major **Musart** acts. And this is so even though **Musart** is one of the few labels with a branch office on site here.

Branch manager **Valentin Velasco** recognizes his problem with singles but stresses his supply of LPs has never been lacking, at least not on new hit releases. (There is indication that **Musart's** catalog LPs are suffering from short supply.) **Velasco** says his firm never expected the intense demand it has had on seven or eight recent releases. And since, like in the American business, sales of singles are declining steadily, the firm just underpressed the product.

AGUSTIN GURZA

McCoy Gets the Hustle In His 1st Mexico City Date

By MARVIN FISHER

MEXICO CITY—In what was scheduled as **Van McCoy's** June 15 Mexican debut at the **Teatro Ferrocarrilero** turned out to be a continuation of a major dispute between two syndicates—**SUIM** (musicians' union) and **Federacion Teatral** (which supplies musicians for theatre performances).

The bow took place, however, on the following day but the damage was done. Confusion over ticket use, the adverse publicity over whether the show would ever go on or not, withdrawal of all Mexican musician support, among other factors hurt the gate.

Less than three weeks ago, **Venus Rey**, the powerful head of **SUIM** issued orders to the membership that there was to be no performances in theatres until matters were worked out with the **Federacion Teatral**. **Latter** has always had the option of signing up tooters for employment in such showcases, but since the long-drawn-out investigation of **ANDA** executives and funds everything today is showing up in a new light.

McCoy, who apparently knew nothing of the stalemated situation, had ordered (thru impresario **Antonio Basurto**) and had expected to

see 10 Mexican violinists to augment his own seven backup men, four vocalists and one other lead singer at the rehearsal the day of the opening. Instead, a local political football hit him right in the face.

Despite the change of plans, the **McCoy** depleted bandwagon went onstage Thursday (16) to less than half a house (capacity is around 3,000). Some of the people were satisfied, others were disappointed and the forecast was that "things can only get better, not worse."

McCoy was unable to be contacted, but it is reported that his mood was "very sad and that he would do whatever he could to make it a success under the circumstances." His disks have been selling well over the past few months via **Polydor** release in this country.

Basurto likewise could not be reached for comment, since he was busily involved in negotiations to make sure the musicians would show for a pending television taping through **Televisa**. The video contracts arrangements are reportedly in a different category, as are all hotels and night clubs.

The schedule is for **McCoy** to play the interior of Mexico, as well.

JULY 2, 1977, BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 7/2/77			
EAST COAST (Salsa)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOHNNY PACHECO The Artist, Fania 503	1	CHELO Con Mariachi, Musart 10638
2	ISMAEL RIVERA De Todas Maneras Rosas, Tico 1415	2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
3	ORQUESTA BROADWAY Pasaporte, Coco 126	3	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014
4	THE FANIA ALL STARS Rhythm Machine, Columbia 34711	4	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
5	CHARANGA '76 Encore, TR 128	5	LOS FELINOS Los Felinos, Musart 1701
6	ROBERTO ROENA La Ocatava Maravilla, International 914	6	NELSON NED Por La Puerta Grand, West Side Latino 4077
7	WILLIE COLON/RUBEN BLADES Meteindo Mano, Fania 500	7	CHELO Con Mariachi, Musart 10585
8	JUSTO BETANCOURT Distinto Y Diferente, Fania 502	8	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
9	TIPICA '73 The Two Sides Of Tipica '73, Inca 1053	9	JULIO IGLESIAS A Mexico, Alhambra 21
10	ORCHESTRA HARLOW El Jardinero Del Amor, Fania 499	10	MANOLO MUNOZ Lamarada, Gas 4153
11	WILLIE COLON El Baquine De Angelitos Negros, Fania 506	11	LOS FREDDYS Sin Lagrimas, Peerless 10027
12	HECTOR LAVOE De Ti Depende, Fania 492	12	LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240
13	WILFREDO VARGAS Wilfredo Vargas Y Los Beduinos, Karen 28	13	EYDIE GORME/TRIO LOS PANCHOS Amor, Caytronics 1316
14	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001	14	ALBERTO VAZQUEZ Rancheras Romanicas, Gas 4129
15	ANGEL CANALES Angel Canales Con Sabor, TR 125	15	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334
16	SOCIEDAD '76 Borinquen 1312	16	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
17	CELIA, JOHNNY, JUSTO Y PAPO Recordando El Ayer, Vaya 52	17	JUAN GABRIEL Con Mariachi, Arcano 3283
18	SAOCO Siempre Sere Guajiro, Mericana 144	18	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
19	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58	19	LEO DAN Leo Dan, Caytronics 1442
20	LA SONORA PONCENA Conquista Musical, Inca 1052	20	VICENTE FERNANDEZ A Tu Salud, Caytronics 1464
21	TITO PUENTE The Legend, Tico 1413	21	LEO DAN Leo Dan, Caytronics 1447
22	EDDIE PALMIERI Gold, Coco 133	22	LOS FREDDYS Un Sentimiento Peerless 10035
23	LIBRE Con Salsa Con Ritmo Vol. 1, Salsoul/Salsa 4109	23	JULIO IGLESIAS America Alhambra 27
24	RAY BARRETTO Energy To Burn, Fania 505	24	YNDIO Herida De Amor, Miami 6165
25	CONJUNTO IMPACTO Teca 3004	25	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904

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BRITAIN

(Courtesy Music Week)

*Denotes local origin

This Week	Last Week	SINGLES
1	3	SHOW YOU THE WAY TO GO—Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)
2	1	LUCILLE—Kenny Rogers (United Artists)—Campbell Connolly (Larry Butler)
3	20	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Micky Most)
4	5	A STAR IS BORN (EVERGREEN)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
5	2	I DON'T WANT TO TALK ABOUT IT/THE FIRST CUT IS THE DEEPEST—*Rod Stewart (Riva)—Rondor/Cat
6	6	YOU'RE MOVING OUT TODAY—Carole Bayer Sager (Elektra)—Chappell/Copyright Control (Brooks Arthur)
7	14	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)
8	17	FANFARE FOR THE COMMON MAN—*Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
9	4	GOD SAVE THE QUEEN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
10	8	TELEPHONE LINE—*Electric Light Orch. (Jet)—U.A./Jet (Jeff Lynne)
11	7	HALFWAY DOWN THE STAIRS—Muppets (Pye)—Ascherberg (Jim Henson)
12	23	SAM—*Olivia Newton-John (EMI)
13	9	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)—London Tree (Buddy Killen)
14	12	GOT TO GIVE IT UP—Marvin Gaye (Motown)
15	10	THE SHUFFLE—Van McCoy (H&L)—Warner Bros. (Van McCoy)
16	19	PEACHES GO STEADY—*Stranglers (United Artists)—Albion (Martin Rushent)
17	13	LIDO SHUFFLE—Boz Scaggs (CBS)—Heath Levy (Joe Wissert)
18	15	TOO HOT TO HANDLE/SLIP YOUR DISC TO THIS—*Heatwave (G.C. (Philips)—St. Annes (10C.C.))
19	11	GOOD MORNING JUDGE—*10C.C. (Philips)—St. Annes (10C.C.)
20	22	YOU'RE GONNA GET NEXT TO ME—Bob Kirkland/Ruth Davis (EMI)—Sunbury (Bob Kirkland)
21	16	SPOT THE PIGEON—*Genesis (Charisma)—Fuse (David Hentshel/Genesis)
22	27	OH LORI—Alessi (A&M)
23	18	O.K.—*Rock Follies (Polydor)—E.G. (Andy Mackay)
24	21	GOOD OLD FASHIONED LOVERBOY—*Queen (EMI)—EMI/Queen (Queen)
25	46	DO WHAT YOU WANNA DO—T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)
26	30	NATURE BOY—George Benson (Warner Bros.)—Chappell/Morris (Tommy LiPuma)
27	29	BE GOOD TO YOURSELF—*Frankie Miller (Chrysalis)—Island (Chris Thomas)
28	37	BITE YOUR LIP/CHICAGO—*Elton John & Kiki Dee (Rocket)
29	31	I CAN PROVE IT—Tony Etoria (GTO)—Fast Western (Don Schroeder)
30	47	FEEL THE NEED—Detroit Emeralds (Atlantic)
31	24	TOKYO JOE—*Bryan Ferry (Polydor)—E.G. (B. Ferry/S. Nye)
32	38	COME WITH ME—Jessie Green (EMI)
33	50	KYRILA—Demis Roussos (Philips)—Burlington/Britico (Leo Leandros)
34	32	DON'T LET GO—Manhattan Transfer (Atlantic)—Copyright Control (Richard Perry)
35	28	JOIN THE PARTY—Honky (Creole)—Aristocrat (Ken Gold)
36	26	DISCO INFERNO—Trammps (Atlantic)—Copyright Control (Baker/Harris/Young)
37	45	RHAPSODY—Four Seasons (Warner Bros.)—ATV (Bob Gaudio)
38	—	MA BAKER—Boney M (Atlantic)—A.T.V. (Frank Farian)
39	33	SHEENA IS A PUNK ROCKA—Ramoness (Sire)—Chappell (Tony Bongiovi/T. Erdely)
40	48	SLOW DOWN—*John Miles (Decca)—Velvet/RAK (Rupert Holmes/Widescreen Prod.)
41	—	EXODUS—*Bob Marley & the Wailers (Island)—Bob Marley/Rondor (Bob Marley & the Wailers)
42	—	I JUST WANNA BE YOUR EVERYTHING—*Andy Gibb (Polydor)—Chappell (Albhy Faluken/Karl Richardson)
43	44	EVERYBODY HAVE A GOOD TIME—Archie Bell & The Drells (PIR)
44	—	WHAT IT IS—Garnet Mimms & Truckin' Co. (Arista)—Big Boro (Jeff Lane/Randy Miller)
45	—	FARMER BILL'S COWMAN—*Wurzels (EMI)—Belwyn Mills (Bob Barratt)
46	40	DREAMIN'—*Liverpool Express (Warner Bros.)—Warner Bros. (Hal Carter/Liverpool Express)

47	49	SNEAKING SUSPICION—*Dr. Feelgood (United Artists)
48	—	GIVE A LITTLE BIT—*Supertramp (A&M)—Rondor (Supertramp)
48	—	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)
50	—	ANYTHING THAT'S ROCK & ROLL—Tom Petty & the Heartbreakers (Island)—A.T.V. (Denny Cordell)

JAPAN

(Courtesy of Music Labo)

As Of 6/20/77

*Denotes local origin

This Week	SINGLES
1	KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe
2	AMAYADOR—*Masashi Sada (Elektra)—JCM, Bird
3	HOSHINO SUNA—*Rumiko Koyanagi (Reprise)—Watanabe
4	SUCCESS—*Down Town Boogie Woogie Band (Express)—PMP
5	AZUSA NIGO—*Karyudo (Warner Brothers)—JCM, Nichion
6	SEXY ROCK 'N' ROLLER—*Hideki Saijo (RCA)—Geiei
7	NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion
8	YUMESAKI ANNAININ—*Momoe Yamaguchi (CBS/Sony)—Tokyo
9	NOTO HANTO—*Sayuri Ishikawa (Columbia)—Tokyo
10	KANASHIKI MEMORY—*Hiromi Goh (CBS/Sony)—Burning
11	GARASUZAKA—*Mizue Takada (Teichiku)—Fuji, PMP
12	RENAL YUGI—*Hiromi Ohta (CBS/Sony)—Watanabe
13	HOTEL CALIFORNIA—Eagles (Asylum)—Nichion
14	KIMAGURE VENUS—*Junko Sakurada (Victor)—Sun
15	KAERANAI—*Kentaro Shimizu (CBS/Sony)—Nichion
16	DANCING QUEEN—Abba (Disco)—Shinko
17	CARMEN '77—*Pink Lady (Victor)—Nichion, NTVM
18	MUKASHINO NAMAEDA DETEIMASU—*Akira Kobayashi (Crown)—CMP
19	AMENO MONOGATARI—*Iruka (Crown)—CMP
20	FEELINGS—Hi-Fi Set (Express)—Nipo-Americana

ITALY

(Courtesy of Germano Ruscitto)

As Of 6/14/77

SINGLES

This Week	SINGLES
1	AMARSI UN PO—Lucio Battisti (Numero Uno)—RCA
2	BLACK IS BLACK—La Belle Epoque (EMI)
3	ALLA FIERA DELL'EST—Angelo Branduardi (Phonogram)
4	TU MI RUBI L'ANIMA—Collage (Saar)
5	GONNA FLY NOW (Theme From Rocky)—Maynard Ferguson (CBS—MM)
6	ORZOWAI—Oliver Onions (RCA)
7	BELLA DA MORIRE—Homo Sapiens (Rifi)
8	MA PERCHE'—Matia Bazar (Ariston)—Ricordi
9	A WOMAN IN LOVE—Adriano Celentano (Cian—MM)
10	MIELE—Il Giardino Dei Semplici (CBS—MM)
11	SOLO—Claudio Baglioni (RCA)
12	BLOOD AND HONEY—Amanda Lear (Phonogram)
13	LOVE IN C MINOR—Cerrone (WEA—MM)
14	SOMEBODY TO LOVE—Queen (EMI)
15	DISCO BASS—D.D. Sound (Baby Records)

AUSTRALIA

(Courtesy of Radio 2SM)

As Of 6/17/77

SINGLES

This Week	SINGLES
1	DANCE LITTLE LADY DANCE—Tina Charles (CBS)
2	HELP IS ON ITS WAY—Little River Band (EMI)
3	YOU 'N' ME—Alice Cooper (WEA)
4	HEY THERE LONELY GIRL—Shaun Cassidy (WEA)
5	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)
6	RICH GIRL—Hall & Oates (RCA)
7	MEAN PAIR OF JEANS—Marty Rhone (M7)
8	WALK RIGHT IN—Dr. Hook (Capitol)
9	EVERGREEN ("Star Is Born")—Barbra Streisand (CBS)
10	IT'S A GAME—Bay City Rollers (Arista) LPs
1	SILK DEGREES—Boz Scaggs (CBS)
2	A NEW WORLD RECORD—E.L.O. (United Artists)
3	DIAMANTINA COCKTAIL—Little River Band (EMI)
4	IN YOUR MIND—Bryan Ferry (Polydor)
5	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
6	LACE & WHISKEY—Alice Cooper (Warner Bros.)
7	RUMOURS—Fleetwood Mac (Reprise)
8	MOVIN' ALONG—Renee Geyer (RCA)
9	YEAR OF THE CAT—Al Stewart (RCA)
10	HOTEL CALIFORNIA—The Eagles (Asylum)

HOLLAND

(Courtesy of Stichting Nederlandse)

SINGLES

This Week	SINGLES
1	MA BAKER—Boney M (Hansa)
2	YOUNG AND IN LOVE—Internationals (CNR)
3	CHECZ LA FEMME—Dr. Buzzard's Savannah Band (RCA)
4	WHAT KIND OF DANCE IS THIS—Veronica Unlimited (Philips)
5	DON'T STOP—Fleetwood Mac (Warner Bros.)
6	AIN'T GONNA BUMP NO MORE—Joe Tex (CBS)
7	YOU'RE MY WORLD—Guys and Dolls (Arista)
8	WORN DOWN PIANO—Marc and Clark Band (CBS)
9	OXYGENE 4—Jean Michel Jarre (CNR)
10	CALIFORNIA—Highlight (Bovema) LPs

This Week	SINGLES
1	HOTEL CALIFORNIA—Eagles (Asylum)
2	RUMOURS—Fleetwood Mac (Warner Bros.)
3	BOOK OF DREAMS—Steve Miller Band (Mercury)
4	YEAR OF THE CAT—Al Stewart (RCA)
5	LOVE FOR SALE—Boney M (Hansa)
6	OXYGENE—Jean Michel Jarre (CNR)
7	GOOD TIMES—Guys and Dolls (Arista)
8	BEST OF BOUDEWIJN DE GROOT—(Philips)
9	14 TOP FAVORITES—Various Artists (Negram)
10	DOUBLE TAKE—March and Clark Band (CBS)

BELGIUM

(Courtesy of Humo)

As Of 6/23/77

SINGLES

This Week	SINGLES
1	MA BAKER—Boney M (Decca)
2	YOU'RE MY WORLD—Guys and Dolls (EMI)
3	OH ME OH MY GOODBYE—Champagne (Ariola)
4	COME TO AMERICA—Gibson Brothers (Zagora)
5	BEAUTIFUL ROSE—G. Baker Sel. (IBC)
6	MAGIC FLIGHT—Space (Vogue)
7	OEREND HARD—Normala (Telstar)
8	CHECZ LA FEMME—Dr. Buzzard O.S. Band (RCA)
9	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)
10	SOUND AND VISION—David Bowie (RCA)
11	WHAT KIND OF DANCE IS THIS—Veronica Uni. (Philips)
12	DON'T STOP—Fleetwood Mac (EMI)
13	DARLING I LOVE YOU—Classic III. (Monopole)
14	SEE YOU WHEN I GET THERE—Lou Rawls (CBS)
15	OH BOY—Brotherhood of Man (Vogue) LPs

This Week	SINGLES
1	LOVE FOR SALE—Boney M (Decca)
2	DE 14 BESTE—Anja en Johnny (Monopole)
3	YEAR OF THE CAT—Al Stewart (EMI)
4	20 JAAR WILL TURA—Will Tura (Topkapi)
5	RUMOURS—Fleetwood Mac (Reprise)

SWITZERLAND

(Courtesy of Musikmarkt)

SINGLES

This Week	SINGLES
1	SWISS LADY—Pepe Lienhard Band (EMI)
2	LAY BACK IN THE ARMS OF SOMEONE—Smokie (Rak/EMI)
3	ROCK BOTTOM—Lynsey de Paul/Mike Moran (Polydor)
4	L'OISEAU ET L'ENFANT—Marie Myriam (Polydor)
5	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA/Polydor)
6	KNOWING ME KNOWING YOU—Abba (Polydor)
7	WHEN—Showaddywaddy (Arista/EMI)
8	DUE RAGAZZI NEL SOLE—Collage (Ariola)
9	AUF DEM MOND DA BLUHEN KEINE ROSEN—Vicky Leandros (CBS)
10	MY BROKEN SOUVENIRS—Pussycat (EMI) LPs

This Week	SINGLES
1	GREATEST HITS—Smokie (Rak/EMI)
2	ARRIVAL—Abba (Polydor)
3	BOSTON—Boston (Epic/CBS)
4	20 GREATEST HITS—Fats Domino (Arcade)
5	20 BEST OF SLAVKO AVSENIK—Original Obertrainer (K-Tel)
6	OFF THE RECORD—Sweet (RCA)
7	LIVE—Status Quo (Vertigo/Phonogram)
8	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
9	20 COUNTRY HITS—Various Artists (Arcade)
10	V.L.—Vicky Leandros (CBS)

NEW ZEALAND

(Courtesy of Record Publications)

As Of 6/19/77

SINGLES

This Week	SINGLES
1	IT DOESN'T MATTER ANYMORE—Mark Williams (EMI)
2	MY BROKEN SOUVENIRS—Pussycat (EMI)
3	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)
4	LUCILLE—Kenny Rogers (Festival)
5	THEME FROM A STAR IS BORN—Barbra Streisand (PHON)

6	WHEN I NEED YOU—Leo Sayer (Festival)
7	THEY SHOOT HORSES DON'T THEY—Racing Cars (Festival)
8	CAR WASH—Rose Royce (MCA)
9	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (EMI)
10	COCAINE—J. J. Cale (Festival) LPs

This Week	SINGLES
1	A STAR IS BORN—Barbra Streisand (PHON)
2	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
3	HOTEL CALIFORNIA—The Eagles (WEA)
4	RUMOURS—Fleetwood Mac (WEA)
5	MASTERPIECE—Various (EMI)
6	CHILDREN OF THE WORLD—Bee Gees (PHON)
7	A NIGHT ON THE TOWN—Rod Stewart (WEA)
8	ENDLESS FLIGHT—Leo Sayer (Festival)
9	YEAR OF THE CAT—Al Stewart (RCA)
10	EVITA—Various (MCA)

ARGENTINA

As Of 6/9/77

SINGLES

This Week	SINGLES
1	OJOS SIN RIZ—Pomada (RCA)
2	RECUERDOS DE UNA NOCHE—Los Pasteles Verdes (Microfon)
3	OTRO OCUPA MI LUGAR—Miguel Gallardo (EMI)
4	PEQUENA DEMOISELLE—Art Sullivan (Philips)
5	Y TE AMARE—Ana & Johnny (CBS)
6	FALSO AMOR—Los Bukis (Microfon)
7	POR FAVOR DIME QUE SI—Los Moros (RCA)
8	NO ME PREGUNTEN COMO ES MI MUCHACHA—Nazarena (Philips)
9	COSAS DE PRIMAVERA—Donna Summer (Microfon)
10	NENA ME GUSTA TU FORMA—Peter Frampton (EMI) LPs

This Week	SINGLES
1	RUIDOS EN ESPANOL—Selection (Polydor)
2	LOS CONSAGRADOS—Selection (RCA)
3	ROMANTICOS DE HOY—Selection (EMI)
4	LOS EXITOS DEL AMOR—Selection (Microfon)
5	EN TU PIEL LOS MH POSITIVOS—Selection (Music Hall)
6	LAS CUATRO ESTACIONES DEL AMOR—Donna Summer (Microfon)
7	AMERICA—Julio Iglesias (CBS)
8	GRABADA—Placido Domingo (DGG)
9	TRIOLOGIA DE AMOR—Donna Summer (Microfon)
10	Y TE AMABA—Nicola di Bari (RCA)

UA Pegs Album Promos To Films

LONDON—Local promotion campaigns involving record dealers and cinemas have been worked out by United Artists here to tie in with the release of five album soundtracks.

Featured are: "Bound For Glory," featuring Kung-Fu actor David Carradine in a singing role: "A Bridge Too Far"; the new James Bond movie "The Spy Who Loved Me"; "Rocky"; and "New York—New York," the musical featuring Liza Minnelli.

"Rocky" and "Bound For Glory" have both been released in album form, but the campaigns tie in with the general releases of the films. "A Bridge Too Far," Richard Attenborough-directed war film, has a paperback tie-in with Coronet Books. There is also a Coronet link on the Minnelli movie.

The Bond film features Marvin Hamlisch and the title song, "Nobody Does It Better," written by Hamlisch with Carole Bayer Sager, has been recorded by Carly Simon.

The UA soundtrack splash follows the success of CBS's "A Star Is Born," which has sales in excess of \$400,000 here. The Pye album of the score of the tv production "Jesus Of Nazareth" also charted. Other soundtrack albums issued recently include the double album of "Car Wash," featuring Rose Royce and the music of Norman Whitfield.

Arista here is releasing the soundtrack album for "The Greatest," the film of the life story of Mohammed Ali, with a U.K. premiere in August. A single, "Ali Bom-baye," comes from this album.

International

From The Music Capitals Of The World

Continued from page 71

to cover high expenses. This makes it the most expensive charge yet for a Greek cabaret. All artists have been brought in by Takis Cambas, promoter and former deputy manager of the Olympiad Song Festival.

Under the new law expected to be endorsed soon by Greek Parliament, fines of up to \$14,000 and imprisonment of up to three years for owners or users of pirate radio stations or those whose products or services are advertised through pirate outlets. More station owners in fact are high school or college students who experiment by day or night on the AM and FM wavebands, dedicating songs to listeners from their own communities. LEFTY KONGALIDES

VIENNA

Ariola group Boney M., along with Pye's Johnny Wakelin and Waterloo and Robinson (Amadeo) in for tv recordings on the "Spotlight" show. ... Starting July 1, EMI Columbia Austria Gesmbh in new offices, with publishing arm Columbia Music, at Vienna (A-1060 Vienna, Webgasse 43).

Wolfgang Ambros (Bellaphon) recording a new album with music arranged by Christian Kolonovits. ... Norwegian Sonett label has taken the Ariola production "Help Me, Save Me" by Kirsten Lill. ... Colosseum II (MCA) ended its Austrian tour in Villach, Carinthia. ... Jack Grunsky, Austro-Canadian folk singer a recent tourist here.

Amadeo released a new album "Beautiful Time" by Waterloo and Robinson. ... In for concerts in Vienna were George Benson, George Moustaki, Lionel Hampton, Cela Craig, Ella Fitzgerald, Count Basie, Oscar Peterson, Jethro Tull, Chuck Berry, Shirley MacLaine, Marek and Vacek, Roger McQuinn and Glenn Miller's orchestra.

Pop group Novaks Kapelle signed for recording to Ariola. ... Bay City Rollers and Stevie Wonder due in for shows in November. ... Ariola artist Vico Torriani giving August concerts in Innsbruck (6), Seefeld (7) and Bad Gastein (8).

The international Hans Swarowsky Conductors' Competition ended with no winner being declared, but with Gunter Neuhold placing second, followed by Alexis Hauser, conductor of the New York City Opera and the Washington Opera, both original Swarowsky students. ... The 6th International Youth Music Festival to take place here this month (July).

MANFRED SCHREIBER

PARIS

Permission to stage a massive pop and rock festival at Le Muy in the South of France, some 30 miles from Cannes, is being sought by two local producers. Planned for Aug. 18-23, it would be a non-stop day-and-night event, with a \$200,000 investment and an anticipated 40,000 attendance. The Municipal Council has not rejected the idea but is seeking certain guarantees.

Barclay to distribute the MCA catalog here, starting with two albums "Rock And Roll" and "Music Story." ... The Seventh International Experimental Music Festival being staged in Bourges. ... Francoise Marie-Vigne won the three major prizes in the Spa, Belgium, International Festival of French Song, all for her interpretation of "Le Dernier Romeo," "Quelgu'un" and "Les Marguerites," a clean sweep for the RCA artist.

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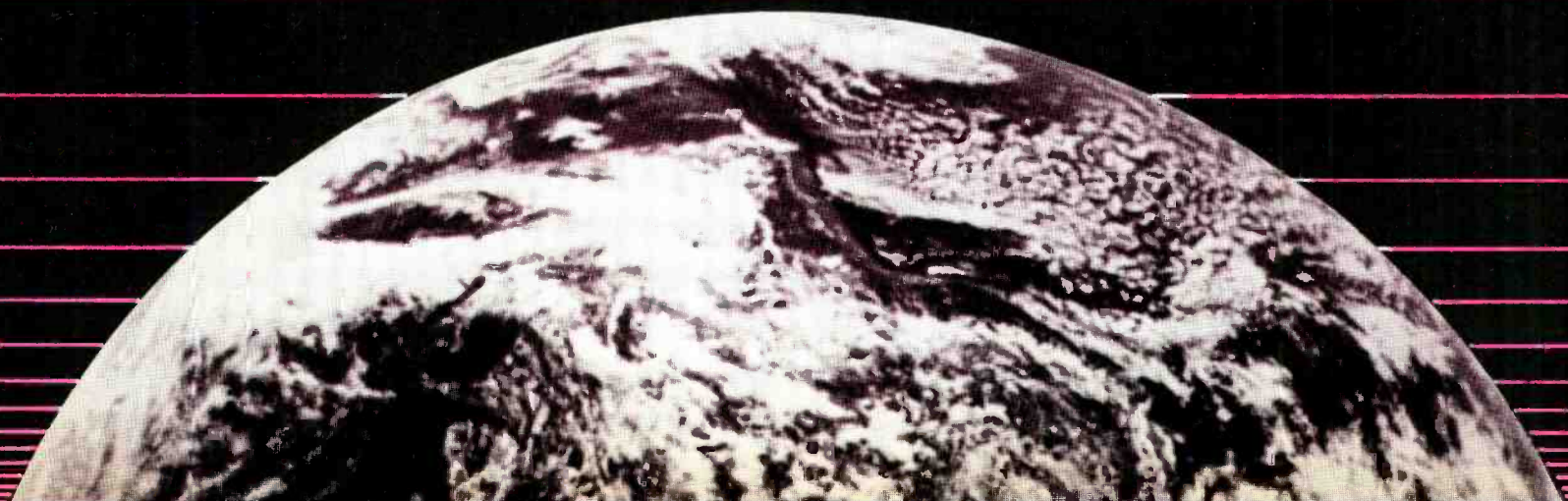
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- DISPLAY CLASSIFIED AD**—One inch, \$38.00, 4 times \$34.00 each, 25-times \$32.00 each, 52-times \$27.00 each. Box rule around all ads.
- Box Number, c/o BILLBOARD**, figure 10 additional words and include \$1.00 service charge for box number and address.

DEADLINE—Closes 4:30 p.m. Monday, 12 days prior to date of issue.

CASH WITH ORDER, Classified Adv. Dept., Billboard.

CALL TOLL FREE (Except NY State)
800-223-7524

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
(Type & Cartridge category classified ad is not accepted.)

- Distribution Services
 Record Mfg. Services, Supplies & Equipment
 Help Wanted
 Used Coin Machine Equipment
 Promotional Services
- Comedy Material
 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. _____ American Express
Card Expires _____ Diners Club
Signature _____ BankAmericard
 Master Charge
Bank # (Required) _____

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP CODE _____
Telephone No. _____

FOR SALE

CAROLINE EXPORTS



BRITISH PRODUCT SPECIAL DEAL

We are moving West—
can you keep up with us?

VIRGIN
material our speciality
9-11 Woodfield Road London W9 2BA England
Telephone 01-286 6090 - Telex 22164

WHY PAY MORE?

8 Track & Cassette Blanks

- 1-40 min., any quantity.....60¢
41-60 min., any quantity.....66¢
61-80 min., any quantity.....72¢
81-90 min., any quantity.....78¢
Shrink wrapped and labeled add 10¢

First line recording tape top of line cartridge and cassette. Professional 8 Track and Cassette duplicators. Custom duplication.

Call or write:

Trackmaster,® Inc.
1310 S. Dixie Hwy. W.
Pompano Beach, Fla. 33060

Phone:
(305) 943-2334 jy2

ATTN: RACK JOBBERS WIRE DISPLAY RECORD RACKS (Can be converted for 8-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

MEN'S COLORED T SHIRTS

PRINTED IN COLOR
WITH LATEST ROCK AND
SOUL GROUPS

ASSORTED SIZES

\$15 PER DOZEN

PALMETTO STATE ENTERPRISES
Route 1, Hwy. 86, Piedmont, S.C. 29673
(803) 269-6554 (803) 845-6862 de31

8 TRACK & CASSETTE CUTOUTS

BEST OF THE MAJOR LABELS
COLUMBIA - LONDON - ETC.

For a free catalog call or write:
AUDIO DISTRIBUTORS

1182 Broadway, New York, N.Y. 10001
(212) 725-4570
Dealers only—please ap29

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.....63¢
46 min. to 65 min. any quantity.....68¢
66 min. to 80 min. any quantity.....73¢
81 min to 90 min. any quantity.....78¢
Headcleaners.....45¢ 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
39 N. Rose, Mt. Clemens, Mich. 48043
Phone: (313) 463-2592 tfn

- Sensing Tape-King etc 7/32"x108'.....2.40/RL
Electro Sound Sensing Tape 15/16"x80'.....5.50/RL
Lube tape 4200 or 8400" pancakes.....06/100'
Loop bin splicing Tape 1"x150'.....9.50/RL
Superscope splicing tape 135x150'.....2.40/RL
8 track Q-Tabs 5000/Roll.....35.00/RL
7 Cassette Tabs 5000/Roll.....28.75/RL
Cassette Leader Tape-colors-3000' Reel.....3.00/RL
U Matic KCA 60 Videocassette.....17.50/ea.
Deluxe Precise Loaded Cassettes—Call/Write

Free Catalog available
Call/Write Arthur Brandwein
Brandwein...Tapemaker 629 W. Merrick Rd
Valley Stream, N.Y. 11582 516-561-6080
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LOW PRICES FREE CATALOG T SHIRTS

Over 400 Super Selections
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- Blank T Shirts • Glitter & rainbow
- glitter iron-ons • Printed T Shirts

LOVE UNLIMITED T SHIRT
144-25 Jamaica Ave., Jamaica, N.Y. 11435
(212) 658-1850 or 658-1975 dec24

8 TRACK BLANKS

Studio Quality Cartridge

Low Noise. High Output Tape

- 1 Min. to 55 Min.70¢
56 Min. to 70 Min.85¢
71 Min. to 90 Min.99¢

\$25.00 Minimum Orders C.O.D. Only

Andoi Audio Products, Inc.
4212 14th Ave., Brooklyn, N.Y. 11219
(212) 435-7322 de31

MAJOR LABEL 8 TRACK CUTOUTS AND CASSETTES

Call or write for a free catalog to:

J S J DISTRIBUTORS
2512 W. Fullerton, Chicago, Ill. 60647
(312) 227-0551 tfn

8 TRACK & CASSETTE BLANKS— SCOTCH 3M TAPE

- 5 Min. to 30 Min.80¢
31 Min. to 45 Min.85¢
46 Min. to 65 Min.90¢
66 Min. to 80 Min.95¢

S.B.S. MAGNETIC SOUND PRODUCTS
P.O. Box 2051, Peabody, Mass. 01960
(617) 535-4936 jy9

FREE CATALOG, POSTERS, PATCHES, INCENSE OILS, JEWELRY, NOVELTIES, CLOSEOUTS. New England, 25 Snow St., Dept. B, Providence, R.I. 02903. jy23

VELVET POSTERS— LIGHTING PRODUCTS

Large velvet blacklight posters \$1.25 each. Money House blessing spray \$13.00 per case of 12 cans. Strobe Lights \$9.00 each. Display box of 25 blacklight bulbs \$15.00. 18" blacklights \$8.00 each. Zodiac Light Bulbs \$36.00 case, 4 Color Personalized Zodiac Car Tags \$18.00 a doz. Fish nets 6' x 30', \$2.50 each.

TRI-CITY PRODUCTS
99 B Guess St., Greenville, S.C. 29605
Phone (803) 233-9962 jy23

BUDGET TAPES

Have largest selection of original artist 8 tracks in the country. Heavy in C&W, Rock, Gospel and Spanish categories. Displays, signs and sales aids furnished upon request. Call Bill (405) 364-5034 or write:

OKLAHOMA
TAPES & RECORDS, INC.
P.O. Box 946
Norman, Okla. 73070 jy16

LATEST in

DISCO IMPORTS

available
From Canada and Europe
WHOLESALE ONLY
RECORD HAVEN
233 W. 42nd St., New York, N.Y. 10036
Call Scotty
(212) 354-3748 Telex 666 754 Haven jy23

BUDGET TAPES ALBUMS AND LP'S

Have best selections, quality and service in budget field. Also have some exclusive areas for highly qualified distributors, rack jobbers and reps. For further information call CHUCK, (704) 377-5623 or write to GENERAL MUSIC CORP., P.O. Box 1611, Charlotte, N.C. 28231. se17

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50¢. Your choice. Write for free listings. Scorpio Music, 2933 River Road, Croydon, Pa. 19020. tfn

DISTRIBUTORS AND DEALERS WANTED for Dolly Parton doll. Call Al Bell — B & B SALES, INC., 420 E. 70th St., Shreveport, La. 71106 (318) 869-3381. jy16

SHOW ALBUMS—RARE, OUT-OF-PRINT LPs. 64-page list \$1.00. Robber Bridegroom 7" stereo—33 1/3, 4 songs—Jerry Orbach; Virginia Vestoff \$3.95; La Strada, Mata Hari EP \$3.95; Baker's Wife cast LP \$9.95. Broadway/Hollywood Recordings, Georgetown, Conn. 06829. jy9

MANHATTAN RECORDS. WE EXPORT latest 45s, LPs and Tapes to all countries. Fast delivery. 641 5th Ave., New York, N.Y. 10022. (212) 593-0019. jy9

WANTED TO BUY

WANTED

Rock and Roll Paraphernalia
i.e. jewelry, buttons, badges
wholesalers only

contact:
SID'S RECORDS & TAPES
2896 E. Sunrise Blvd.
Ft. Lauderdale, Fla. 33304
(305) 563-9278 jy2

WANTED FOR EXPORT—LARGE QUANTITIES of BLANK 8-TRACK CARTRIDGES 40 and 80 minutes. IMPEX, 80 Wall St., New York, NY 10005. jy2

HELP WANTED

ADVERTISING COORDINATOR

Licorice Pizza retail chain is looking for a person to coordinate and direct its advertising. We want an assertive, personable retail-oriented person capable of setting up sales and promotion, directing co-op advertising, buying media and working with our stores and vendors on product merchandising. Experience preferred.

GOOD SALARY, BENEFITS AND CROSS POTENTIAL

Send resume to:

John Houghton, P.O. Box 3845
Glendale, Calif. 91201 jy9

WANTED

CHIEF ACCOUNTANT/ACCOUNTING MANAGER (PROMOTABLE TO ASSISTANT CONTROLLER)

for
MAJOR LEISURE TIME COMPANY

Minimum 3 years record industry experience mandatory. Motion picture and television experience preferred. Salary commensurate with experience. Generous fringe benefits. Please forward complete resume to:

BOX 7137, BILLBOARD
1515 Broadway, New York, N.Y. 10036 jy9

ONE STOP MANAGER

Northeast distributor requires energetic buyer/manager. Excellent salary. Bonus plan and company benefits for the right man. Send resume including salary information to:

Box 7139, Billboard
1515 Broadway, New York, N.Y. 10036 jy23

COUNTRY MUSICIANS WANTED—BOSTON area. Lead singer with recently cut record already starting to make the charts needs the best band money can buy. Strong connections. Tour on schedule. Call for immediate appointment and rehearsal. (617) 661-6161. jy2

ASST. PROF. ETHNO MUSICOLOGY UNIVERSITY OF PITTSBURGH MUSIC DEPT.

PITTSBURGH, PA 15260 U.S.A.

Prefer specializations related to AFRO-AMERICAN MUSIC. Starting date flexible, applications close July 25, 1977.

Equal Opportunity—
affirmative action employer
under title IX jy9

WANTED

Top Salesperson for international record and music trade show based in New York and Los Angeles.

call
INTERNATIONAL MUSIC INDUSTRIES
(212) 489-9247
or send resume to:
I.M.I., LTD.
Suite 1302, 720 Fifth Ave.
New York, N.Y. 10019 jy2

TM PRODUCTIONS, LARGEST RADIO commercial and ID firm, is now screening applicants for top engineering/mixing position. Must be a dedicated pro, and one of the best. Exceptional sense of organization and efficiency essential. Unlimited opportunities with the fastest growing production house in the U.S. Send resume, sample mixes, and salary requirements to Ken Justiss, Operations Mgr.; TM Productions, 1349 Regal Row, Dallas, TX. 75247. Absolutely no phone calls accepted. jy2

EXPERIENCED RECORD SALES REPRESENTATIVE with classical background wanted by national distributing company. Many territories open. High commissions. Box 7135, Billboard, 1515 Broadway, New York, N.Y. 10039. jy16

BEULAH'S HIT RECORD "RAPE OF PATRICIA Herst" "Spot Tavern Bar Maid." \$1.00. Beulah, Crossville, Ill. 62827. Need agent. jy23

SITUATION WANTED

OPERATIONS MGR/CONTROLLER MOVING TO ATLANTA

5 years with WEA as Operations Manager. Accounting degree plus four other years in finance and EDP.

Call (805) 497-8192
or write: Box 7139, Billboard
1515 Broadway, New York, N.Y. 10036 jy2

I HELPED DESIGN/IMPLEMENT WEA'S computer system and would like to do it again. Ed Majeski, 401 North Pass Ave., #12, Burbank, Calif. 91505. (213) 848-5487. jy2

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Well Established MUSIC STORE

((30 years), located in downtown Washington, D.C. Only two blocks from White House. 1600 square feet of selling space, with 2500 square feet of storage. Annual sales: \$600,000 to \$700,000. Principals only. Reply to:

Box 7140, Billboard
1515 Broadway, New York, NY 10036 jy2

ENTERTAINMENT COMPLEX. WE'RE looking for investors for our new Los Angeles facility. TEC 4423 Tujunga Ave., Studio City, Ca. 91602 (213) 769-0852. jy2

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 5044 LEXINGTON, KY. 40505
PHONE: 606/255-5990 mh25

RECORDING STUDIOS

RECORDING STUDIO

and

HOME COMBINATION

in large midwest city. Ultra designed, all new, professionally equipped—multi-track studio in beautiful air-conditioned home. Owners moving.

Box 7133, Billboard
1515 Broadway New York, N.Y. 10036 jy2

RECORD IN THE BERKSHIRES! Outstanding Massachusetts Studio offering one-week unlimited time for \$6500, including lodging. (413) 208-3737. POB 766, Stockbridge, Mass. 01262. jy16

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

OLDIE COLLECTORS! ORIGINAL LABEL oldies from 50s, 60s and 70s. Send \$1.00 for large 64 page catalog containing 10,000 titles. Record Scavengers, Box 387, Cockeysville, Md 21030. tfn

SEARCHING FOR OLD RECORDS? DIScontinued, 444 S. Victory, Burbank, California 91502. eow

COMEDY MATERIAL

PROFESSIONAL
COMEDY MATERIAL

(The Service of the Stars Since 1940)

"THE COMEDIAN"

Original Monthly Service—\$45 yr. pstg. \$8 (Sample Order) 3 issues, \$15, pstg. \$1.80
35 "FUNMASTER" Gag Files, \$45, pstg. \$7
"Anniversary Issue," \$30, pstg. \$3
"How to Master the Ceremonies," \$6, pstg. \$2
Every item different! No C.O.D.'s.
"WE TEACH STANDUP COMEDY" via mail
Payable to: BILLY GLASON
200 W. 54th St.,
N.Y.C. 10019 tfn

Fruitbowl

BECAUSE YOU'RE MORE THAN A COMIC...
YOU'RE A PERSONALITY!!!Free trial month's subscription to
qualified broadcasters!FRUITBOWL, Dept "B", Box 382
Fair Oaks, CA 95628

WANNA BE FUNNIER THAN DAVID
Eisenhower? Complimentary snack: Lola's
Lunch, 2434 Lake In Wood Blvd., Suite 902,
Ypsilanti, Michigan 48197. jy9

HUNDREDS OF DEEJAYS RENEWED
again this year! We guarantee you'll be funnier.
Freebie! Contemporary Comedy, 5804-A Twine-
ing, Dallas, Texas 75227. tfn

KALEIDOSCOPE IS NOT COMEDY MATE-
rial. Kaleidoscope IS the world's only TOTAL
radio PERSONALITY service. 500 subscribers.
Sample at P.O. Box 4819, Walnut Creek, CA
94596. tfn

DEEJAYS: NEW SURE-FIRE COMEDY.
11,000 classified one-line gags, \$10. Catalog free.
Edmund Orrin, 41171-A Grove Place, Madera,
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FREE SAMPLE ISSUE OF O'LINERS SHOWS
why we're radio's fastest-growing comedy service!
O'LINERS, 366-H West Bullard, Fresno, Cali-
fornia 93704. tfn

FRESH 18 TO 20 HUMOROUS QUIPS,
weekly, 3 mos. trial \$20. FREE sample, Farquhar,
2315B S. Tekoa, Spokane, Wash. 99203. eow

RECORD MFG. SERVICES,
SUPPLIES & EQUIPMENTRECORD PRESSING
IN LOUISIANAQuality 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

MISCELLANEOUS

BILLBOARD IS ON MICROFILM:

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Bill Wardlow
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9000 Sunset Blvd.
Los Angeles, Cal 90069
213/273-7040

BILLBOARD
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DiscountsSave 20% on subscriptions to Billboard for
groups of 10 or more. For rates and informa-
tion write:

BOX 6019
c/o Billboard, 1515 Broadway
New York, N.Y. 10036 tfn

PROFESSIONAL
SERVICES

PERSONAL MANAGER

Well known manager seeks fresh,
exciting artists to represent & de-
velop. Send tapes to:

MANAGEMENT COMPANY
2040 Ave. of the Stars, 4th fl.
Los Angeles, Calif. 90067 jy2

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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: 236569 eow

WE HAVE THE BEST
CUT-OUTrecord and tape list
in America

Major Labels . . . Major Artists

Dealers Only

ALEX A. ARACO, CO., INC.
507 High St., Burlington, N.J. 08016
(609) 386-3288 de24

ATTENTION RACK JOBBERS

Surplus 8-track and albums for sale
we can supply

ALL

your 8-track and album needs

Call today Jim Adams
(314) 354-7100

RECORD WIDE DISTRIBUTORS

1755 Chase Drive
Fenton (St. Louis), Mo. 63026
(314) 343-7100 tfn

ACCESSORIES

24 HR. FREIGHT-PAID SERVICE
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Tape, WATTS Dust Bug, Preener, Etc. REC-
OTON Needles, Audio, Record & Tape
Access. EVEREADY Batteries, PICKERING
Styli, Cartridges & Headphones. SHURE
Styli & 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 tfn

INDEPENDENTS PRODUCERS

Let us distribute your record Label.
Write or call for information:

Mr. Bibbins (213-464-4795)
PHONO RECORD DISTRIBUTING CORP.
6425 Hollywood Blvd., Suite 208
Hollywood, California 90028 jy23

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. tfn

MAKE MORE PROFIT WITH OUR LOWER
prices on LPs, 8-tracks, and cassettes. Top 1000
list updated weekly. Write Tobisco, 6144 High-
way 290 W., Austin, Texas, (Mexican list avail-
able also). tfn

CLASSIFIED
ADVERTISING
DOESN'T
COST,
IT PAYS.

RADIO-TV
mart

Rates: "POSITION WANTED" is
\$10—in advance—for 1 inch, one
time. No charge for Box number.
"POSITION OPEN" is \$20—in
advance—for one time. Box num-
ber ads asking for tape samples
will be charged an added \$1 for
handling and postage.

Send money and advertising copy
to:

Radio-TV Job Mart, Billboard,
1515 Broadway, N.Y. 10036

POSITIONS WANTED

Looking for Christian Radio or Country,
heavy on Gospel. 14 years Announcer, D.J.
Music/Program Director. Operations Mgr.
News. Production. Small or Medium Mar-
kets. 34. Family Man. 1st Phone. Also de-
sires employment with Record Company,
Record Dist., Juke Box Operator or related
fields. Will relocate.

TOM IZZO
Gladwin, Mich. 48624
(517) 426-4694 jy2

General News

Columbia Hancock Promo Jazziest Ever

NEW YORK—Columbia Records
has launched a merchandising, pro-
motion and publicity campaign to
support Herbie Hancock's
"V.S.O.P." album and his V.S.O.P.
tour with Freddie Hubbard, Tony
Williams, Wayne Shorter and Ron
Carter.

The tour begins Tuesday (28) in
Minneapolis and extends through

17 U.S. cities before going on to
Tokyo, Montreux, London and
other European cities. Columbia
says its promotional effort for this
tour and the album is the biggest it
has put together for any jazz/pro-
gressive act.

Under the direction of Don Demp-
sey, vice president marketing, Co-
lumbia Records, the campaign will

also concentrate on LPs recorded by
other members of the tour who are
on Columbia—Shorter, Hubbard
and Williams.

A special package of V.S.O.P. ma-
terial is being prepared. Three sepa-
rate records were designed for radio
airplay. They include a 7-inch
record of V.S.O.P. material, a 12-
inch sampler of additional cuts, and
an LP containing an interview with
Hancock.

The package also includes six re-
cent jazz-rock albums. In addition
Courvoisier V.S.O.P. cognac is
mounting its own ad campaign that
will involve Hancock and be coordi-
nated with Columbia.

Songwriters
Hit Campus

• Continued from page 1

brainchild of Ron Barren, publicist
with Norman Winter's office, is to
educate the embryonic as well as es-
tablished songwriter to the expan-
sive field of commercial writing and
publishing.

Starting at 10 a.m., there will be
scheduled workshops through the
day covering subjects such as lyric
writing, commercial song composi-
tion, song evaluation, making of a
demo tape, songwriter and artist
contracts and public relations and
other related subjects. To graphi-
cally and aurally educate persons
attending, local demo studios, for
example, will be on the grounds to
actually cut dubs. Chandler and
Brahney, founders of the song-
writers' showcase, hope to solicit
equipment for home demo making,
including tape recorder, mixer and
mikes, for a drawing during the
expo.

Confirmed already for booths at
the event are Songwriter Resources
and Services, Songwriter magazine,
BMI, ASCAP, AGAC, the Dick
Grove Music School, Musicians'
Contract Service, Sherwood Oaks
Experimental College and a number
of demo studios.

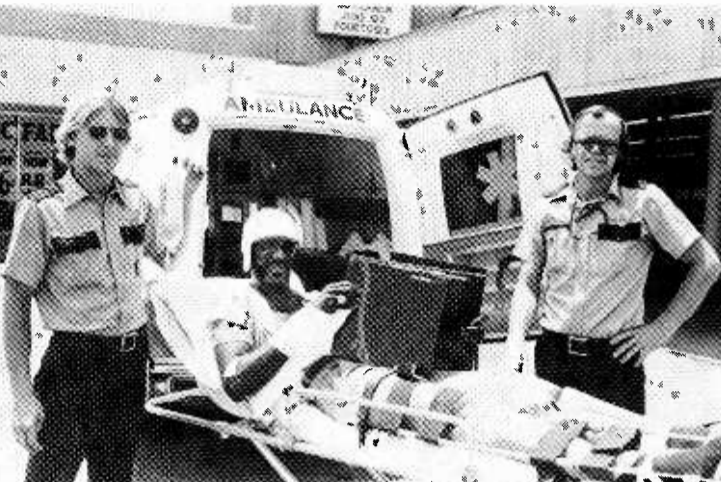
Thus far, Peter McCann, Harriet
Schock, Johnny Bristol and the San-
ford/Townsend Band have agreed
to make concert appearances on the
college grounds during the expo. It's
expected that other showcase
alumni, like Larry Groce, whose
"Junk Food Junkie" hit got its first
exposure at a 1975 showcase, will at-
tend and perform as well as be in-
terviewed by budding songwriters
attending the event.

Chandler and Brahney are con-
tacting industry executives in pub-
lishing and recording to visit Expo
and speak with songwriters attend-
ing. It's also hoped to have many es-
tablished hit songwriters present at
the two-day event.

Eloise Helwig, assistant president
of Immaculate Heart, indicates that
the Expo has the wholehearted sup-
port of the school. At least one and
perhaps more of the largest build-
ings on the campus will be utilized,
depending on the number of exhibi-
tors and events scheduled. The
school and the Showcase are jointly
bandkrolling the first time venture.

Tickets to the Expo will be \$6 in
advance and \$7.50 on the grounds.
Chandler and Brahney base their
optimism on the outcome on the fact
that in six years they have audi-
tioned songs at the regular public
showcases from more than 7,000 lo-
cal writers. It is their intention to
create an annual printed program
for which they will solicit ads.

JOHN SIPP



EMERGENCY SERVICE—Gerry "Roscoe" Floyd, Southwest soul promotion
man for Polydor, delivers Roy Ayers' new LP, "Lifeline," to Memphis radio
stations and retail outlets via an ambulance he hired. Here he rests outside a
Peaches outlet.

\$1.5 Million
Bramy Suit

LOS ANGELES—San Francisco
producer Lou Bramy is suing Night-
mare Productions, Walter Herbert,
his former partner in Herbert/
Bramy, and Gregg Rolie, Neel
Schon, Ross Valory and Aynsley
Dunbar, members of the Bay Area
group, Journey, for a cumulative
\$1,511,045.01 in Superior Court here.

Bramy alleges the defendants
failed to meet provisions of a Sept.
30, 1976, mutual release and settle-
ment agreement over his association
with them.

The agreement called for Bramy
to be paid \$11,045.01, which money
Bramy claims would have enabled
him to proceed on recording sessions
for the Dogs, Heavens Rose and Ra-
quill Bitton.

Because the sum was never paid,
Bramy says he was stalemated in try-
ing to negotiate for record deals with
Capitol, Chrysalis and Warner Bros.

In that he was thwarted in these
negotiations, he estimates he lost up
to \$1 million. He also charges he
never got his 16.67% split of concert,
record, publishing and composing
monies from the group, as agreed
upon in the settlement. He seeks \$1.5
million in cumulative general and
punitive damages because of this.

Schwartz Art

• Continued from page 20

Berg is one of the best, he says. But
then so is Roy Kohara, boss of al-
bum design at Capitol, who learned
everything he knows working under
the benevolent Schwartz. Schwartz
says A&M's Roland Young is the
"most intellectual" of all designers.

Born in California, Schwartz at-
tended UCLA and professional art
schools before he caught on at Cap-
itol right after the LP was introduced.
If industry surveys are accurate, an
astonishing 10% of all albums in the
U.S., are purchased simply for their
front cover appeal. Rock star singer-
poet Patti Smith agrees: "I have the
best record cover collection in New
York," she says, "though I probably
have the lousiest record collection."

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 7/2/77

Number of LPs reviewed this week **64** Last week **77**

Spotlight

Pop

OLIVIA NEWTON-JOHN—Making A Good Thing Better, MCA 2280. Another stellar rendering from the pretty maiden of mellow pop. Familiar John themes—about sad or lost love—amid tranquil ballads, mid-tempo numbers and perky, upbeat, country-flavored offerings. Particularly exhilarating is a stirring interpretation of "Don't Cry For Me Argentina" from Webber/Rice's "Evita" rock opera. The evocative vocal and stirring orchestration indicates a bolder rock direction and range for this artist. As usual John Farrar's production is outstanding and there are potential pop and country singles.

Best cuts: "Making A Good Thing Better," "Slow Dancing," "Don't Cry For Me Argentina," "I Think I'll Say Goodbye," "If Love Is Real."

Dealers: John appeals to a wide crossover audience and album photography is enrapturing.

RAINBOW—On Stage, Oyster OY21801 (Polydor). Ritchie Blackmore, guitar powerhouse for Deep Purple, broadened his musical spectrum when he formed Blackmore's Rainbow. Now with the name shortened to Rainbow, the five-man group comes up with a solid effort that should put this band right back into the big leagues. The live double album draws from material on the first two Rainbow LPs as well as containing a 13-minute version of Deep Purple's "Mistreated." The LP moves from dense rockers to fine electronic blues to a version of "Greensleeves." Cozy Powell on drums and vocalist Ronnie James Dio have standout performances.

Best cuts: "Man On The Silver Mountain," "Still I'm Sad," "Mistreated."

Dealers: At \$9.98 list this is a bargain for old and new fans.

TANGERINE DREAM—Sorcerer (Original Soundtrack), MCA MCA2277. This German synthesizer trio has been getting very hot lately as a U.S. recording and concert factor. This soundtrack for the coming soon film by the director of "French Connection" and "Exorcist" is a perfect example of Tangerine's disciplined and extremely musical approach to avant-garde classical rock. The themes are eerie and percussive, hypnotic in their driving effective variations of several powerful elements, almost as a single classical composition. Amazingly, the score was turned in to director William Friedkin as a 90-minute tape shortly after filming started in the Central American jungles. As of the LP release Tangerine Dream still hadn't seen the movie.

Best cuts: "Main Title," "Impressions Of Sorcerer."

Dealers: This movie is an update of the classic French thriller "Wages Of Fear."

DERRINGER—Live, Blue Sky PZ34848 (CBS). Hard driving rock and roll is the name of the game when Rick Derringer picks up his guitar to play. Here the excitement is intensified by a live audience response that seems to spur Derringer and his three associates to new heights. Vinny Appice's sure-handed drumming sets a furious pace over the course of eight songs. Vintage Derringer material sounds fresher than ever and a new song, "Sittin' By The Pool," promises to become a popular item in this band's repertoire. The sound quality is top-drawer on this LP, which was produced by Derringer himself.

Best cuts: "Let Me In," "Sittin' By The Pool," "Uncomplicated," "Still Alive And Well."

Dealers: This album boasts a particularly eye-catching cover. Hard rock fans respect Derringer for his accomplishments over the years and should go for this excellent live set in a big way.

Soul

LENNY WILLIAMS—Choosing You, ABC AB1023. Former Tower Of Power lead vocalist displays a wide range with a voice that can sound silky smooth and yet driving and rigid. The music is upbeat, funky and danceable without sounding too discoish. The Tower Of Power horn section lends its distinctive sound while all the jazz flavored instrumentals remain fluid throughout without distracting from Williams' vocals. Williams wrote three of the LP's cuts, perhaps the freshest material from him since his split with Tower. Producer Frank E. Wilson brings out the best of Williams' multiple qualities.

Best cuts: "Choosing You," "Please Don't Tempt Me," "Riding The High Wire," "Shoo Doo Fu Fu Ooh!"

Dealers: Emphasize Williams' prior affiliation.

Country

BILLIE JO SPEARS—If You Want Me, United Artists UALA748G. A tight package following the title cut tune that is currently starring at eight on Billboard's Hot Country Singles chart. Spears' emotional and sometimes intense vocal style coupled with Larry Butler's production backup that utilizes lots of guitars, strings, steel and drums brings an inter-



CROSBY, STILLS & NASH—CSN, Atlantic SD19104. The long-awaited reunion of the pioneers of big selling flashy vocal harmonies soft-rock has finally taken place during the winter in Miami. The boys sound as good as ever, with their spectacular wide-space harmonizing on their own quirky, rueful ballads. The themes of the songs have changed somewhat from cultural youth rebellion pains to the more subtle problems of retaining love and creativity as one reaches full adulthood. Except for the more mature thoughtfulness of the lyrics, this LP could well be a vault release from masters made during the trio's heyday. The joy the threesome must feel at being able to once again create such beautiful rock sounds comes across clearly with the gusto of the performances. Crosby, Stills & Nash have returned to their brilliant roots with all strength intact.

Best cuts: "Shadow Captain," "Dark Star," "Just A Song Before I Go," "See The Changes."

Dealers: The trio will be on a major tour this summer.



ROGER DALTRY—One Of The Boys, MCA, MCA2271.

Daltrey's third solo project is a well-tailored collection of topnotch British rock and stirring ballads performed with the emotionalism and intensity found in the Who's work and his own prior tunes. Daltrey collaborates on three cuts and masterfully interprets the writing of Paul McCartney, Steve Gibbons, Andy Pratt and others. Daltrey's vocals adds further proof that he is a premier rock vocalist with a voice able to communicate his feelings and convictions through passionate yet driving tunes. Stalwart rockers such as Rod Argent, Alvin Lee, Mick Ronson, Andy Fairweather-Low and John Entwistle provide fluid instrumental support.

Best cuts: "One Of The Boys," "Parade," "Say It Ain't So Joe," "Giddy," "Avenging Annie," "Leon."

Dealers: Display this long awaited LP prominently.



KISS—Love Gun, Casablanca NBLP7057. Rock's outrageous foursome has completed its most flawlessly produced and written album yet. This LP is loaded with a collection of nine original tunes and a cover of Phil Spector's "Then She Kissed Me" that represents a new high in quality and performance for a group riding the crest of four platinum disks, international acclaim and an admirable public relations effort that includes a special Marvel Comic devoted to them. This should all add up to making this LP one of the group's hottest. Plenty of single material here, played full tilt with crystal clear vocals and catchy instrumental work throughout. Hard core rock, all of it.

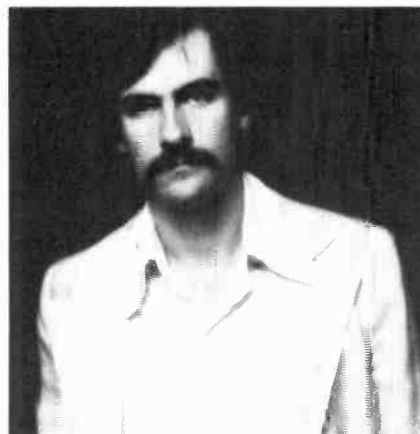
Best cuts: "Love Gun," "Christine Sixteen," "Shock Me," "Tomorrow and Tonight," "Plaster Caster," "Hooligan," "Almost Human."

Dealers: Expect plenty of label support and know this group's fans range from pre-teen onward.

JAMES TAYLOR—JT, Columbia, JC34811. Taylor makes his Columbia debut with some of his most commercially viable material in recent efforts. Yet he doesn't forsake the sensitivity and emotion that he manages to evoke in each tune. Most of the tunes are in the Taylor tradition; mellow, lightly swaying and serenely pleasant. He is also reunited with producer Peter Asher who guided him to many of his more well-remembered hits. Adding to the album's momentum is the single "Handy Man" which is racing up the charts. Wife Carly and Linda Ronstadt add supporting vocals.

Best cuts: "Handy Man," "Terranova," "There We Are," "Your Smiling Face."

Dealers: Expect major push on this debut Columbia effort.



pretation of lyrics by some notable songwriters such as Kris Kristofferson, Kenny O'Dell, Kenny Rogers and Geoff Morgan to heights of pleasurable listening. The album contains a mixture of driving uptempo cuts, such as "If You Want Me," ballad material in "Every Time I Sing A Love Song" and "Look Whose Man You Are" and light, breezy summertime tunes such as "Too Much Is Not Enough," "She's Out There Dancin' Alone" is a good hook-line song with a catchy verse along the order of Kenny Rogers' "Lucille."

Best cuts: "She's Out There Dancin' Alone," "If You Want Me," "Too Much Is Not Enough," "Look Whose Man You Are."

Dealers: Spears has proved to be a strong seller and this album is no exception.

BILLY "CRASH" CRADDOCK—Live!, ABC/Dot DO2082. Except for "A Tear Fell," his current single, these songs were recorded live earlier this year at the Ivanhoe Theater in Chicago during a WMAQ broadcast. Craddock is caught live with his brand of country-rock music with a heavier rock emphasis than on some of his previous albums. Plenty of lively guitar, loads of drums, but it's his way with a love ballad such as "Easy As Pie" or "Walk Softly" that provides the highlights of the LP. Capturing the excitement of the crowd responding both to the country and rock songs, Craddock renders a frenetic rock'n'roll medley capped by his Elvis imitation that's not far off its mark.

Best cuts: "Walk Softly," "Easy As Pie," "Broken Down In Tiny Pieces," "A Tear Fell."

Dealers: A hot new package for Craddock summertime sales. Captivating cover.

Disco

SILVER CONVENTION—Golden Girls, Midland International BKL 12296. More elegant disco in the high quality tradition of this vocal trio. Several cuts here, arranged by co-composer/producer Silvester Levay, are naturals for strong disco action. To their credit, though, the girls continue to avoid a narrow, confining disco formula. There is more depth in lyrics and stylistic elements are injected reminiscent of the great r&b female trios of a decade past. Sharing the producing and composing duties is Michael Kunze.

Best cuts: "Hollywood Movie," "Telegram," "Summer Nights," "Voodoo Woman."

Dealers: The group has had a solid hit history.

Jazz

LARRY CORYELL & ALPHONSE MOUZON—Back Together Again, Atlantic SD18220. The cause of free-form, rock-influenced crossover jazz is well served by this new teaming as leaders of dynamite guitarist Coryell and drum flash Mouzon. Working only with John Lee on bass and second guitarist Philip Catherine, the lead duo shares in the writing and arranging. The music here is highly advanced without being dry or lifeless. It is clearly at the cutting edge of an inventive fusion that is already being absorbed commercially by many lines of purer rock development. This team's instrumental virtuosity transcends labels to bring out some of the finest possibilities of tomorrow's advanced pop music.

Best cuts: "Beneath The Earth," "Get On Up (We Gonna Boogie)," "High Love."

Dealers: Both these artists have established solo followings that make them a potent duo attraction.

First Time Around

COAL KITCHEN—Thirsty Or Not ... Choose Your Flavor, Epic, PE34827 (CBS). This five-member integrated group shows remarkable versatility with its pop, r&b and jazz influences. Alternating vocals helps change the mood and tone of each cut, with the one female vocalist lending interesting contrast to the male leads. The instrumentals, including sax and trumpet by the Brecker Brothers, are clean while the lyrics are funky, repetitious but nonetheless catchy.

Best cuts: "All I Want," "Fallin' In Love," "Ain't That The Kind," "Keep On Pushing."

Dealers: Look for FM action.

AALON—Cream city, Arista AL4127. A conceptual work based around the fantasy dance and romance world of Cream City, Aalon has succeeded in creating an imaginative blend of

(Continued on page 80)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullaugh.

FOUR NEW MILESTONES!



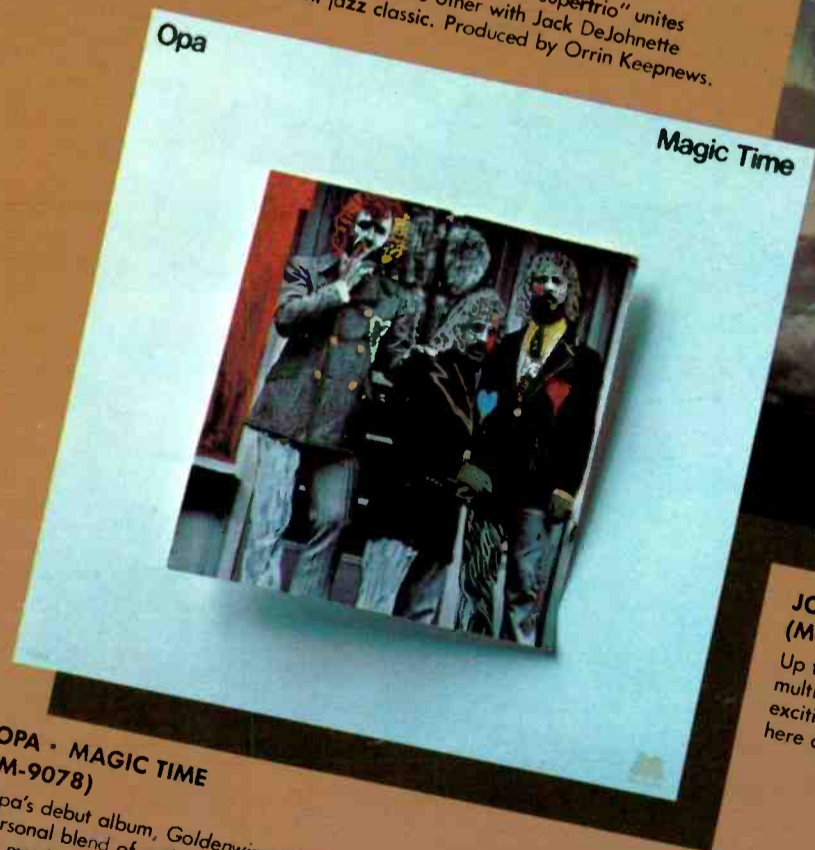
MCCOY TYNER • SUPERTRIOS
(M-55003: a 2-record set)

Two incredible and highly significant meetings of giants. One "supertrio" unites the pianist with Tony Williams and Ron Carter, the other with Jack DeJohnette and Eddie Gomez, to create an instant jazz classic. Produced by Orrin Keepnews.



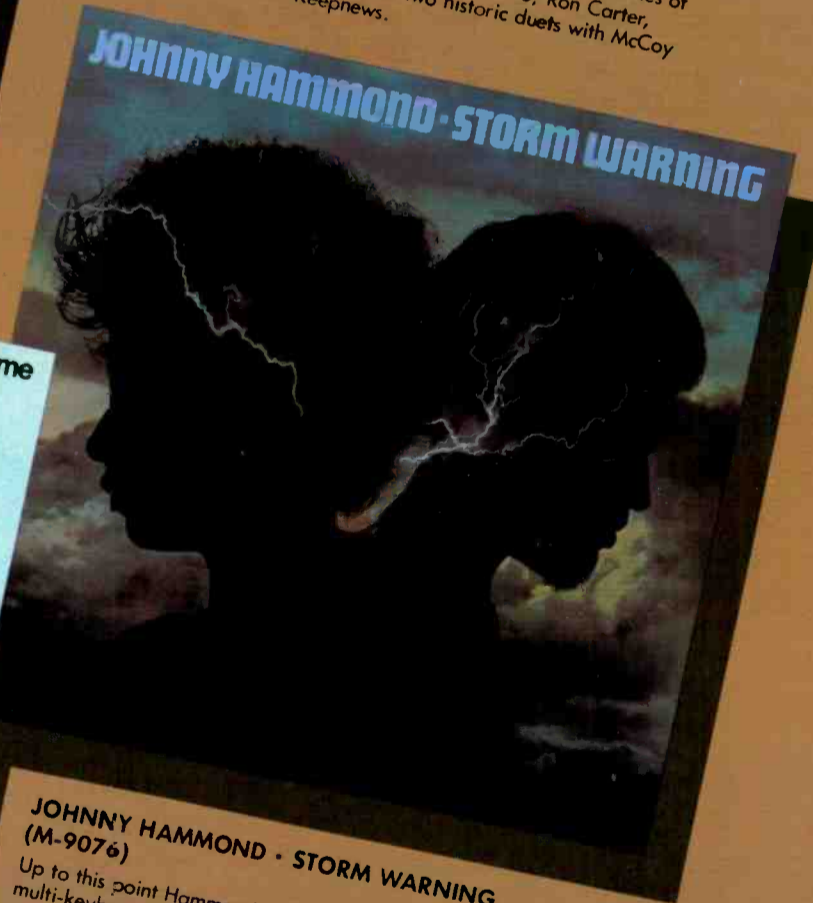
FLORA PURIM • ENCOUNTER
(M-9077)

The most unusual effort yet from this most unique singer—a series of encounters with a star-filled cast that includes Airto, Ron Carter, George Duke, Hermeto Pascoal, plus two historic duets with McCoy Tyner. Produced by Orrin Keepnews.



OPA • MAGIC TIME
(M-9078)

Opa's debut album, *Goldenwings*, blew a lot of minds with its very personal blend of rock, Latin, and jazz; their second seems certain to be the magic one that develops the promise of the first into full-scale success. Produced by Airto.



JOHNNY HAMMOND • STORM WARNING
(M-9076)

Up to this point Hammond has been known as one of the funkiest multi-keyboard players around. With *Storm Warning* he adds some exciting new roles: as arranger, composer (four strong new tunes here are his), and co-producer (with Orrin Keepnews).



Milestone

Airto courtesy of Arista Records, Tony Williams courtesy of CBS Records

Distributed by Fantasy® Records, Tenth and Parker, Berkeley, Calif.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 7/2/77

Number of singles reviewed
this week 98 Last week 85

Top Single Picks

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LEO SAYER—How Much Love (3:33); producer: Richard Perry; writers: Leo Sayer, Barry Mann; publishers: Screen Gems-EMI/Summerhill Songs, BMI/Chrysalis, ASCAP. Warner Bros. WBS8319. Following on his gold "When I Need You" single, Sayer speeds the tempo and intensifies the beat in a throbbing, rocking ballad of overflowing love. The orchestration crackles behind Sayer's high-ranged, punching vocal.

BOB SEGER—Rock 'N' Roll Never Forgets (3:27); producers: Bob Seger, Punch Andrews; writer: Bob Seger; publisher: Gear, ASCAP. Capitol P4449. Rocking memorabilia to a driving beat by the "Night Moves" man. Standard riffs played at intense energy levels by the rhythm section make an almost ironic counterpoint to the Van Morrison-type lyrics about the funky fun of the golden days of young rock music.

recommended

QUEEN—Long Away (3:30); producer: Queen; writer: Queen; publishers: Queen/Beechwood, BMI. Elektra E45412A.

VAN MORRISON—Joyous Sound (2:48); producers: Van Morrison, Mac Rebennack; writer: Van Morrison; publishers: Warner-Tamerlane/Caledonia Soul, BMI. Warner Bros. WBS 8411.

DAVE MASON—We Just Disagree (2:51); producers: Dave Mason, Ron Nevison; writer: J. Krueger; publisher: Manito-woc. Columbia 310575.

FOUR SEASONS—Down The Hall (3:47); producer: Bob Gaudio; writers: Bob Gaudio, Judy Parker; publisher: All Seasons, ASCAP. Warner Bros. WBS8407.

DON ELLIS & THE SURVIVAL—Star Wars (3:20); producer: not listed; writer: John Williams; publisher: Fox Fanfare, BMI. Atlantic 3409.

JESSE WINCHESTER—Nothing But A Breeze (3:45); producer: Brian Ahern; writer: Jesse Winchester; publisher: Fourth Floor, ASCAP. Bearsville BSS0318 (Warner Bros.).

DION—Young Virgin Eyes (3:00); producers: Steve Barri, Dion DiMucci; writers: D. DiMucci, B. Tuohy; publishers: County Line/Skinny Zach, ASCAP. Warner Bros. WBS8406.

HALL & OATES—It's Uncanny (3:20); producers: Arif Mardin, Daryl Hall, John Oates; writer: Daryl Hall; publisher: Unichapel, BMI. Atlantic 3397.

BOB MARLEY AND THE WAILERS—Exodus (3:59); producers: Bob Marley and the Wailers; writer: Bob Marley; publishers: Bob Marley/Almo, ASCAP. Island IS089A.

BRUCE JOHNSTON—Pipeline (3:47); producer: Gary Usher; writers: B. Spickard, B. Carman; publisher: Regent, BMI. Columbia 310568.

MICHAEL STANLEY BAND—Nothing's Gonna Change My Mind (3:30); producers: Michael Stanley Band, Bill Szymczyk, Allan Blazek, Ed Mashal; writer: J. Koslen; publisher: Rugrat, ASCAP. Epic 850416.

BEN SIDRAN—Song For A Sucker Like You (3:05); producer: Ben Sidran; writer: Ben Sidran; publisher: Bulldog, ASCAP. Arista AS0257.

RAMSEY LEWIS—Spring High (3:31); producers: Ramsey Lewis, Bert deCoteaux; writer: S. Wonder; publishers: Black-bull/Jobete, ASCAP. Columbia 310571.

CHARLIE—Turning To You (3:03); producers: Terry Thomas, John Anderson; writer: Terry Thomas; publisher: Nereus. Janus J270 (GRT).

BERNI FLINT—(I Don't Want To) Put A Hold On You (2:54); producers: Mike Berry, Hal Shaper; writer: Berni Flint; publisher: Kenwood, BMI. EMI P4450 (Capitol).



recommended

LINDA HOPKINS—It's In Your Blood (3:11); producer: Bert deCoteaux; writers: B. Nichols, A. Williams; publisher: Black-wood, BMI. Columbia 310572.

BETTY WRIGHT—You Can't See For Lookin' (3:45); producer: Steve Alaimo; writer: Willie Clarke; publisher: Sherlyn, BMI. Alton 3734 (T.K.).

SHOTGUN—Mutha Funk (3:29); producers: Al Nalli, Steve Klein; writers: T. Steels, G. Ingram, E. Lattimore, W. Gentry, W. Talbert, L. Austin; publishers: Alnal/Mother Pearl, ASCAP. ABC, AB12292.

VERNON BURCH—Leaving You Is Killing Me (2:50); producer: Vernon Burch; writer: V. Burch; publisher: Unart, BMI. Columbia 310564.

ROLAND BAUTISTA—Make Your Own Music (3:22); producer: Wayne Henderson; writers: R. Bautista, C. Steen; publisher: Electric Mistress/Layham, BMI. ABC, AB12278.

CASH MCCALL—Love You Forever (3:15); producers: Charles Stepeny, Cash McCall; writer: C. McCall; publishers: Black-wood/Venox, BMI. Columbia 310573.



FREDDIE HART—The Pleasure's Been All Mine (2:33); producer: Steve Stone; writer: Joe Nixon; publisher: ATV, BMI. Capitol P4448. Some gentle guitar work provides the intro for a ballad by Hart that he turns effectively into a strong love statement. Similar to previous Hart hits. The song gets plenty of support from the background musicians and voices.

CRYSTAL GAYLE—Don't It Make My Brown Eyes Blue (2:37); producer: Allen Reynolds; writer: R. Leigh; publisher: United Artists, ASCAP. United Artists UAWX1016. From Crystal's forthcoming new album, this is a new pop-oriented style for this flexible singer. Country fans will like the lyrics and pop programmers will pay note to the singing style that's just a shade south of Streisand. A classy song and a major cross-over threat.

HANK SNOW—Trouble In Mind (3:05); producer: Chuck Glaser; writer: Richard N. Jones; publisher: MCA, ASCAP. RCA JH11021. Snow's refreshing change of pace typified by his new album (reviewed last week) is now available on a single basis. Bright, vibrant piano, drums and uproot guitar work herald the arrival of the new Snow who still possesses that unique country voice that works wonders on a good piece of material.

recommended

NICK NIXON—Love Songs And Romance Magazines (3:32); producer: Jerry Kennedy; writers: Byron Robert Walls-Richard Reich; publisher: WB, ASCAP. Mercury DJ502 (73930).

VERNON OXFORD—Redneck Boots (3:11); producer: Bob Ferguson; writers: Mitch Torok-Ramona Redd; publisher: Tuck-ahoe, BMI. RCA JH11020.

RANDY CORNOR—Love Me Like The Morning (2:57); producer: A. V. Mittelstedt; writers: D. Wright/Paul Butts; publisher: Sunola, ASCAP. ABC/Dot D017711.

OAK RIDGE BOYS—Y'All Come Back Saloon (2:51); producer: Ron Chancey; writer: Sharon Vaughn; publisher: Jack and Bill, ASCAP. ABC/Dot D017710.

BARBARA DICKSON—Stolen Love (3:24); producer: Mentor Williams; writers: T. Seals-M. Williams-D. Bryant; publishers: Irving/Down In Dixie/Almo, BMI/ASCAP. RSO RS875.

BOBBY G. RICE—Just One Kiss Magdalena (3:14); producer: Gary S. Paxton; writers: M. Holm, R. Pietsch, D. Fisher, A. B. Clyde; publisher: Coffee Shop, BMI. GRT GRT120.

GENE CLARK—Home Run King (2:57); producer: Thomas Jefferson Kaye; writer: Gene Clark; publisher: Irving, BMI. RSO RS876.

R. C. BANNON—Southbound (2:40); producer: Sam's Creek Productions; writers: H. Sanders, R. C. Bannon; publisher: Warner-Tamerlane, BMI. Columbia 310570.

ERNEST REY—Trixie Delaney (2:47); writers: Gene Dunlap, Murray Cannon; publishers: Coal Miners, BMI/King Coal, ASCAP. MCA MCA40744.

JIMMY GATELEY—I Thought I Could Depend On You (2:49); producers: Bill Anderson/David Byrd; writer: Parker McGee; publisher: Dawnbreaker, BMI. ABC/Dot D017693.

KENDALLS—Live And Let Live (2:53); producer: Brian Fisher; writers: Gene Sullivan, Wally Walker; publisher: Peer, BMI. Ovation OV1103.

BECKY HOBBS—Someone To Watch Over Me (3:07); producer: Steve Dorff; writers: I. Gershwin, G. Gershwin; publisher: New World, ASCAP. Tatoo JH11026 (RCA).

ALABAMA—I Wanna Be With You Tonight (2:56); producer: Scott Tutt; writers: T. Gentry, R. Owen, J. A. Cook, R. Scott; publishers: Buzzherb, BMI/Good Tokin', ASCAP. GRT GRT129.



recommended

WING AND A PRAYER FIFE AND DRUM CORPS—I'm Popeye The Sailor Man (3:09); producer: Stephen Y. Scheaffer; writer: Sammy Lerner; publisher: Famous, ASCAP. Wing And A Prayer HS105 (Atlantic).

DANNY WHITE—Now That I Found You (3:58); producer: Ron Messina; writers: Hill, Barnes, Michlin; publisher: Moms Best, ASCAP. Rocky Coast 19767 (T.K.).



DETECTIVE—Recognition (3:02); producers: Andy Johns Detective; writers: Monarch, Miller, Des Barres; publisher: Beverly Hills Society/Private Eye, ASCAP. Swan SS70114 (Atlantic). The title of this song describes something we all want and the lyrics treat this theme with mordant social commentary. Detective is a flashy California rock group on Led Zeppelin's custom label which also gave us Bad Company. Clean, crisp rock instrumental backs Michael Des Barres' insinuating vocal.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard LPs

• Continued from page 78

disco rhythms and compelling rock and soul textures. In addition to the thematic interest of the lyrics, a strong creative interplay between guitarist Aalon (who formerly worked with Eric Burdon) and keyboardist Luis Cabaza contributes greatly to bringing this danceable LP well above the sterile standards of much of the current disco fare.

Best cuts: "Cream City," "Rock and Roll Gangster," "Summer Love," "Jungle Desire."

Dealers: The colorful cartoon graphics of the jacket are as intriguing as the contents.

KEVIN COYNE—Kevin Coyne, Virgin P234757 (CBS). Singer/songwriter Coyne worked as a therapist in mental hospitals in the U.K. before turning to music to express his feelings on suicide, depression, alienation and other social ills. He's backed by a standard hard rocking combo, save for two acoustic numbers where his gravelly voice most effectively projects the emotional drama of the lyrics.

Best cuts: "America," "Fat Girl," "Turpentine," "House On The Hill," "Big White Bird."

Dealers: Coyne's a cross between Iggy Pop, Tom Waits and Joe Cocker.

PAUL JABARA—Shut Out, Casablanca NBLP 7055. A disco product produced with Munich-like precision by one of L.A.'s top disco names, Marc Paul Simon. Jabara is, aside from being a disco freak, a writer-singer-actor-director whose track record includes directing "Hair" in Germany and co-starring in the "Lords Of Flatbush" film that first brought us "Fonz" and "Rocky." Jabara's disco-artistry idol is Donna Summer and she guests on title track vocals. Jabara generally prefers to treat the disco themes he loves with a near satirical humor.

Best cuts: "Shut Out," "Heaven Is A Disco," "Hungry For Love."

Dealers: A good disco effort in the Donna Summer vein.

HARD NUTZ—Hard Nutz, A & M SP4623. Hard rock, crisp and biting, served up by five young English composers who write, sing and play eight high-spirited complaints about life and love, laced with some intriguing riffs and electric screams

from guitars, keyboards and drums. There's a nice reading of Dylan's "One More Cup Of Coffee."

Best cuts: "Down On My Knees," "One More Cup Of Coffee," "Pushed Around," "I Know The Feeling," "Sick And Tired."

Dealers: This is young, tough music, part of the new wave.

pop

THE ALAN PARSONS PROJECT—I Robot, Arista 7002. Another concept LP from engineer/producing wizard Parsons and Eric Woolfson, this time an anti-machine theme against a surrealist, science fiction tapestry. The music ranges from avant-garde techno-rock in the Kraftwerk-Tangerine Dream vein, particularly on the instrumental tracks and with use of the voice altering vocoder. The vocal tracks, with a number of singers contributing, have a good European symphonic rock feel. FM potential on a number of sides. **Best cuts:** "I Wouldn't Want To Be Like You," "Some Other Time," "Nucleus," "Day After Day," "Total Eclipse."

WILLIAM SHATNER—Live, LEMLI 00001. Two-disk live set of "Star Trek" tv cult hero Shatner's one-man show that toured colleges and other sympathetic venues. The material is mostly excerpts from classic science fiction with the actor's own warm introductions. He also fields audience questions about the tv series with lively wit. There is some dubbed-in background music and "Star Trek" products find a lively market.

TURNER & KIRWAN—Absolutely and Completely, Peters International PILPS9021. These two Irishmen hail from Wexford, and they write wry lyrics set against intriguing rock instrumentals featuring clavinettes, lots of guitars, autoharp, strings and assorted synthesizers. Vocals are punchy and rough but the highly topical lyrics withstand the abuse. **Best cuts:** "The Girl Next Door," "Retreat," "Absolutely and Completely," "Warts'n'All."

YOUNG & MOODY, United Artists UALA759G. This guitars-harmonica duo gets a surprisingly wide-colored vocal harmony sound through overdubbing. The pair are English folk

rockers with a nice bluesy feel. No shortage of good sounds with commercial potential. **Best cuts:** "Chicago Blue," "You Make It Roll."

soul

THE HUES CORPORATION—The Best Of, RCA APL12408. This vocal trio blends soulful singing, slick pop arrangements and catchy lyrics into songs that cross successfully into soul and pop marts. Featured here are 10 cuts culled from past LPs showing them off against full orchestration to good effect. **Best cuts:** "Rock The Boat," "Ease On Down The Road," "Freedom From The Stallion," "Soul Sailer," "Love Corporation."

CHI-LITES—The Fantastic, Mercury SRM11147. This album represents another classy outing by this durable five-man ensemble. As produced by Richard Rome, it's a collection of nine songs, highlighted by the smooth vocals of group leader Marshall Thompson. Tight harmonies and some tasty horn arrangements keep things cooking. **Best cuts:** "If I Had A Girl," "Who's In Love With Me," "Suddenly."

country

DOTTIE WEST—When It's Just You And Me, United Artists UALA740G. If you can get past the cover, which doesn't say much for the artist, you'll find some interesting material included inside. Titled after West's single that reached the No. 19 position on Billboard's Hot Country Singles chart, which happens to be one of the best cuts for the album, West has proved with this album that she's still a strong runner. Production by Larry Butler gives West's vocals a workout between strong ballad material and uptempo songs, and in "Tonight You Belong To Me," production has been heightened with a unique vocal effect coupled with strings, guitars and background vocals. **Best cuts:** "When It's Just You And Me," "Tonight You Belong To Me," "All Night Long," "Save A Little For The Morning."

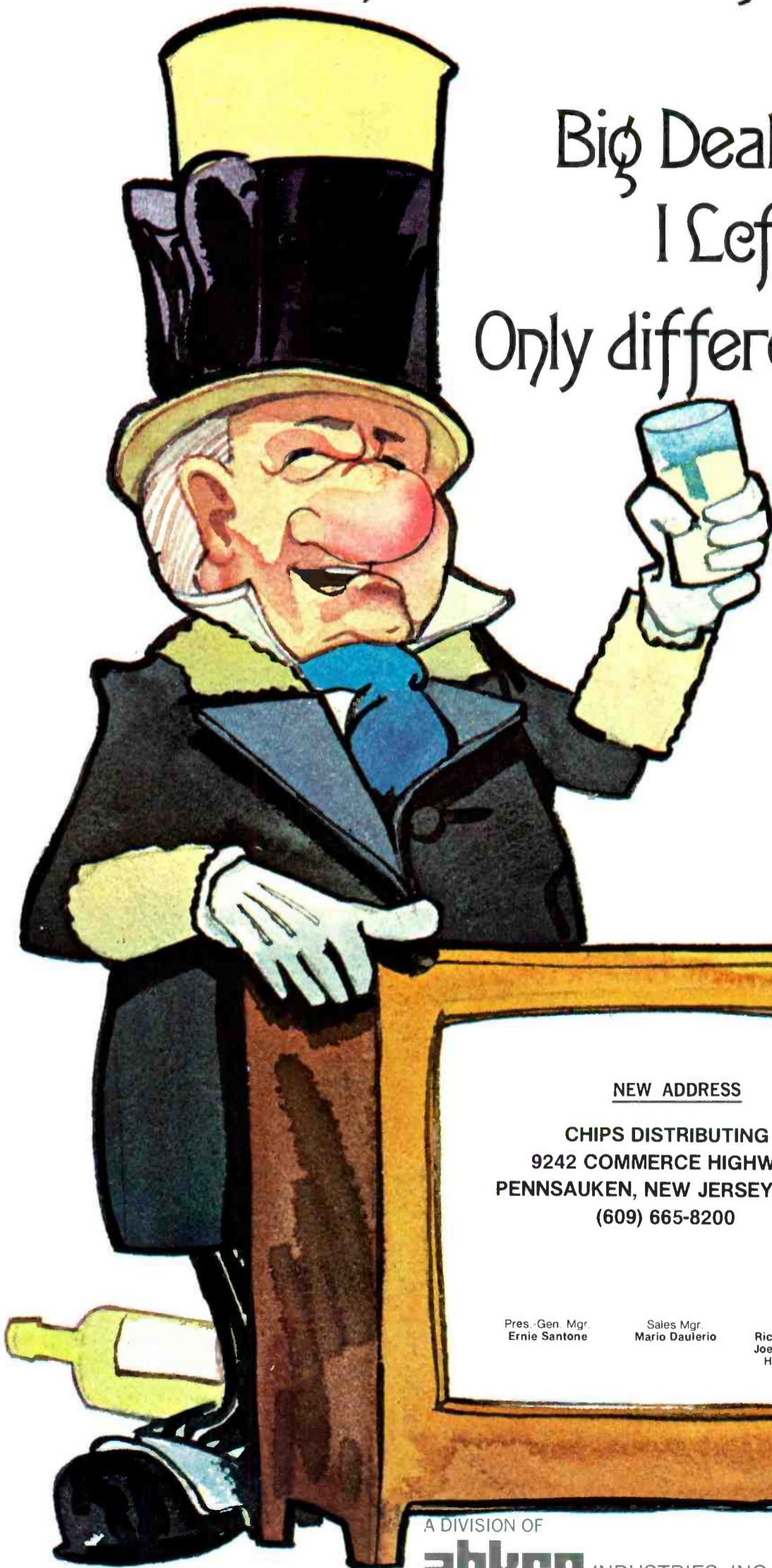
TOM BRESH—Kicked Back, ABC/Dot D02984. Bresh's career gets a rejuvenation with his new label affiliation with ABC/Dot, immediately re-establishing his chart credibility. Utilizing the material from a variety of writers—from Paul and Linda McCartney ("Heart Of The Country") to Sterling Whipple ("That Old Cold Shoulder"), Bresh provides a string of smooth ballads balanced with some uptempo numbers. Jimmy Brown's production achieves a fine balance of Bresh's pleasing voice and the background musicians. The multi-talented Bresh penned five of the songs himself. **Best cuts:** "Knee Deep In Loving You," "Make It Pretty For Me Baby," "Mother Country Music."

BUCK TRENT—"Oh Yeah!" (Banjos, Boisterous Ballads, and Buck), ABC/Dot D02077. Trent combines his expressive banjo work with accompaniment by some of Nashville's busiest and best studio musicians. Bobby Thompson joins Trent with his banjo. Buddy Spicher spices the album with fiddle, and Joe Osborn, Pete Wade, Sonny Garrish, Steve Gibson, Buddy Harman and Ron Oates round out the sound with drums, bass, guitars and steel. Trent's banjo playing outshines his down-home vocal delivery on "You Are My Love Song." His vocals are more appropriate with the comical love lyrics of "Why Don't You Haul Off And Love Me." **Best cuts:** "The Flowing Five," "Snowbird," "Why Don't You Haul Off And Love Me."

DANNY DAVIS AND THE NASHVILLE BRASS—Live! In Vegas, RCA APL12310. Davis' first live LP effort, complete with a genuine Las Vegas billboard announcing, "the Music City Fiesta Theatre of the Fremont Hotel is proud to present..." has Davis doing everything from emceeing the show to playing his trumpet. The show and LP opens with Davis' lively original "Spaced Out Bluegrass" and then he takes over the emcee and comedian spot that he carries between each cut throughout the album. Davis vocalizes on "Blue Eyes Crying In The Rain," "I Only Have Eyes For You," and "Whiffenpoof Song"; however, his vocal quality doesn't have the strength of his trumpet playing. A good variety here ranging from "Country Disco" to an 11-minute "Gershwin Medley." **Best cuts:** "Spaced Out Bluegrass," "Just A Closer Walk With Thee," "Orange Blossom Special," "Gershwin Medley."

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I Left Philly too,
Only difference is



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David Dundas
LP Chrysalis CHR1141 \$6.98

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Paradise Ballroom
LP London PS 686 \$6.98

ETTING, RUTH
Hello Baby
LP Biograph BLPC11 \$6.98

FINNEY, ALBERT
Albert Finney's Album
LP Motown M6-889S1 \$6.98

FOCUS
Ship Of Memories
LP Sire SA 7531 \$6.98

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FRAMPTON, PETER
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8T 8T-4704 \$7.98
CA CS-4704 \$7.98

FRANKLIN, ARETHA
Sweet Passion
LP Atlantic SD19102 \$6.98

FRINGE BENEFIT
Fringe Benefit
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FUNKADELIC
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The Exciting Lena Horne
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HORSELIPS
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Miracles
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CA PET 34730 \$7.98

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LP KuDu UD34 \$6.98

OPA
Magic Time
LP Milestone M-9078 \$6.98

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Harmony
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8T 8T-CAT-7620 \$7.98
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STONE ALLIANCE
Stone Alliance
LP PM PMR013 \$6.98

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Things That I Used To Do
 LP Pablo 2310 800\$7.98
 8T S10800\$7.98
 CA K10800\$7.98

TYNER, McCOY
Supertrios
 LP Milestone M-55003 (2)

VACHE, WARREN
First Time Out
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\$6.98

VAN EPS, GEORGE, & THE EDDIE MILLER TRIO
George Van Eps & The Eddie Miller Trio
 LP Jump J12-6\$6.98

VARIOUS ARTISTS
Summit Meeting
 LP Vanguard VSD79390\$6.98

WATROUS, BILL, see Danny Stiles.

WINDING, KAI
Caravan
 LP Glendale GLS6004\$6.98

WYBLE, JIMMY, TRIO
Classical/Jazz
 LP Jazz Chronicles 77\$6.98

THEATRE/FILMS/TV

ANNIE
Original Cast
 LP Columbia PS34712\$7.98

THE DEEP
Original Soundtrack
 LP Casablanca N8LP7060\$7.98

NEW YORK, NEW YORK
Original Soundtrack
 LP United Artists UALA750L2

ROLLERCOASTER
Original Soundtrack
 LP MCA-2284
 8T MCA-2284
 CA MCA-2284

SORCERER
Original Soundtrack
 LP MCA-2277
 8T MCA-2277
 CA MCA-2277

STARTING HERE, STARTING NOW
Original Cast
 LP RCA Red Seal ABL1-2360\$7.98
 8T A8S1-2360\$8.95
 CA A8K1-2360\$8.95

STAR WARS
Original Soundtrack
 LP 20th Century 2T541\$7.98

CLASSICAL

BACH, JOHANN SEBASTIAN
Complete Cantatas, v. 17
 Knabenchor; Conventus Musicas Of Vienna, Harnoncourt
 LP Das Alte Werk 26.35335 (2) ..\$15.96
Complete Chamber Music, v. 2
 Stastny; Brueggen; Harnoncourt;
 Tachezi
 LP Das Alte Werk 26.35339 (2) ..\$15.96

BARTOK, BELA
The Complete String Quartets
 Vegh Quartet
 LP Telefunken 36.35023 (3)\$23.94

BEETHOVEN, LUDWIG VAN
Beethoven Songs, v. 1
 Schrier; Lieder; Olbertz
 LP Telefunken 6.41997\$7.98

GAULTIER, DENIS
La Rhetorique Des Dieux
 Smith
 LP Das Alte Werk 6.42122\$7.98
 CA 4.42122\$7.95

GRANADOS, ENRIQUE
Goyescas; El Pelele
 De Larrocha
 LP London CS 7009\$7.98

8T CS8-7009\$7.95
 CA CS5-7009\$7.95

JANEQUIN, CLEMENT
Chansons Nouvelles
 French Polyphonic Ensemble, Ravier
 LP Das Alte Werk 6.42120\$7.98

KODALY, ZOLTAN
The Orchestral Works Of . . . v. 2
 Philharmonia Hungarica, Dorati
 LP London CS 6864\$7.98

MOZART, WOLFGANG AMADEUS
Piano Concerto No. 5 In D, K. 175, No. 27 In B-Flat, K. 595; Rondo In D, K. 382
 Engel; Salzburg Mozarteum Orch., Hager
 LP Telefunken 6.41962\$7.98

PROKOFIEV, SERGE
Piano Concertos No. 1 In D-Flat, Op. 10; No. 2 In G, Op. 16
 Ashkenazy; London Symph. Orch., Preven
 LP London CS 7062\$7.98
 CA CS5-7062\$7.95

PUCCINI, GIACOMO
Madama Butterfly
 Caballe; Marti; Barcelona Symph. Orch., Gatto
 LP London OSA 13121 (3)\$23.94
 CA OSA5-13121\$23.85

RAMPAL, JEAN-PIERRE
Caravai
 LP RCA Red Seal/Erato JRL1-2315
\$7.98
 8T JRS1-2315\$7.98
 CA JRK1-2315\$7.98

REVUELTAS, SILVESTRE
Music Of Revueitas
 New Philharmonia Orch., Mata
 LP RCA Red Seal ARL1-2320\$7.98

SAINTE-COLOMBE, SIEUR DE
Concerts A Deux Violes Esgales
 Kuijken; Savall
 LP Das Alte Werk 6.42123\$7.98

SCHMELZER, HEINRICH
Sacro-Profanus Conventus Musicas
 Conventus Musicas Of Vienna, Harnoncourt
 LP Das Alte Werk 6.42100\$7.98

SCHUMANN, ROBERT
Symphonies No. 1 In B-Flat, Op. 38; No. 4 In D, Op. 120
 Vienna Philh. Orch., Mehta
 LP London CS 7039\$7.98
 CA CS5-7039\$7.95

STRAUSS, RICHARD
Don Quixote, Op. 35
 Philadelphia Orch., Ormandy
 LP RCA Red Seal ARL1-2287\$7.98

8T ARS1-2287\$7.98
 CA ARK1-2287\$7.98

WAGNER, RICHARD
Stokowski Conducts Wagner
 Royal Philh. Orch., Stokowski
 LP RCA Red Seal ARL1-0498\$7.98
 8T ARS1-0498\$7.98
 CA ARK1-0498\$7.98

CLASSICAL COLLECTIONS

ANDRE, MAURICE
Joyride II
 LP RCA Red Seal/Erato FRL1-3504
\$7.98
 8T FR51-3504\$7.98
 CA FRK1-3504\$7.98

KOOPMAN, TON
Music For Harpsichord & Virginal
 LP Das Alte Werk 6.42157\$7.98

KULENKAMPFF, GEORG
Great Violin Concertos
 LP Telefunken 26.48013 (2)\$15.96

SATOH, TOYOHICO
The Baroque Lute
 LP Das Alte Werk 6.42155\$7.98
 CA 4.42155\$7.95

General News

Key To Davis Philosophy

• Continued from page 4

areas, Davis says. Davis signed Gamble & Huff and got their Philadelphia International operation. He bought Earth, Wind & Fire's contract from Warner Bros. for \$60,000. He signed the Isley Brothers, Ramsey Lewis and Herbie Hancock, among others. In the progressive music area (read that modern, rock flavored jazz) he signed Weather Report and the Mahavishnu Orchestra.

Reflecting back, Davis says these reconstructions "of a major company in three separate crisis stages" gave him the training for forming a brand new entity which had to start from scratch. "It gave me great courage to do it myself rather than head up an existing company."

Having gone through a poor financial period earlier in the year which has since been turned around, Davis is asked whether he envisions building Arista into another CBS.

"There certainly is room for other major companies," he answers moving around his modern furniture appointed office. "And Arista is showing signs of being one of the top five independent companies. But it will occur naturally; there's no great design to be another CBS."

Davis emphasizes the song is the key to everything and he points to such artists who compose like Barry Manilow (the label's hottest property), Melissa Manchester, Eric Carmen and Jennifer Warnes. He has just signed composers Randy Edelman who wrote "Weekend In New England" for Manilow and Richard Kerr who gave Manilow "Mandy" and "Looks Like We Made It." There is also composer/singer Don MacLean, whose "American Pie" on

Royalties, Damages Asked By Producer

LOS ANGELES—Producer Richard Podolor is suing ABC Records in Superior Court here, claiming he's owed \$130,000 in royalties and asking \$250,000 punitive damages from the label, which he accuses of breaching his contract and failing to account properly to him.

Podolor signed September 1969 and January 1974 pacts with Dunhill and ABC, respectively, which provided for 4% of domestic wholesale price less packaging and discounts and 1% of foreign suggested list or half of royalty received, whichever is less.

United Artists was a major hit years back.

In moving more rapidly into the soul field, which already has Gil Scott-Heron, General Johnson and Shirley Brown, among others, Davis has snared Mandrill, the seven-piece band formerly on Mercury, former Motown star Eddie Kendricks and Ray Parker, the latter a guitarist/writer/producer who will produce Kendricks' debut effort. Parker is also forming his own group, Ray-dio and Davis says another major male soul singer acquisition is due shortly.

The Dwight Twilley Band, the Grateful Dead, the Outlaws, the Kinks, Bay City Rollers, Dickey Betts, Commander Cody, all provide Arista with a blend of new and established pop music personalities to broaden the musical spectrum. Jazz emerges through Steve Becker projects and gospel through repackages from the Savoy catalog purchased last year.

Arista has its own comedy corner with Monty Python from England, the Saturday Night Live group from NBC-TV and Lily Tomlin from everywhere.

And the company has just established its own in-house graphics/ad department, with Davis hiring two former CBS people, Myran Pollenberg and Steve Feldman, to run this operation.

Davis' management team, in his view, provides him with the full range of support needed. It includes: Rick Dobbis, vice president for artist development; Eliot Goldman, executive vice president; Barry Reiss, administrative vice president (these three have been with him from the start of the label); Richard Palmese, vice president for singles promotion; Scot Jackson, vice president for LP promotion; Judd Siegal, vice president for sales; Michael Lipman, vice president for West Coast operations; Hank Talbert, vice president for national r&b product and Dennis Fine, director of national publicity.

CBS Cuts WEA Lead In Chart Action

• Continued from page 1

acy, Capitol toppled Warner Bros. Records from top position in labels' share of the Hot 100. Asylum rose from 4 to 7, while Atlantic vaulted from 10 to 5.

Columbia swept into first among labels in the top selling album chart, putting Warner Bros. into second slot. WEA's corporate lead in album chart activity was pared from 11

FCC Probe

• Continued from page 3

and wire services. Several witnesses involved asked to give their testimony behind closed doors, but were refused.

The sessions were triggered by the complaint of two leading Washington area rock concert producers, Jack Boyle, of Cellar Door Productions, and William Washington of Dimensions Unlimited. They complained about activities of the deejays on WOL, the area's top black music station, who had formed their own concert production and promotion company, DJ Productions, now defunct.

The outside producers accused the deejays of conflict-of-interest, and pressure tactics, based on their ability to give or withhold airplay for recordings of rival concert stars appearing locally.

The WOL deejays denied the charges of threats to withhold airplay. They also denied delivering "saturation" airplay in co-promoted concerts with the competing Boyle and Washington.

The deejays produced contracts on bona fide agreements made with the outside producers. They charged Boyle and Washington with trying to monopolize all rock concert production and promotion in the area, largely through their control of bookings in the 19,000 seat Capital Centre here (Billboard, June 4, 1977).

New Tape Package Created By Ivy Hill

• Continued from page 3

With Capitol already vying for acceptance of its 6-inch wide, rectangular blister packs, it can be anticipated that there will be widespread calls for a single industry-wide size configuration.

Not surprisingly, Friedman downplays these problems, contending that once his product is tested, it



United Artists photo

CLOUT—United Artists employees assist Stan Monterio, vice president of UA promotion, in celebration of the RIAA's certifying the label's "Rocky" soundtrack LP as platinum. Bill Conti composed the music. With Monterio here are (from left) Dory Dunas, Susie Sekuler, Iris Zurawin, Claudia Carol and Rie Werke, all of UA's Los Angeles offices.

Wallich's Creditors Howl

• Continued from page 3

duced from \$4,500 to \$1,029.77 for the latest June period. In the prior period, Sam Jonas, court-appointed controller, reported a loss of less than \$3,000 for the two weeks. From April 15 to 30, the last period prior to the Schlang takeover, the chain had incurred a \$34,847.63 loss.

D Day for the chain comes July 21, when Judge Dooley has ordered John Brink, attorney for the debtor, to come with a plan of arrangement. In addition, crucial matters like the continuance of tenancy in mall locations for some of the stores and the disposition of some \$230,000 in a

trust fund for secured creditors like Wurlitzer and Westinghouse and the Shaftesbury Music/Kester Management combination which loaned \$30,000 to the chain (Billboard, June 4, 1977) music be decided.

The court and the creditors agreed that times a'wastin' and that a more definite reorganization plan must be firmed by July 21. Schlang was not present because of illness. Various creditors asked why he was absent, stating that they wished to question him. Questioning revealed that Al Bennett, president of Cream Records, has dropped out as a principal in the attempt to salvage the chain.

will set the standard for future tape packaging.

"No one is asking a store manager to change his entire display overnight," he says. "In many cases, browser boxes can be readjusted to hold a different size pack simply by moving a metal railing. A store might begin by converting just 20 feet of space to accommodate the initial product they'll receive. Later on, they can adjust to accommodate more."

To help in the conversion, Ivy Hill has also become involved in designing prototypes for wire racks, which could eventually change the in-store look of tape product displays. According to Friedman, "They will be on view like paperback books, extending from eye level to crouch level."

The extra 3/4 inches in width is designed primarily to discourage shoplifting, which has long been a headache for tape retailers. Says

Friedman: "A 6 inch box is stealable, but 6 3/4 is a different story. It will no longer fit into a standard men's suit or overcoat pocket."

Because both the 8-track and cassette packages will be the same size, stores can stock them indiscriminately. Says Friedman: "This will also simplify keeping track of sales, since there will only be a single inventory."

The Ivy Hill box is also large enough to contain support material previously unavailable to tape product consumers. "People pay more money," says Friedman, "and then complain because they don't get the same extras as an LP buyer." His company's package has been designed to accommodate a folded poster or a booklet running as thick as 16 pages.

And, since the package will be square, the impact of the original album artwork will be retained, though in reduced form.

Billboard HOT 100 *Chart Bound

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HOW MUCH LOVE—Leo Sayer (Warner Bros. 8319)
ROCK 'N' ROLL NEVER FORGETS—Bob Seger (Capitol 4449)
LONG AWAY—Queen (Elektra 45412)
JOYOUS SOUND—Van Morrison (Warner Bros. 8411)
SEE TOP SINGLE PICK REVIEWS, page 80

Main chart table with columns: THIS WEEK, LAST WEEK, WKS ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for 100 songs.

★ 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 Bells; 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.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists in alphabetical order, with corresponding chart positions and publisher/label information.

Why Willie?

In a world that is crying for some honesty, it's no wonder that Willie Nelson has captured the hearts of music lovers everywhere.

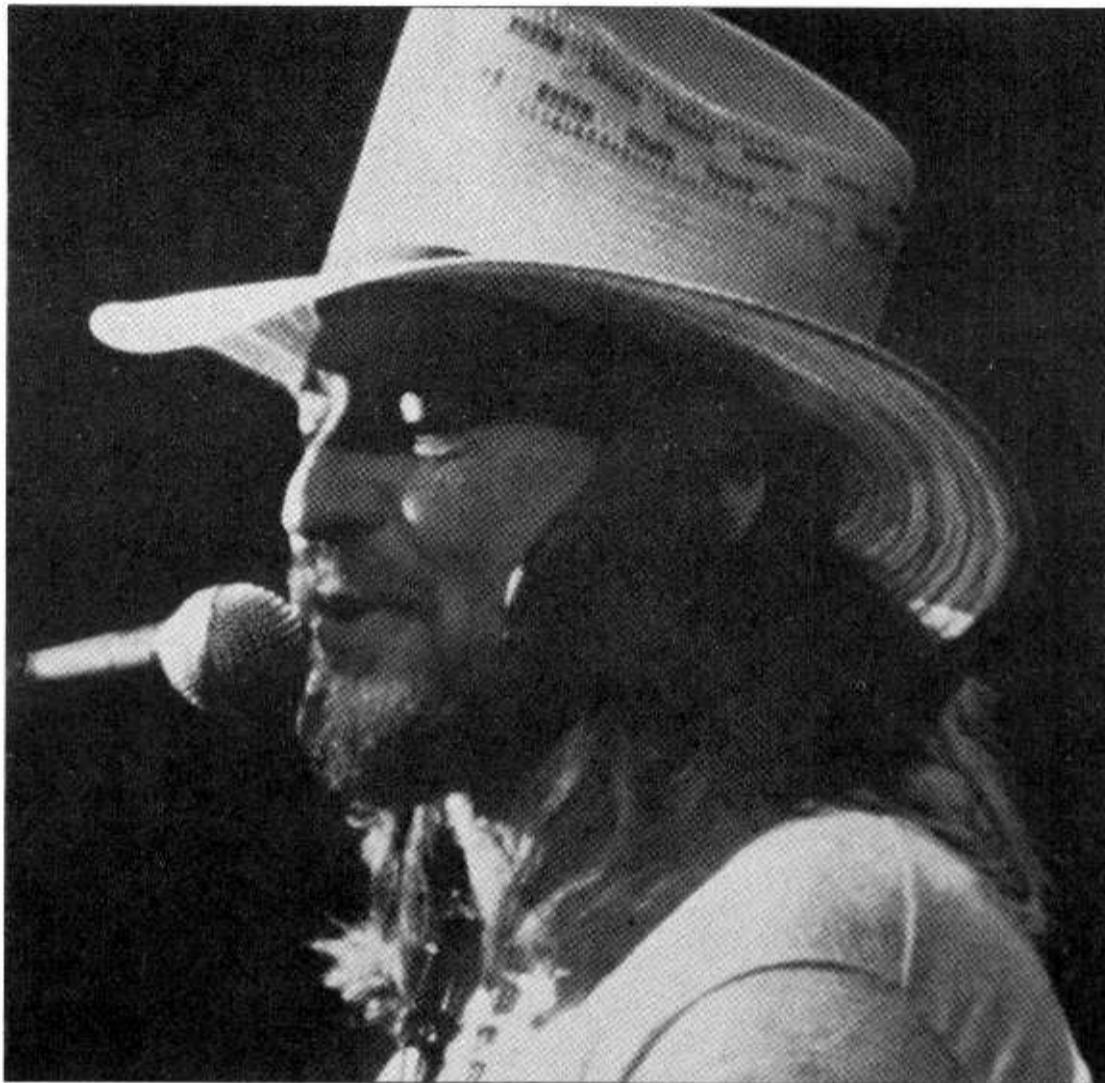
The songs that Willie writes, or chooses to sing, are pure, emotional truth... stripped of fancy embellishment.

Granted, it takes some people more time than others to get used to the stark quality of Willie's "style." But, sooner or later, Willie does have a way of getting into people's blood.

"Red Headed Stranger" is rapidly approaching platinum.

Willie's last album, "The Troublemaker," has already sold over a quarter million... not bad for an all-Gospel album.

And now here's Willie's most touching and beautiful album yet. "To Lefty From Willie" is a tribute to Lefty Frizzell, one of Willie's idols, and one of the most influential

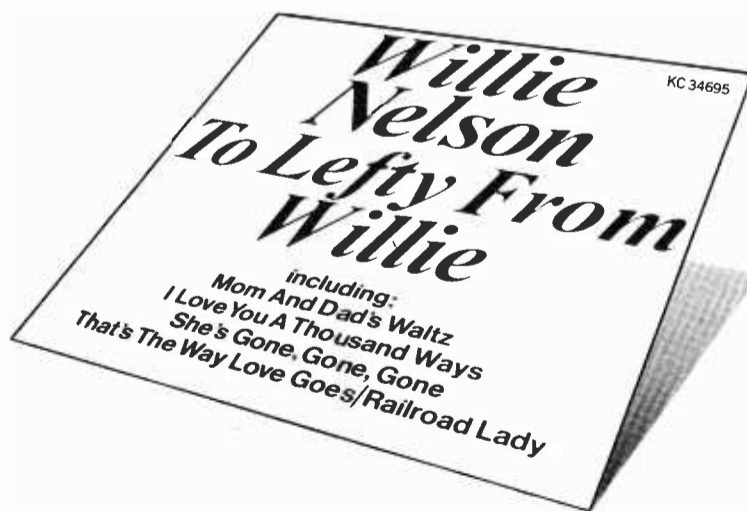


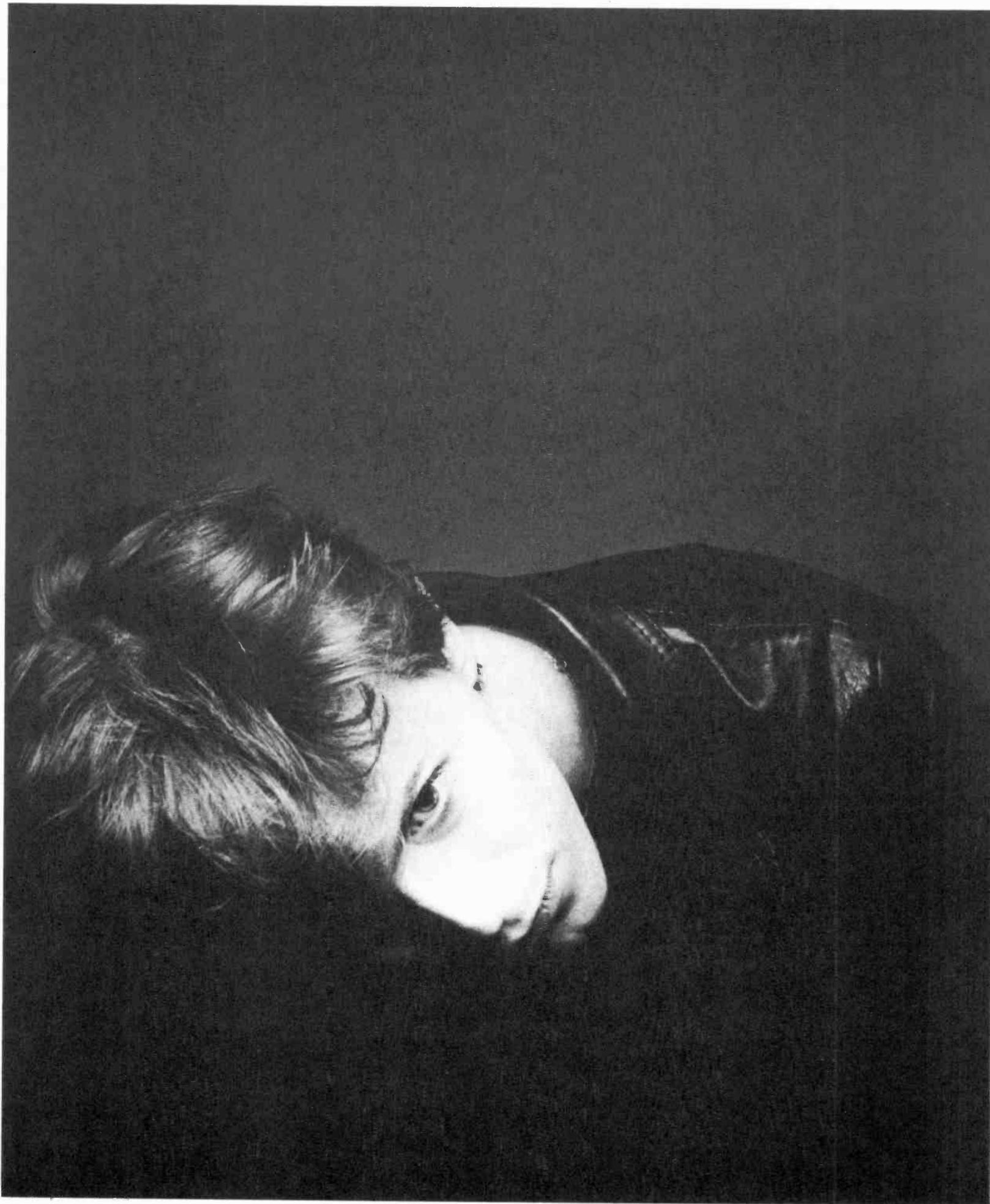
country vocalist/songwriters of all time. (Willie's big hit of last year, "If You've Got the Money I've Got the Time," was a Lefty Frizzell song.)

Why Willie?

Who else communicates *this* much honest feeling and beauty?

**On Columbia/
Lone Star Records
and Tapes.**





"Be My Wife" PB-11017 The new single by David Bowie. From the album "Low" CPL1-2030



TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
106	108	12	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98	
107	112	10	PHYLLIS HYMAN Buddah BDS 5681 (RCA)	6.98		7.98		7.98	
108	90	11	CAPTAIN & TENNILLE Come In From The Rain A&M SP 4700	7.98		7.98		7.98	
109	119	7	KINGFISH Live "N' Kickin' Jet/United Artists JT-LA732-G	6.98		7.98		7.98	
110	110	64	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	
111	121	8	T-CONNECTION Magic Dash 30004 (TK)	6.98		7.98		7.98	
112	133	3	ANNIE/ORIGINAL CAST RECORDING Columbia PS 34712	7.98		8.98		8.98	
113	113	16	GLEN CAMPBELL Southern Nights Capitol SO 11601	7.98		7.98		7.98	
114	100	28	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	
115	79	6	RAMSEY LEWIS Love Notes Columbia PC 34696	6.98		7.98		7.98	
116	106	11	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
117	117	9	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98	
118	118	33	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
119	68	10	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
120	120	22	BOOTSIE'S RUBBER BAND Ahh The Name Is Bootsy, Baby! Warner Bros. BS 2972	6.98		7.97		7.97	
121	NEW ENTRY		NAZARETH Hot Tracks A&M SP 4643	6.98		7.98		7.98	
122	134	65	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98	
123	144	2	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	6.98		7.98		7.98	
124	124	11	PLEASURE Joyous Fantasy F 9526	6.98		7.95		7.95	
125	129	7	BRAND X Moroccan Roll Passport PP 98022 (ABC)	6.98		7.95		7.95	
126	84	14	MARLENA SHAW Sweet Beginnings Columbia PC 34458	6.98		7.98		7.98	
127	146	2	FLOATERS ABC AB 1030	6.98		7.95		7.95	
128	136	24	ABBA Arrival Atlantic SD 18207	6.98		7.97		7.97	
129	131	115	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98		11.98		11.98	
130	130	9	AL DiMEOLA Elegant Gypsy Columbia PC 34461	6.98		7.98		7.98	
131	141	6	HOT Big Tree BT 89522 (Atlantic)	6.98		7.97		7.97	
132	125	18	JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL 1 2195	7.98		7.98		7.98	8.95
133	153	2	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	7.98		8.97		8.97	
134	148	5	CHARLIE No Second Chance Janus JXS 7032	6.98		7.95		7.95	
135	137	60	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LP's registering greatest proportionate upward progress this week	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
136	139	13	OHIO PLAYERS Angel Mercury SRM-1 3701 (Phonogram)	7.98		7.97		7.97	
137	147	3	ROY BUCHANAN Loading Zone Atlantic SD 18219	6.98		7.98		7.98	
138	149	14	RETURN TO FOREVER Musicmagic Columbia PC 34682	6.98	7.98	7.98	7.98	7.98	
139	142	62	THE BEATLES 1962-1966 Capitol SKBO 3403	10.98		11.98		11.98	
140	145	16	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
141	91	10	DICKEY BETTS & GREAT SOUTHERN Arista AL 4123	6.98		7.98		7.98	
142	59	6	NEIL SEDAKA A Song Elektra 6E-102	7.98		7.98		7.98	
143	135	35	BARRY MANILOW II Arista AL 4016	6.98	7.98	7.98	7.98	7.98	
144	132	137	AEROSMITH Toys In The Attic Columbia PC 33479	6.98	7.98	7.98	7.98	7.98	
145	104	15	KENNY NOLAN 20th Century F 532	6.98		7.98		7.98	
146	157	13	BOB JAMES Four CTI 7074	7.98		7.98		7.98	
147	152	40	BEE GEES Children Of The World RSD RS-1 3003 (Polydor)	6.98		7.95		7.95	
148	151	46	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504	6.98		7.98		7.98	
149	159	4	HENRY MANCINI Mancini's Angels RCA APL1-2290	6.98		7.98		7.98	
150	NEW ENTRY		ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98		7.98		7.98	
151	127	19	NEIL DIAMOND Love At The Greek Columbia KC2 34404	11.98		11.98		11.98	
152	122	6	TUBES Now A&M SP 4632	6.98		7.98		7.98	
153	174	2	LEON & MARY RUSSELL Make Love To The Music Parade PAK 3066 (Warner Bros.)	7.98		7.98		7.98	
154	154	51	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97	8.95
155	164	4	WIDOWMAKER Too Late To Cry United Artists/Jet UA-LA723-G	6.98		7.98		7.98	
156	156	91	KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98	
157	158	8	DETECTIVE Swan Song SS 8417 (Atlantic)	6.98		7.97		7.97	
158	NEW ENTRY		SEASON OF LIGHTS... LAURA NYRO IN CONCERT Columbia PC 34786	6.98		7.98		7.98	
159	189	19	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
160	103	19	MANHATTANS It Feels So Good Columbia PC 34450	6.98	7.98	7.98	7.98	7.98	
161	166	17	THE KENNY RANKIN ALBUM Little David LD 1013 (Atlantic)	6.98		7.97		7.97	
162	167	17	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581	7.98	7.98	7.98	7.98	7.98	
163	169	6	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97	
164	176	3	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
165	175	3	NOEL POINTER Phantazia Blue Note BN-LA736-H (United Artists)	7.98		7.98		7.98	
166	107	11	LES DUDEK Say No More Columbia PC 34397	6.98		7.98		7.98	
167	178	21	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98	
168	155	13	IGGY POP The Idiot RCA APL1-2275	6.98		7.98		7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	180	3	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98		7.97		7.97	
170	172	24	TRAMMPS Disco Inferno Atlantic SD 18211	6.98		7.97		7.97	
171	NEW ENTRY		THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Limason/LAtlantic LS 7001	13.98		13.98		13.98	
172	179	4	BRAINSTORM Stormin' Tabu BQL1-2048 (RCA)	6.98		7.98		7.98	
173	185	5	FOCUS Ship Of Memories Sire SA 7531 (ABC)	6.98		7.95		7.95	
174	186	2	THE GREATEST/SOUNDTRACK George Benson, Mandrill & Michael Masser Arista AL 7000	7.98		7.98		7.98	
175	NEW ENTRY		LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
176	188	66	CAT STEVENS Teaser & The Firecat A&M SP 4313	6.98		7.98		7.98	
177	126	11	SIDE EFFECT What You Need Fantasy F 9513	6.98		7.95		7.95	
178	181	5	LEE RITENOUR Captain Fingers Epic PE 34426	6.98		7.98		7.98	
179	190	77	CAT STEVENS Tea For The Tillerman A&M SP 4280	6.98		7.98		7.98	
180	182	36	DENICIE WILLIAMS This Is Niecey Columbia PC 34242	6.98		7.98		7.98	
181	NEW ENTRY		AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98		7.98		7.98	
182	162	7	THE BEST OF FREDDY FENDER ABC/Dot 00 2079	7.98		7.98		7.98	
183	NEW ENTRY		ADDISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
184	184	24	Z Z TOP Tejas London PS 680	6.98		7.98		7.98	
185	NEW ENTRY		ANDY GIBB Flowing Rivers RSD RS-1-3019 (Polydor)	6.98		7.98		7.98	
186	NEW ENTRY		AMERICAN FLYER Spirit Of A Woman United Artists UA-LA720-G	6.98		7.98		7.98	
187	187	161	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
188	NEW ENTRY		ILLUSION Out Of The Mist Island ILPS 9489	6.98		7.98		7.98	
189	NEW ENTRY		BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98		7.98		7.98	
190	NEW ENTRY		CAT STEVENS' GREATEST HITS A&M SP 4519	6.98		7.98		7.98	
191	115	9	JOE TEX Bumps And Bruises Epic PE 34666	6.98		7.98		7.98	
192	197	9	SOUTHSIDE JOHNNY & THE ASBURY JUKES This Time It's For Real Epic PE 34668	6.98		7.98		7.98	
193	143	39	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-6000	7.98		9.98		9.98	
194	138	17	PETER GABRIEL Atco SD 36 147	6.98		7.97		7.97	
195	195	3	PAUL ANKA The Music Man United Artists UA-LA746-H	7.98		7.98		7.98	
196	123	11	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Tree BT 76000 (Atlantic)	6.98		7.98		7.98	
197	NEW ENTRY		DIONNE WARWICKE Only Love Can Break A Heart Musical MUS 2501 (Springboard)	6.98		7.98		7.98	
198	114	5	RICHARD PRYOR L.A. Jail Tiger Lily TL 14023 (Roulette)	6.98		7.98		7.98	
199	199	42	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
200	160	49	BARRY MANILOW I Arista AL 4007	6.98		7.98		7.98	

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	128, 199
Addisi Brothers	183
Aerosmith	144
Gregg Allman	62
American Flyer	186
Paul Anka	195
Joan Armatrading	73
Atlanta Rhythm Section	52
Roy Ayers Ubiquity	150
Bad Company	79
Beattles	15, 129, 139, 171
Joan Baez	94
Jeff Beck / Jan Hammer Group	93
Bee Gees	12, 147
George Benson	65, 110
Dickey Betts	141
Bootsy's Rubber Band	120
Boston	18
Brainstorm	172
Brand X	125
Jackson Browne	45
Roy Buchanan	137
Jimmy Buffett	19
Glen Campbell	113
Captain & Tennille	108
George Carlin	90
Shaun Cassidy	70
Charlie	134
Climax Blues Band	27
Natalie Cole	91
Commodores	3
Norman Connors	97
Rita Coolidge	43
Alice Cooper	42
Crusaders	45
Pablo Cruise	32
John Denver	132
Detective	157
Neil Diamond	151
Al DiMeola	130
Doobie Brothers	118
Dr. Buzzard's Savannah Band	148
Les Dudek	166
Eagles	9, 105
England Dan & John Ford Coley	196
ELO	37
Emerson, Lake & Palmer	50
Emotions	39
Freddy Fender	182
Maynard Ferguson	22
Firefall	101
Fleetwood Mac	1, 48
Floaters	127
Ronnie Laws	127
Focus	173
Dan Fogelberg	17
Foreigner	8
Peter Frampton	5, 75
Aretha Franklin	69
Peter Gabriel	194
Manhattans	6
Marvin Gaye	185
Andy Gibb	95
Andrew Gold	181
Al Green	67
Daryl Hall & John Oates	10, 122
Heart	131
Hot	131
Thelma	

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Couttolenc Stamps Label

• Continued from page 3

vice president, domestic operations, with day-to-day U.S. operating responsibilities, will devote full-time to what Couttolenc terms "the single most vital element of our business, the a&r function," with the mandate "to fulfill tremendous unrealized potential."

He will continue to work closely with both Jerry Bradley and Tom Shepard, respectively, division vice president for Nashville operations and Red Seal a&r, and a soon-to-be-named pop a&r replacement for Mike Berniker, who resigned recently. Also reporting to Ilberman are Don Burkheimer, division vice president, West Coast operations and Larry Schnapf, manager, N.Y. studio operations.

Summer, who as head of RCA's international division, is credited by Couttolenc with being instrumental in the label's ascendancy to a prominent position abroad, will coordinate all marketing functions domestically.

In his 16 years with RCA, he created record packaging concepts that included the prestigious Soria series, organized the record club's purchasing activity and was man-

Court Fight

• Continued from page 14

distribution of the videotape will damage prospects for the group's recently released first LP, "A Collector's Item" on Flying Fish, as well as a pending deal with a major record label for a second LP to the product by Joe Dorn.

The petition asks for injunctive relief, as well as compensatory and punitive damages totaling \$500,000, plus \$250,000 for infringement of trademark rights, court costs and attorneys' fees.

STEPHEN TRAIMAN

Latin Radio Irks Labels

• Continued from page 72

that cooperate with the station, although a majority of the hits comes from New York, Puerto Rico and South America.

The station does have one stipulation: The music must correspond to a modern up-to-date sound which was the basis for its change. The disk jockeys do not program their own music. All the programming is done by Casino.

Yet as Casino puts it, "If the little guy comes along with a big hit, it will be heard." New tunes by new artists are played for a minimum of 15 days and if a demand is created from the public through the record shops, then the tune can be expected to stay on the WJIT charts for an average of six weeks. Of course there are exceptions and when a monster hit comes along that is in tremendous demand, then it can be expected to stay on the WJIT charts for up to three months.

Joseph Schweighardt, operations manager for WBNX, feels that with the tremendous influx of Latin music that is being issued, it is impossible for a few people at a radio station to keep up with the latest music. WBNX caters to the young public by playing strictly salsa music in the afternoon and pop music in the morning to gain the older audience. Owned by United Broadcasting Co., Inc., Schweighardt says, "The record company's criticism is constructive and we welcome whatever it has to say."

However, the general consensus from the Latin music record executives is that the efforts of one radio station are not enough. Joe Cain, producer for Salsoul Records, even goes as far as to say that WADO is

ager of materials and commercial order services prior to his international activities, which saw more than 50% of sales volume overseas for the first time last year.

Reporting to Summer are a soon-to-be-named replacement for Jack Kiernan, who resigned as division vice president, marketing, for a new post with Phonodisc (see Executive Turntable), Mario de Filippo, Ray Anderson and Ron Moseley, respectively, division vice presidents for sales, promotion and special markets; Bill Mulhern, merchandising director; Jack Chudnoff, creative services director and Ernie Gilbert, Red Seal marketing director.

Kurz, who succeeds Summer as division vice president, RCA Records International, is no stranger to global affairs, joining RCA Corp. in 1955 and moving to the international division as director, industrial relations, in 1964. Most recently he was director, marketing, for Central and South America, a post in which he worked closely with Couttolenc, then president of RCA Mexico.

In New York, Kurz will have Joe Visz, director, international headquarters operations, and Jack Tessler, manager, international marketing, as key staffers. The new international chief also has the responsibility for 11 subsidiaries, the RVC Corp. joint venture in Japan with JVC and 39 licensees.

Reporting directly to Couttolenc here, in addition to Ilberman, Summer and Kurz, are division vice presidents Chet Atkins (Nashville), country music; Herb Helman, public affairs; Dave Heneberry, music services (clubs); Arthur Martinez, finance; Bill O'Grady, industrial relations; Myron Roth, business/talent affairs, and Kelli Ross, vice president and general manager, Sunbury/Dunbar.

the "Latin musical graveyard," and emphasizes the need for more radio stations. And logically, how can the Latin market expand if the radio stations seem to be light years away from the music which the public should be listening to? These same radio stations would not even attempt to discuss the possibilities of a relevant Latin program which incorporates talk and intelligent DJs to educate the Latin community to what is going on around them.

To date, there has been only one radio program that came close in quality and programming to filling a much needed media gap and that was Felipe Luciano's "Latin Roots" show Sunday afternoons on WRVR. Even this was limited to four to five hours once a week and because of political conflict was terminated a little more than two years ago. The program was replaced with a much more enervating version hosted by a man who seems to indulge more in his own personality and talent than in the music he professes to promote.

There are a few underground radio stations catering to Latin music with progressive programming. Columbia University's WKCR for example programs a five-hour Latin program three nights a week, and in Amherst, Mass., there is a progressive Latin program called the "Salsa Soul Medicine Show" which employs the best of salsa and soul around a medical theme. The music relates directly to the subject so the public is aware of a medical reality in addition to listening to good music which can also illustrate the topic. But the power of these stations to reach a vast audience is limited in time.

Inside Track

Korvettes is phasing out four Chicago-area outlets as part of an austerity program by its parent firm. Goldblatts has taken over two of them already. . . . Henry Hildebrand Sr., 75, father of the late Henry Jr., with whom he helped found All South Distributors, New Orleans, in the late 1950s, died recently there. . . . RCA has settled out of court with Rod McKuen and Stanyan Music in the latter's \$60 million lawsuit.

Belt tightening and re-organizational changes at United Artists Records and ABC Records, respectively, have quite a few former staffers job-hunting on the Coast.

. . . Joe Smith is reportedly headed for a slot with the FCC Commission in Washington, but could not be reached for comment. The Elektra-Asylum boss, who was a diligent campaigner for Democratic causes statewide as well as nationally, could possibly be filling several different posts, which our Washington bureau says will be opening or are currently open. . . . Mack Sanders, sole owner or part owner of the 10 proud Country Radio station chain, has added WENO-AM, Nashville. He'll change the call letters and upgrade to stereo, making him the Volunteer state's first AM stereo outlet.

The NBC "Weekend" special spotlight on punk rockers Sunday (26) sure to stir sales and provoke disgust among some critics. Sound familiar? Unashamedly, the

Village Gate, New York, now booking punk rock as reported earlier in **Billboard**. . . . The opening free concert in **Piedmont Park, Atlanta**, June 12 drew 10,000, who enjoyed without incident. The **Dixie Dregs of Capricorn Records** were the draw. **Atlanta Mayor Maynard Jackson** says the city is committed to a summer-long contemporary music concert series. . . . **Don Ovens' West Los Angels' record/tape retail shop**, dedicated to Broadway musical and film soundtrack inventory, has put in 500 of **Betty Davis' EMI album** to back up her recent p.a. at the store. . . . The **Music Critics' Assn.**, composed primarily of classical music critics from all over the U.S., hold its annual confab at **Lincoln Center, New York**, Aug. 30 to Sept. 2.

STAR TRACK: Musicor and Atlantic both releasing "Star War" cover albums as the sleeper sci-fi flick builds. The **Electric Moog Orchestra** on Musicor lists at \$2.99, with the firm offering prepack floor and counter displays. Atlantic bows with a theme single by **Don Ellis** and the 22-piece **Survival**, after which comes the album. **Prodigal**, the **Motown** subsidiary, is rushing a disco theme single by the **Graffiti Orchestra**, produced and arranged by **Ernie Freeman**. Prodigal dealt with **Tono Productions**, headed by **Tom Hayden and Norm Winter**, for the item.

CBS Prods NARM For a Panel

By ROMAN KOZAK

NEW YORK—CBS Records is discussing with NARM the forming of a committee within NARM to study problems of artist development, says Jack Craig, senior vice president and general manager, marketing, CBS Records.

Craig says he and Paul Smith, vice president of marketing and branch distribution, have approached NARM with the idea for a panel that would include representatives from record companies and distributors.

"We feel this is a tremendous opportunity to talk about how to build artists," says Craig. "But there are many problems in the day-to-day operations of the business. However, the one thing we need from an industry standpoint and we have the method to do it, is to focus on artist development.

"It is as important for all of the customers' personnel to be acutely aware of artist development, because the more artists we can develop, the more units we can sell," says Craig.

He envisions a committee that would enlist the support of rackjobbers and subdistributors for a label's plan for an artist's development.

Columbia's own artist development department is run by Arma Andon, artist development vice president. Epic, Portrait and Associated Labels are handled by Al DeMarino, new artist development director. Gene Ferguson, associate director, artist development, runs the department in Nashville.

"I believe there is a method of taking a city," says Craig. "With the proper investment by the record label and the artist, a repetitive performing condition, proper radio promotion and in-store promotion, there can be a speeding up of the process of getting acceptance for an artist. But you have to have the cooperation of all the retail outlets in the area.

"When we start getting airplay in an area for a new artist and there is the repetitive performing situation, there shouldn't just be interest from the retailers for one or two days. It should be for a much longer term, six to 10 weeks, or even up to three months."

Craig says that as a further aid in the education of retailers about new artists, he believes that more emphasis should be placed at the biannual NARM conventions for showcasing new acts rather than presenting known groups with hits.

He says that retailers should be

given the opportunity to see acts they will be selling in the coming years.

Craig rejects the term, "artist relations," as 10 years obsolete and really nothing more than "artist p.r." He says that as it has emerged in Columbia, "artist development" is not just a department as it is, but also a complete philosophy that cuts across departmental lines. In it he includes promotion, merchandising, advertising and publicity.

There is no single element that can launch or sustain a career," says Craig. "In total artist development you are talking about all the departments keying on an artist's career and creating and sustaining interest on the part of the consumer.

"Central to this is the artist development department which is the propulsion to move the artist in front of larger and larger audiences."

He says that in signing a new act, the first duty is to have the artist development people get to see the act and judge its capabilities. Often they see the act before there is any actual ink on a contract.

He says that once the act is signed, and some music has come from the studio, the company is ready to perform its normal marketing functions for a new album, including packaging, setting advertising, promotion, etc. The artist development people start working with the booking agencies and promoters to work out a tour schedule.

He says that CBS goes to the talent agencies with all the basic promotion it would do on radio stations to get them to know the new act. He says that labels have a certain amount of influence about who will be playing with whom on what tour and there is a certain amount of dealing, negotiating and trading off on this.

The CBS vice presidents who decide on the marketing budgets for new releases are Don Dempsey for Columbia, Jim Tyrrell for Epic, LeBaron Taylor for special projects, working with the label veeps and in Nashville Rick Blackburn.

The label presidents, marketing vice presidents and Craig are the ones who decide what advances there will be, and how much tour support the company will provide.

Craig calls a \$100,000 investment by a record company on a new act, before it sells its first record, a "realistic" figure, though he says that such things vary depending on the size of the group and its requirements.

He says that through all this, the artist development department as well as the label chiefs have discussions with the band and its management to reach agreement about how to map out the act's development. And if the company feels that management is going in the wrong direction, "then obviously we have to talk about it."

Craig says that if on a new release there is no immediate radio acceptance, then the task is to get the commitment from the artist to get out and play in front of audiences as much as he can, so the company can try to get radio program directors to see the act.

Every act also has a product manager within the company who is the account executive for the act and who is wired into the artist development department to help in planning personal appearances and other activities.

Craig says that CBS uses market research from an outside firm which collects and tabulates diaries kept by a panel of consumers on their music habits. The diaries give information on the age and economic scale of the consumers and why they bought a particular album.

Craig notes that as an act grows and reaches star status, it will attract star managers and star booking agents. The artist develop people then work with them, acting as a catalyst in maintaining the artist's career.

As an example of how this is done in practice, Jim Tyrrell, vice president marketing, Epic, Portrait and Associated Labels, tells of the plans that went into breaking Teddy Pendergrass as a solo artist.

Tyrrell says that even before the album was released the press people were instructed to go after a select group of publications, many with long lead-in times, so that the stories on him would appear at the same time as the album, which is what happened.

He says that Pendergrass's tour schedule was also arranged to provide for the maximum exposure, culminating with what turned out to be a triumphant Carnegie Hall concert. Tyrrell says that the record company went through three promoters before it found someone willing to take a chance on the gig, which turned out to be SRO.

Tyrrell says that he is working on projects for October at this time. Some of the plans get so complicated they have to actually be charted on the walls.



To George
and Joe
and everyone
at Elektra —
Thank you for
making "A Song"
an Event!
Love,
Neil

Go d by
The Marshall Tucker Band
and
Capricorn Records



Carolina Dreams
Produced by Paul Hornsby
Distributed by Warner Bros. Records

