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COUNTERFEITING?

FBI's Pa. Raid Nabs Alleged Criminal Web

By JOHN SIPPEL

LOS ANGELES—A raid on a Darby, Pa., warehouse Feb. 11 by a group of FBI agents has uncovered an alleged multimillion-dollar national network of counterfeit LP manufacturing and distribution facilities.

An FBI spokesman says business records found during a raid on Scorpio Music Distributors, River Rd., Croyden, Pa. (Billboard, Feb. 9, 1977), led investigators to House of Sounds, Darby, Pa., the warehouse.

The five-story warehouse operated by John Donald LaMonte, 33, of Lansdowne, Pa., contains between 10 and 20 million LPs, most of which are schlock, the FBI source states. He emphasizes that the huge amount of inventory would make it impossible to accurately estimate the percentage of illegal LPs present.

Early indication is that about 20%

(Continued on page 90)

BOOKING PROBLEM KEY NECAA TOPIC

Labels Back College Aid

By ED HARRISON

SAN ANTONIO—College department directors of Columbia, A&M and Island Records all stressed their commitment to support and cooperate with campus concert bookers at an opening panel at the National Entertainment Conference Activities Assn.'s (NECAA)

national convention here at the Menger Hotel.

The label representatives emphasized, however, that schools must "create" and "promote an excitement" to help generate ticket sales.

Sharing the panel titled "How Colleges Are Being Marketed" were Larry Stessell, CBS Records; Bob Frymire, A&M Records; Scott Piering, Island Records; Stan Goldstein, Magna Artists, a booking agency, and Ed Micone, College Entertainment Assn., a purchasing agency.

The convention drew 3,000 delegates and 250 exhibitors for its Wednesday-Sunday (16-20) run.

In a keynote speech before the seminar, Henry Brief, executive director of the RIAA, emphasized the importance of the campus community as a viable outlet for new performers just getting a start. "The colleges are the makers and shakers for new artists," he reaffirmed.

With eight labels represented at this year's confab (A&M, Atlantic, Columbia, Island, ABC, Capitol, RCA and Epic) Island's Piering said other labels apparently believe that

campus record sales do not warrant increased budgets.

"Island is allocating extra money to develop a college network of bookers to develop up-and-coming acts," said Piering. He added that the label's bigger acts such as Bob

(Continued on page 98)

Lasers Drawing More Artist Use; See Safety Code

By ROMAN KOZAK

NEW YORK—The use of laser light shows by some of rock's biggest acts is growing while state and federal officials are developing a national safety code to govern laser use.

Groups that have used lasers or are planning to use them in the near future include: Led Zeppelin, the Who, Wings, Blue Oyster Cult, Todd Rundgren's Utopia, Genesis, Fania

(Continued on page 98)

DJ-Concert Promoter Tie In FCC Probe

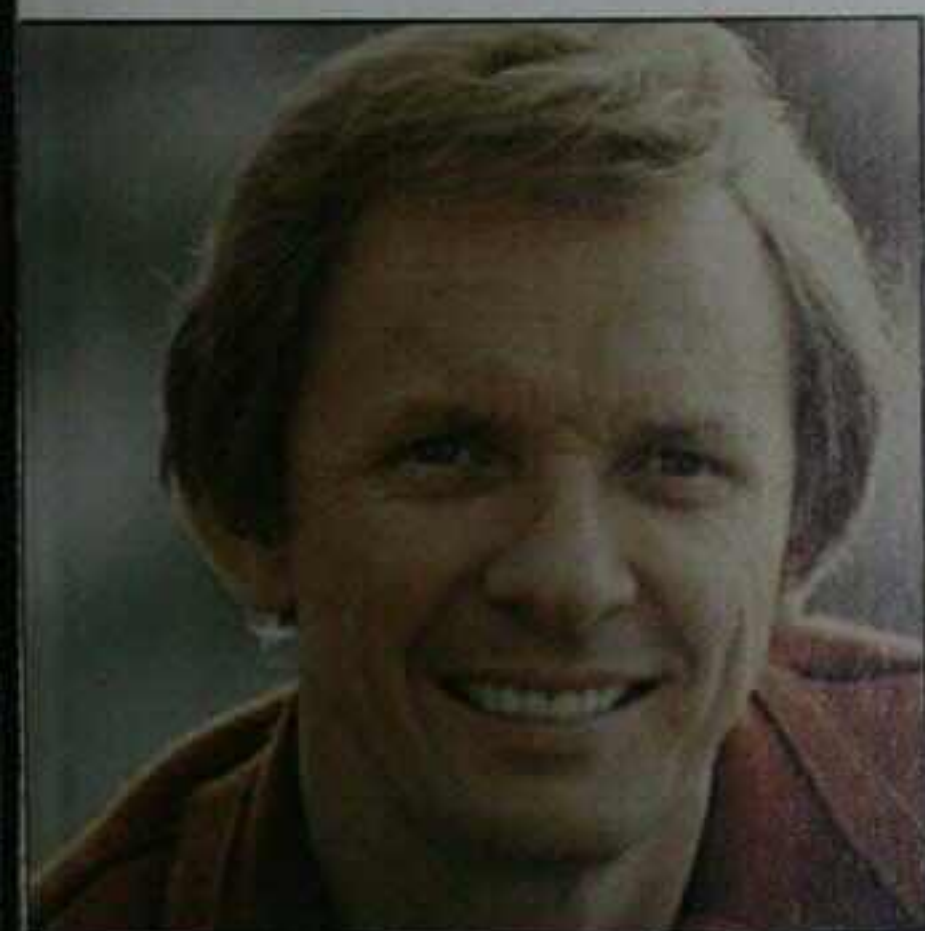
By MILDRED HALL

WASHINGTON—Deejay power, particularly the power of black disk jockeys with their own concert promotion interests and working out of the number one black music station in an area—this was the theme of two days of grim testimony by a competing rock concert producer at the opening of the FCC's payola hearings here Wednesday, Thursday (16-17).

The only witness was William Washington, president of Dimensions Unlimited, himself black and specializing in black music concerts. He sometimes teams up with another top rock concert producer here, Jack Boyle of Cellar Door Productions, and presents up to 500 concerts a year, he testified.

Explaining why he yielded to alleged WOL deejay pressures, Washington said: "The WOL audience is also my concert audience." Denial of pre-concert airplay at WOL is therefore disastrous to his concert, and to the talent, he noted.

(Continued on page 82)



MEL TILLIS—From country music's Entertainer of the Year comes the powerful new album "Heart Healer." Guaranteed to mend broken hearts. Including Mel's hit single "Heart Healer," "Someone Else Tends the Garden," "Burning Memories" and many other great selections. MCA-2242.

(Advertisement)

Memphis In Music Revival

By ELTON WHISENHUNT

MEMPHIS—Memphis is perking with activity which promises to thrust it once again into the mainstream of music after a slump which lasted several years.

The city which spawned W.C. Handy and his great blues songs af-

ter the turn of the century, Elvis Presley as the king of a new kind of music which began in 1955 and Memphis as the leader of the soul music of the 1960s is now undergoing still another significant transition.

(Continued on page 16)

3 Philly Bros. Run Disco Like Radio

By MAURIE ORODENKER

PHILADELPHIA—Three Philadelphia brothers with expertise as radio deejays are capitalizing on their knowledge of the radio industry by operating a fast-growing mobile disco business here.

Disco Associates operated by John, Cecil and Osborne Shamberger is designed to resemble a mobile disco radio show complete with commercial breaks.

In planning their strategy for the mobile disco circuit in Philadelphia and its environs, the brothers noted that there were only two radio stations, WCAU-FM and WDAS-FM, in the area that programmed disco records. And even these were restricted in their approach to disco music programming.

"What we discovered," says John

(Continued on page 66)



As songwriter, producer and singer with the Chi-Lites, Eugene Record became a name synonymous with classy soul hits, like "Have You Seen Her" and "Oh Girl." Now the name has found its literal and figurative home on *The Eugene Record*. The mark of the craftsman is on this *Record*, on saucy, silky tunes like "Laying Down Beside You" and "Overdose Of Joy." On Warner Bros. Records and Tapes. BS 3018.

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single from
the gold
album...

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and produced
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Whitfield

MCA2-6000

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15 YEARS AND FLYING—Celebrating Glen Campbell's 15 years with Capitol Records, Bhaskar Menon, right, president of the label, presents the artist with a wall of gold and platinum albums that he'd recorded over those years at special ceremonies in L.A.

CAP TOPS SINGLES

WB & Col Lead '76 Chart Action

By BOB WHITE and JOHN SIPPEL

LOS ANGELES—WEA made it seven straight years as top corporation, while Columbia returned to the top label position in the year-end wrapup of 1976 Billboard Hot 100 and Top LP & Tape chart action.

Capitol broke the Columbia skein grabbing top share of singles' chart activity in 1974 and 1975.

The increasingly difficult task of breaking singles and albums was dramatically illustrated in the 1976 recapitulation. In every category of product studied, a fewer number of records made the charts in 1976 than did hit the charts in 1975. The two-year comparison showed the following:

In the corporation's share of the Hot 100, 455 singles made the chart in 1976 as opposed to 472 in 1975. In the label's share of the Hot 100, 249

singles made the chart in 1976 as opposed to 264 in 1975.

In the corporation's share of LP/Tapes, 652 made the survey last year; 754 in 1975. In the label's share of LP/Tapes, 391 made the survey in 1976; 438 in 1975.

Complete statistics appear on page 14.

And in the corporation's share of both albums and singles, 1,118 made the chart in 1976; 1,231 in 1975. In the label's share of both albums and singles, 648 disks made the chart last year; 687 in 1975.

It marked the first time in the seven-year compilation that the number of chart entries decreased in a subsequent year.

United Artists Records was comeback label and corporation of the year, returning to five of the six charts, being absent only in the Hot 100 or singles classification as a corporation. Motown moved up to sixth from 10th the prior year as a corporation in both album and single chart activity. A&M moved up one position on four of the share-of-chart activity breakdowns and up two on the fifth. Arista moved from 10 to 7 on the albums and albums and singles charts.

All the 1976 share-of-chart recapitulations were part of Billboard's seventh annual 12-month chart success analysis of its two charts by the Market Research section of the Music Popularity charts department.

There are three new combined label recapitulations which represent those labels, within a corporate structure, which avail themselves of the same promotion, sales and a&r staffs.

Friedman In Spotlight At Charity Fete

NEW YORK—The Music And Performing Arts Division, the Anti-Defamation League Appeal and the Music And Performing Arts Lodge, B'nai B'rith, honored Joel Friedman, president of the WEA Corp. at a luncheon Wednesday (16) at the Waldorf Astoria Hotel.

The luncheon was attended by 600 representatives from the music industry and raised more than \$85,000 for ADL's continued work.

The 45 dias guest included a veritable who's who of the music industry as well as previous recipients of the honor.

Speakers at the event included Ira Moss of Pickwick International; Toby Pieniek, president of the Music And Performing Arts Lodge; Howard Samuels, veteran New York political figure; Joe Smith, chairman of Elektra/Asylum, and veteran retailer Sam Goody.

In an emotional speech Friedman thanked those assembled for his award. Citing his Brooklyn roots he thanked Paul Ackerman, Billboard's editor emeritus, for his help when Friedman was a staff member of the magazine and lawyer Al Schlesinger, whom Friedman called "a latter day Diogenes."

Conceding that he was hardly the perfect humanitarian, Friedman lauded the work of ADL, since he said, it not only protected Jewish interests, but served the overall cause of liberty.

Improv Sets 2

NEW YORK—Improv Records will use Apex-Martin to distribute its product in the New York-New Jersey area. Aquarius Distributors will do the same in New England.

HOPE HELPS NECAA SEEK FRESH ACTS

LOS ANGELES—Bob Hope and the National Entertainment and Campus Activity Assn. (NECAA) are sponsoring a "Search For The Top In Collegiate Talent." The finalists will perform in a 90-minute television special in February 1978 in conjunction with the NECAA's national convention in New Orleans.

According to Barbara Hubbard, director of special events at New Mexico State Univ. at Las Cruces, who initiated the proposal, the objective of the talent search "is to afford an opportunity for the NECAA and Bob Hope to do something meaningful for higher education

(Continued on page 48)

Stewart Ties With Giant German Co.

Ex-UA Topper To Publish & Run Disk Prod. Firm For Bertlesmann

By ELIOT TIEGEL

LOS ANGELES—Bertlesmann, the giant German multi-media conglomerate which already owns Ariola America, a year-old label, is going into partnership with Mike Stewart in a music publishing/record production firm here.

Stewart plans to open the firm March 1. Using Bertlesmann's finances, he plans acquiring major

publishing firms in the U.S. initially with an eye also toward international acquisitions.

Stewart plans to officially leave United Artists, where he has been head of its music publishing wing for the past 15 years, at the end of this week.

He has not formalized a name for the joint venture firm, nor set an office location.

Stewart says he has the finances to go "seven and eight figures" for major publishing companies. And if he buys a firm with a large staff and good offices, he doesn't want to have two office leases, so he's not looking for any immediate new leasing situations.

But he does envision hiring a controller, professional manager plus copyright and royalty managers.

Stewart says the company will seek to acquire established name artist/songwriters who are available and "make sense." He envisions hiring someone to handle record production and promotion for the operation, which he calls a vital element of music publishing today.

Monti Lueftner, president of Bertlesmann Music in Munich, will be his contact with the parent firm.

Stewart says he is not leaving UA for any personal reason. Rather, he says, Bertlesmann officials ap-

(Continued on page 90)

Nobody's Contesting Rev. Jackson Stand

NEW YORK—The Rev. Jesse Jackson's PUSH against sex and drug lyrics seems to be succeeding by virtue of the fact no one's pushing back.

In fact, several of the key record and radio industry executives Jackson met with last week in New York

and Los Angeles indicate they'll comply with his request to exercise "greater restraint" over lyrics delving into those areas. Several labels in L.A., however, did not respond to his invitation.

"We told him we're not against what he's saying," comments Cotillion Records president Henry Allen. "I'm sure the programmers are going to watch the lyrics closer now and so are we."

Allen admits the PUSH campaign already caused a three-week delay in the release of Cotillion's Cerrone LP, which was held up in order to redesign the cover.

The original Parisian cover displayed Cerrone's backing vocalists, three young ladies, "a little short of being naked." Present cover is a closeup shot of four naked hands linked at the wrist.

This could be a costly delay, since a cover of the title single, "Love In C Minor" was rushed out earlier by Casablanca's Heart and Soul Orchestra.

Pepe Sutton, head of New York's premiere black stations, WBLS and WLIR, as president of Inner Cities Broadcasting, says he will comply with Jackson's request.

Asked if a record very similar to "More, More, More" were shipped today, would he add it to his station's list, he paused and shook his head.

"I don't think so," he answered.

Although it was mostly black executives who've responded, Jackson

(Continued on page 90)

\$7.98 Blue Notes

LOS ANGELES—United Artists Records will increase the suggested list price on all new Blue Note LPs from \$6.98 to \$7.98, with the same \$1 boost applicable to new product by "established UA acts," Gordon Bossin, marketing vice president, reports.

Country and western LPs remain at \$6.98. LPs by new artists "will be subject to variable pricing," Bossin explains. Bossin attributes the price hike to higher manufacturing costs.

From Sex To Soul Topics Of 5-Part TV Rock Special

By ALAN PENCHANSKY

CHICAGO—"Rock Rolls On," a five-part examination of the pop music industry, was aired here Monday-Friday (14-18) over WBBM, the city's CBS-TV network affiliate.

Installments in the series which focused on such topics as concert activity, radio airplay, sexually-oriented song lyrics and the shrinking youth market, were broadcast daily on the station's 5 p.m. and 10 p.m. news slots. The series, produced by

WBBM, ran approximately 20 minutes in total.

"We tried to give an overview and to show just how big the industry has become," comments Elizabeth Brackett, associate producer of the broadcast survey. Brackett says a month's work went into the documentary, which was written and narrated by Gene Siskel, WBBM and Chicago Tribune film critic.

Numerous Chicago radio, record

industry and media personalities voiced opinions in the series, including Jerry Smallwood (Arista promotion), Bob Sirott (WLS disk jockey), Charlie Warner (WMAQ/WKQK general manager), John Platt (WXRT program director), John Milward (Reader Magazine critic), Lynn Van Matre (Tribune critic), Jack Hafferkamp (Daily News critic) and Abe Peck (Daily News critic).

Ertegun: WEA Umbrella No Bar To Sister Labels' Competition

Much Traveled Exec Sees Big Intl Challenge

By MIKE HENNESSEY

LONDON—"If you can break an American act in Europe before it breaks in the States, you can really claim to be an international company."

So says Nesuhi Ertegun, much traveled head of WEA International and a man who is more alive than many to the fast-growing potential of the major world markets, not only in terms of product consumption but also as sources of international product.

"I am convinced that the creative energies of countries other than the U.S. and U.K. are going to develop substantially over the next few years," says Ertegun. "The signs of this were evident at the first WEA International conference at Montreux last year."

"It is not always easy to generate international repertoire from outside the U.S. and U.K. because we have major artists in those countries on the WEA labels and we naturally want to give them maximum international exposure."

"Nevertheless, we are enthusiastic about increasing the exchange of product among our 11 WEA International companies and this policy has already borne fruit with the success of Holland's Maggie McNeal in Brazil and France's Veronique Sanson in Japan. I am currently taking on more staff to ensure a more systematic flow of product from our international companies."

As far as the increasing receptivity of world markets to WEA product is concerned, Ertegun says: "People are still buying records in astonishing quantities, despite all the economic problems around the world."

(Continued on page 78)

Stones To EMI; U.S. And Canada Rights Undecided

LOS ANGELES—The Rolling Stones have set a worldwide recording contract—except for the U.S. and Canada—with EMI. The supergroup had been with Atlantic in North America and WEA overseas since 1970. A forthcoming live LP recorded on the Stones' 1976 European tour will complete this prior seven-album deal.

Mick Jagger, leader of the Stones, is here with his team of attorneys and is in high-powered negotiations with final bidders for U.S.-Canada rights to the group. The presidents of all the labels in the running were in L.A. for the Grammy Awards telecast Saturday (19).

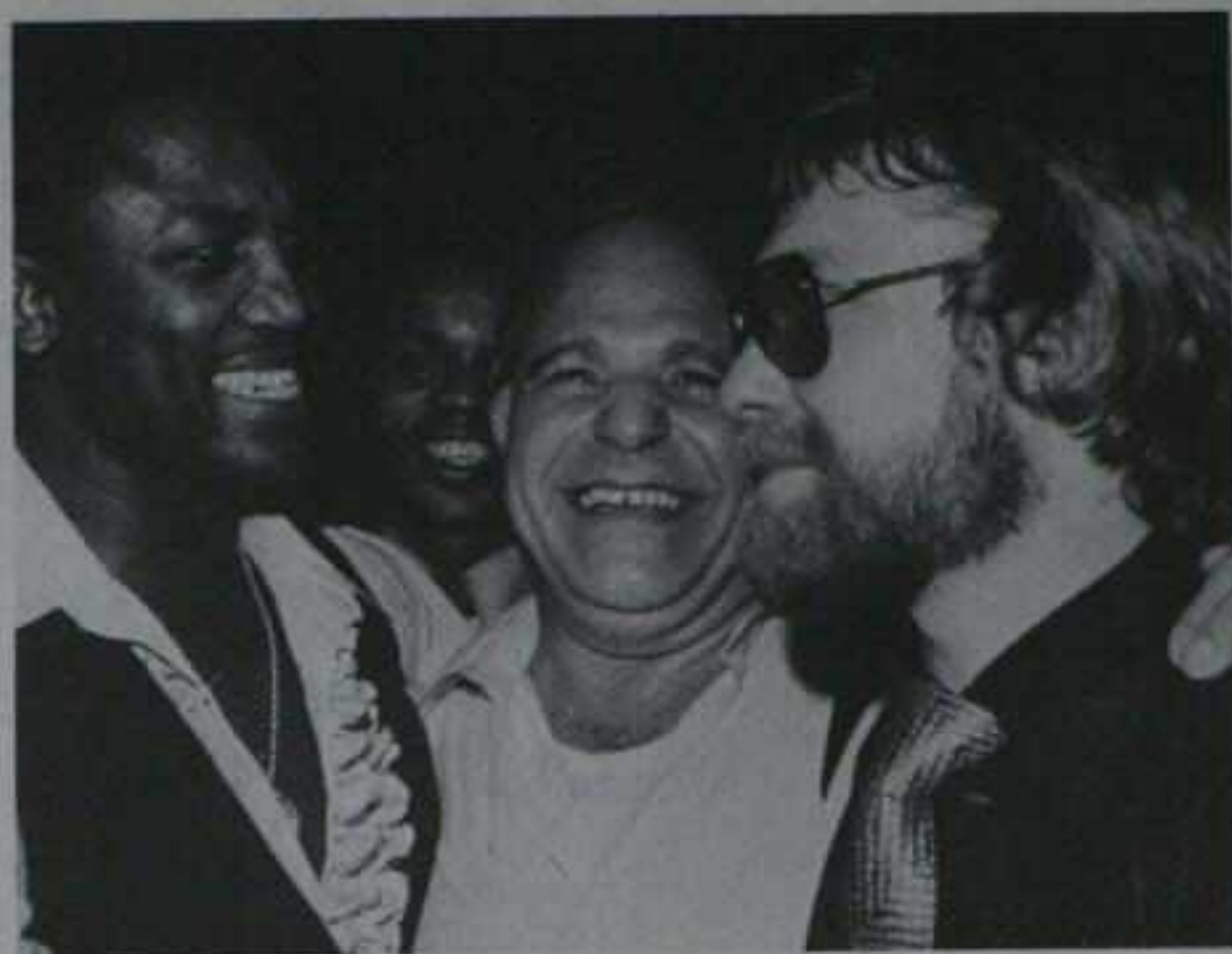
Labels reportedly with offers on the table for the Stones include RSO, Atlantic, MCA, Columbia and Capitol.

According to a source close to the Rolling Stones, a combination RSO-Polydor world deal had been in the works before EMI won overseas rights. Polydor distributes RSO.

MCA is considered a strong candidate because the Stones' U.S. manager, Peter Rudge, has another platinum group Lynyrd Skynyrd on that label.

But insiders wouldn't be surprised

(Continued on page 98)



ELO & SMOKIN' JOE—Former heavyweight champ Joe Frazier, recently headlined at the Rainbow Grill with his Knockouts, joins Electric Light Orchestra manager Don Arden, center, and co-manager David Arden, during bash at Regine's disco following the recent sellout ELO date at Madison Square Garden.

Set 4 Major Topics For NARM Meet

LOS ANGELES—Four major topics have been set for seminar treatment at the 1977 NARM convention at the Century Plaza Hotel here March 4-7.

Covering a range of interest to all segments of the NARM membership, each session will run 90 minutes and will be presented twice, allowing each participant to attend two of the four sessions.

The future of the relationship between the recording industry and radio will be discussed by a panel of outstanding industry executives. The seminar, "Future Radio—Future Shock?" will be moderated by George A. Burns, president of Burns Media Consultants.

Radio representatives on the panel include Lee Abrams of Kent Burkart/Lee Abrams Associates; Steve Marshall, national programming consultant for the CBS/FM Group, who has been affiliated with KNX-FM since 1971 and Tim Sullivan, vice president and general manager of KHJ, the RKO station in Los Angeles.

Representing record companies will be Harold Childs, vice president of promotion for A&M Records and Stan Monteiro vice president of national promotion for Columbia Records. Ira Heilicher, vice president of Pickwick, will represent the merchandising segment of the business.

(Continued on page 90)

The Beatles At Bowl? EMI Mulling Release

By CHRIS WHITE

LONDON—Unreleased repertoire by the Beatles is expected to form the basis of a future EMI television advertising campaign. It is believed, though not yet confirmed, that a two-album set of extracts from two of the group's 1964 concerts at the Hollywood Bowl is very much in the running for the campaign.

There has been industry speculation for some time that EMI was planning to document on disk the Beatles' 1965 Shea Stadium concert, an event that was filmed and later televised worldwide. It was even reported that studio time had been booked at AIR London for former Beatles producer George Martin to mix the Shea Stadium tapes.

(Continued on page 78)

SYMPH. LOSS IN BUFFALO

By IS HOROWITZ

NEW YORK—Towering snowdrifts still lined Buffalo streets last week, a shivering reminder of the economic battering suffered by the resident symphony orchestra in that hard-hit Western corner of New York State.

An estimated \$100,000 in ticket sales and fees was lost by the Buffalo Philharmonic during the storm which hit Jan. 28 and its paralyzing aftermath, aggravating a budget crisis said to make 1977 a "critical year" for the orchestra.

Also directly attributable to the

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Executive Turntable

Bill Mulhern promoted to director, merchandising, at RCA Records, New York. He was director, East Coast a&r. . . . At Columbia Records, New York, Jock McLean appointed associate director, artist development. He was manager, artist services. . . . Ellen Greenberg has been named assistant director of merchandise at Warner Bros. Records, Burbank, Calif. She has been in the label's merchandising department for three years. . . . At Pickwick International, John Leatham is promoted to the newly created post of general sales manager of Pickwick Records. With the company 10 years, Leatham has been running the Canadian operation the last nine, and now will be responsible for all sales in the U.S. and Canada and exports, relocating to Westbury, N.Y. The new position incorporates the duties of Paul



Mulhern

Livert, U.S. sales director, who has left Pickwick. . . . Judd Siegal promoted to national sales field manager for Arista Records, New York. He was a regional marketing manager. Also Chris Tobey named regional marketing manager for Arista, Los Angeles. He was a salesman for Schwartz Brothers Distributors. . . . Jerry Falstrom has been named director of financial planning for WEA, Burbank, Calif., reporting directly to Jack



Greenberg

O'Connell firm's vice president of finance. . . . At Warner Bros. Records, Burbank, Rick Wietsma appointed director of systems and planning. He joins the company from his own management consulting firm. . . . Frank Molloy has been named director of business affairs at 20th Century Records, Los Angeles. He'll be responsible for business and legal affairs, he had been with MCA Records

the past 2½ years. . . . Arnie Holland has been promoted to manager of business affairs at Capitol Records, Los Angeles. He has been in the legal department the past two years. His new position will involve negotiating contracts and administering present contracts. . . . Renny Martini has been upped to director of special markets at Capitol Records, Los Angeles. He has been with the



Tobey

firm for 20 years. Most recently he has been district manager and executive in charge of Capitol's New York office. . . . Mike Atkinson has been appointed to the post of director, a&r, West Coast, for Epic Records, Los Angeles, while Becky Shargo named associate director, a&r West Coast. . . . At Casablanca Record and Filmworks, Los Angeles, Gene Mackie appointed director of credit and accounting services. . . .

Ronald Bailey joins De-Lite Records, New York, as director of artist relations and will be responsible for press and special project coordination. He was an independent record promoter. . . . Kyle Lehning appointed a&r director and staff producer for Big Tree Records, Nashville. He has produced England Dan & John Ford Coley and Parker McGee. . . . Warren Williams named regional



Wietsma

promotion marketing manager, Western region at Columbia Records, Los Angeles. He was local promotion manager in Los Angeles. . . . David Cahn has been made Midwest regional promotion manager at Warner Bros. Records, Buffalo, covering Cleveland, Detroit, Pittsburgh, Cincinnati and Buffalo. . . . At RSO Records, Los Angeles, Bob Smith moves into the national album promotion manager's slot. Prior to joining the label, he was handling promotion for Columbia Records, Seattle. . . . Clay Baxter named to the post of national promotion/secondaries at Polydor, New York. He was local promotion manager in Chicago. . . . Jan Rhees joins Elektra/Asylum Records, Nashville as marketing and promotion assistant for the country division. Rhees will also be handling publicity for Elektra/Asylum country. . . .

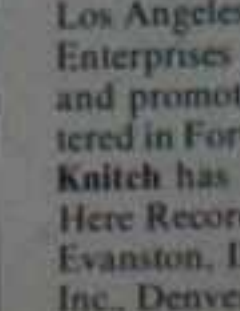
Audrey P. Franklyn joins Norman Granz's Pablo Records, Los Angeles, handling promotion. . . . Lynda Emon will now handle national pop promotion for ASI Records, Minneapolis. She comes from her own independent promotion firm. At the same time Bill Arnovich is named national MOR director. . . . Bill Fitzgerald has been appointed gospel music product sales manager for Gusto Records Inc., Nashville. . . . Sue



Holland

Emmer is now publicity coordinator at 20th Century Records, Los Angeles, handling press and coordinating media coverage. She's been at 20th since 1975. . . . At Elektra/Asylum Records, Los Angeles, Scott Burns joins as national college radio coordinator.

Ed Stone, manager of public relations for Opryland, U.S.A., Nashville, has been promoted to the newly created position of director of public relations for the complex. . . . George B. Honchar appointed vice president of Imeto Fiorentino Associates Inc., New York. He was director of special projects for the lighting and production consultants. . . . Tim Hogan and Barbara Birdfeather have joined the Wartoke Concern Inc., p.r. firm, Los Angeles. . . . Debbie Miller and Thad C. Anders join Music International Enterprises Inc., Los Angeles. . . . Hyman L. Siegel named national publicity and promotion manager for Radio Shack electronics store chain, headquartered in Fort Worth. He was national publicity and sales coordinator. . . . Peter



Lehning

Knitch has been named merchandising director of the Chicago-based Heat Here Records chain. The chain has also appointed Abbe Frank director of its Evanston, Ill. outlet. . . . Lucky Capps has joined Lights, Times, Dimensions Inc., Denver, as director of the firm. Joseph Molina leaves his post as director of publicity, promotion and advertising. . . . Bill Hard named LP editor of Friday Morning Quarterback, Cherry Hill, N.J.



McLean



Siegal



Falstrom



Molloy



Martini



Williams



Elliott Murphy's "America." A new story.

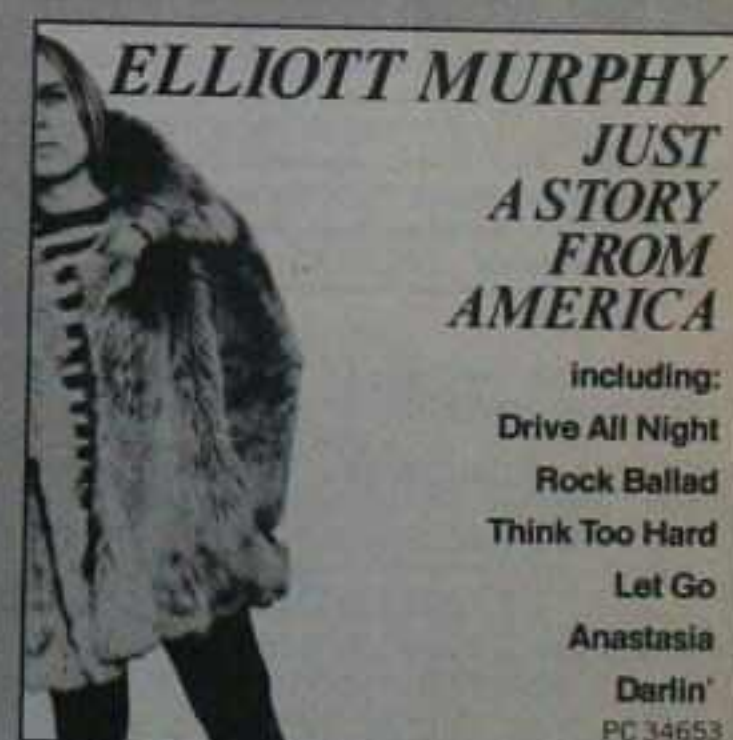
"...the most arresting of the many notable singer-songwriters to emerge in this decade."

—Los Angeles Times

"...a miracle in this world of excess. Murphy could easily become the singing symbol of the frustrations and rebelliousness of his audience."

—New York Times

A critic's darling is about to become an American hero.



Elliott Murphy.
"Just a Story From America."
On Columbia Records and Tapes.

Produced by Robin Geoffrey Cable.
Direction: Steve Leber, David Krebs and Kevin McShane for Leber-Krebs, Inc.

**Don't miss
Elliott Murphy on
tour with ELO:**

3/10	Omni Atlanta, Ga.	3/13	Civic Center Lakeland, Fla.	3/18	Moody Coliseum Dallas, Tex.	3/21	Summit Houston, Tex.	3/26	Rupp Arena Lexington, Ky.
3/11	Coliseum Jacksonville, Fla.	3/15	Municipal Aud. Mobile, Ala.	3/19	Hirsch Memorial Aud. Shreveport, La.	3/23	Kiel Aud. St. Louis, Mo.	3/27	Civic Center Charleston, W. Va.
3/12	Sportatorium Hollywood, Fla.	3/17	Assembly Center Tulsa, Okla.	3/20	Municipal Aud. New Orleans, La.	3/24	Roberts Stadium Evansville, Ind.	3/28	St. John Arena Columbus, Ohio

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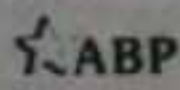
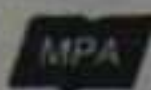
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Ovation's Diversification Earns \$

Film Production Bringing Label New 1977 Goals

By JOHN SIPPEL

LOS ANGELES—Diversification into commercial spot and industrial film production has enabled Dick Schory to snatch his Ovation Records from an almost dormant 1976 to the release of at least 34 albums in the first eight months of 1977.

Through a complete refinancing of the firm, "in which we've paid up all our suppliers," Ovation is now releasing 12 albums with 22 to follow before September, Schory says.

To free Schory, label founder-president, for total concentration on the creative end, Herb Goldfarb & Associates, New York, will handle the marketing cycle for Ovation.

Four of the albums are by artists new to the label: Bonnie Ferguson, Chicago vocalist; Tennessee Valley Authority, a group of Nashville instrumentalists; Sid Linard, a country singer and Hans Wurman, formerly with RCA.

The other eight releases are by Cleveland Eaton, Bonnie Koloc, Mighty Joe Young, Glenn Derringer Rich Mountain Tower and Franz Benteler's Continental Plaza orchestra, along with repackaged albums from Black Jazz, the Awakening and Henry Franklin.

When Schory saw the falloff in quad interest in 1975, he established a new division, Ovation Productions, also based in Glenview, Ill., a Chicago suburb. That industrial film wing has done films and spots for clients like General Motors, Ze-

nith Radio, Montgomery Wards and IBM. The film division is headed by Bob Owens, veteran in ad agency film production.

The strong growth of Ovation Productions provided outside financing into seven figures, Schory claims.

In his trips here as part of the building program for the film sector, Schory met Nick Eliopolis, freelance film editor, who was seeking a quad expert to handle a Walt Disney project, tentatively titled "Magic Kingdom Of Music."

The Disney studios had sold

750,000 hardcover editions of "The Art Of Walt Disney" and more than 1 million paperbacks at \$45 and \$7.98, respectively. "The Magic Kingdom Of Music" would be a recorded counterpart of the art book, which covers Disney from its start to the present. Ovation will release the contemplated four-LP deluxe record set, which starts with music from "Steamboat Willie," the first Disney cartoon, right up to "Pete's Dragon," the Helen Reddy starter not yet released.

Release is expected for the next holiday season. The set would also contain a 50-page multicolor book describing the music in the boxed set. Schory says other projects with Disney may follow the first release.

Schory emphasizes that Ovation's thrust in the record business has shifted from its involvement of matrix quad to artist development. He intends to travel a great deal of the time, seeking new talent and promoting label artists' careers.

Schory says the motion picture wing has secured a multimillion-dollar budget to finance its first motion pictures, which will probably highlight music scores.

Other recent executive appointments at Ovation include: Howard Jacobs, vice president, finance; Steve Ewing, West Coast representative basing at the Samuel Goldwyn studios, and John Prichard, director of sales and special projects.

Renew Agreement

NEW YORK—DJM Records and Amherst Records have completed an agreement continuing their distribution deal until the end of 1978.

Amherst distributes DJM in the U.S. with new product forthcoming from Johnny Guitar Watson, the U.K. group Kind Hearts and English, Papa John Creach, Dennis Weaver, Buzz Cason, Oscar and Horslips.

SOUL PUTS PRIVATE STOCK ON TOP

Uttal Reels With Defections, But Says Label In Good Shape

By STEPHEN TRAIMAN

NEW YORK—It was two years ago October that the first recorded product from Private Stock hit the market. Label chief Larry Uttal today maintains he's well within sales and profit projections for his "five year plan."

"The last five weeks were more a blow to my ego than anything else," he says, referring to the executive shuffle in which three of his top aides and two field promotion people left.

With the addition of Bob Harrington from RCA as new vice president, promotion (Billboard, Feb. 12, 1977), the aid of an "interim reconstruction" with Scott Kranzberg coming in from the Midwest and help from independent promo people, the label has "weathered the storm," Uttal says.

"When Irv Biegel left with my blessing to form his own label after 10 years as my right-hand man, I decided at this stage I didn't need a strong number two," he explains.

"Each department can assume more authority and responsibility, with Harold Sulman now vice president, sales, and Joe Serling, vice president, business affairs. Harrington will build his own staff and we'll be in better shape than ever."

Uttal notes that they put a "hold" on new releases for the five weeks, but were able to break one of the biggest singles in the country, David Soul's "Don't Give Up On Us." Both the single and album have gone gold in the U.K., with the single No. 1 on the charts four weeks running. "And it looks as big here, breaking after our promotion staff left us," he observes.

The Private Stock chief sees the difficult part in establishing the label, backed by EMI, well behind him, and feels he is right on target to reach the size and dimension of his former Bell label in the five years.

Acknowledging that he's not yet broken his Bell image as a "singles label," Uttal maintains he's doing his best and that success will come when several LPs are on the charts at the same time.

In addition to the Soul LP, he sees promise in "Blondie," the new Jose Feliciano title and "Esra Mohawk." All three will have new singles out soon, along with Frankie Valli.

He points to the success of 1976, where Walter Murphy's LP passed the 700,000 sales mark and there was good movement from Starbuck and the Four Seasons as well. "The Soul album might have been a top 20 or 30 without the single but I didn't want to take a chance," Uttal says.

"I'll never desert what I know best, and as far as I'm concerned there's nothing wrong in using singles to build albums. But we'll continue to plug the LPs through progressive FM outlets, and we'll be adding a national album man to help turn the image around," he adds.

Another disappointment in the initial two years was the failure to break Natural Gas. "To all appearances it was a very contemporary FM-type group and we put a lot of money behind them. It just was not in the product, and I don't think any company could do more," Uttal observes.

In addition to new groups like

Blondie, now on a West Coast promotional tour, which could be real "dynamite" for the label, he sees continued aid from the independent distributor network as a key factor.

"They've been very helpful in breaking both albums and singles and don't need any more prodding than branch distributors," he says. "It all depends on the product, the label's own field staff and communications between us (the labels) and them (the distributors)."

He also sees substantial expansion from the U.K. company, headed by Mike Beaton, which is very well represented in the chart share of market through Soul, and Mud, a group whose hot single "Lean On Me" will be released in the U.S. very soon.

"The U.K. company can provide us with substantial profits over the next 2½ years as part of my plan," Uttal observes. "This is not only for our product there but also in providing new blood for us here, like Mud. Expansion to the continent is next, but all in good time."

He feels the added responsibility he's given his current people, including daughter Jody who proved to him she could handle the publicity job, and the new staff Harrington is adding, will make his goal a reality.

"We started with six employees in 1974 and now we've got 28 here," Uttal notes. "As long as the product is there, the company will flourish and I expect the product will be there."

He might have added as a postscript the Soul single: "Don't Give Up On Us!"

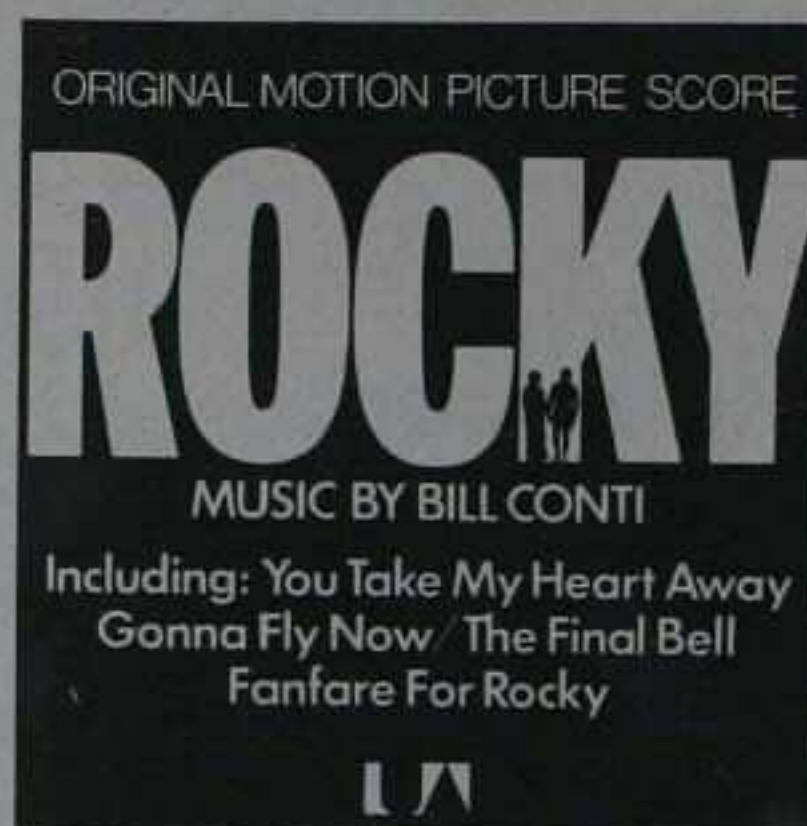
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WARNER'S YEAR

Music Arm's Sales, Profits
Pace Corp.'s Best 12 Mos.

By STEPHEN TRAIMAN

NEW YORK—The best year ever for the Warner Communications Inc. record/music group boosted corporate profits and revenues to new levels, with the music arms contributing nearly 50% of income and more than 53% of sales.

For the three labels—Warner/Reprise, Elektra/Asylum and Atlantic, the WEA Corp. distribution arm, WEA International and Warner Bros. Music, pretax income was up 36% to \$68.299 million for the year ended Dec. 31, 1976, compared to \$50.212 million in 1975.

The profit increase outstripped operating revenues that hit \$406.062 million, a 29% gain from the \$313.787 million in sales the prior year.

Each of the three record companies had their best year, with domestic record/tape sales up 28%, to keep the group No. 1 in the U.S. market position. WEA International sales rose nearly 37%, the most successful 12-month period in its history (Billboard, Jan. 22, 1977), and Warner Bros. Music also notched its top year, as sales were up 15%.

For parent WCI, net income in 1976 was \$61.223 million, a 22% increase over the 1975 figure from continuing operations of \$50.118 million. Fully diluted earnings per share rose 30% to \$3.68, versus \$2.84 from continuing operations the prior year. Revenues increased 23% to \$826.769 million, from the 1975 total of \$669.774 million.

Income from continuing operations in 1975 was before a \$41 million charge, net of taxes, from a reduction in the carrying value of WCI interests in National Kinney Corp. WCI chairman Steve Ross notes

that "the recorded music and music publishing division had a particularly outstanding year," in commenting on the corporate figures.

"The strength of the 1976 performance is perhaps best indicated by the fact that each quarter of the year set new records in net income and earnings per share for the respective period," he said. "Every WCI operating division achieved gains over the prior year."

In the fourth quarter, traditionally the strongest in the music industry, the record/music division had its best three months ever, with income up 48% to \$23.1 million, on a 45% sales gain to \$133.894 million. WCI last quarter net income and fully diluted earnings per share were \$14.064 million and 90 cents respectively, up 40% from \$10.034 million, and 59 cents per share, from continuing operations in 1975.

The record/music division's share of corporate profits was down slightly in 1976 to 53.2%, from 53.5% the prior year. But the combined

companies provided more than 49% of corporate operating revenues, compared with less than 47% the prior year.

Records distributed by the WCI labels earned 67 gold and platinum certifications from the RIAA, the most of any corporate group. Best-selling artists included America, Bad Company, George Benson, Doobie Brothers, Eagles, Fleetwood Mac, Led Zeppelin, Queen, Linda Ronstadt, Seals & Crofts, Rod Stewart and Gary Wright.

For WEA International, the 11-affiliated companies around the world posted major sales increases and market penetration. It was the first full year of operation for Italian, Dutch and New Zealand companies and a Brazilian affiliate was added.

The year-end report notes the WCI acquisition of Atari, Inc., manufacturer of coin operated and home video games, on Oct. 1 for \$28 million, with operational results included from that date.

GRT Sales Hit Record

NEW YORK—GRT Corp. continued its profit turnaround, with record sales for the first nine months of fiscal 1977 ended Dec. 31, 1976, and earnings higher than the loss of the corresponding 1975 period.

Alan Bayley, president of the Sunnyside, Calif.-based firm, reports earnings after taxes of \$1.199 million versus a restated loss of \$1.151 million in the 1975 period due to operating losses in Chess Records, sold that August. Sales were \$33.552 mil-

lion, a solid 26% gain over the previous year \$26.636 million.

For the third quarter, GRT sales were \$12.191 million, a 10% gain from the \$11.048 million the prior year. Net income was \$519,000, after a \$565,000 provision for taxes, compared to restated earnings in 1975 of \$1.302 million which did not include a tax provision since income was offset by the first half loss that year.

GRT received a \$1.11 million tax benefit due to tax loss carryforwards in the first nine months, not included in net income.

Pre-tax earnings for the third quarter of \$1.084 million were down 17% from the \$1.302 million in 1975, due to a decline in tape sales and increased reserves against returns.

The reorganized record division has operated profitably in fiscal 1977, with its success currently reflected in Al Stewart's top 10 LP "Year Of The Cat" and the single released from the album.

Cap's Quarterly Income Boosted

LOS ANGELES—Capitol Industries-EMI reports sales of \$61,206,000 for the second quarter ending Dec. 31 and net income of \$2,836,000.

Bhaskar Menon, president and chief executive officer, says that "despite lower product margins during the second quarter, the company's performance in the first half of fiscal 1977 reflects an increase in sales of 45% with net income 80% higher than the same period last year."

He refers to "unprecedented winter conditions" in the areas where Capitol has manufacturing and distribution facilities—and markets—as putting a damper on sales.

The first nine months of fiscal 1977 showed sales of \$112,221,000 with a net income of \$6,001,000. This compares with sales of \$77,683,000 and income of \$3,326,000 in the same period a year ago.

Display 6,000 Items

NEW YORK—Selections from the 6,000 items in the Carl Haverlin Collection/BMI Archives will be on display at the "Americana" exhibit located at the Hall of Science in New York.

Market Quotations

As of closing, Thursday, February 17, 1977

1975	High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
42%	19%	ABC	16	204	39%	28%	28%	—	%
9%	4%	Ampex	13	65	8%	8%	8%	Unch.	
9%	2%	Automatic Radio	3	8	4%	4%	4%	Unch.	
61	46%	CBS	10	66	57%	56%	56%	—	%
11%	4%	Columbia Pictures	9	257	10%	10%	10%	—	%
16%	3%	Craig Corp.	13	35	12%	12%	12%	—	%
63	37%	Disney, Walt	17	312	29%	28%	28%	Unch.	
5%	2%	EMI	8	20	3%	3%	3%	—	%
20%	14%	Gulf + Western	3	811	15%	14%	14%	—	%
7%	3%	Hartman	10	84	3%	3%	3%	—	%
35%	14%	Harman Industries	8	146	33%	33%	33%	—	%
8%	3%	K-Tel	5	8	5%	5%	5%	—	%
11%	6%	Lafayette Radio	7	70	7%	7%	7%	—	%
27%	19%	Matsushita Electronics	11	8	22%	22%	22%	—	%
42%	25%	MCA	7	343	38%	37%	37%	—	%
19	12%	MGM	8	94	18%	18%	18%	Unch.	
66%	48%	3M	17	803	50%	50%	50%	—	%
4%	1%	Morse Electro Products	—	—	—	2%	Unch.		
58	41%	Motorola	15	54	46%	45%	45%	—	%
36	19%	North American Philips	8	31	35%	35%	35%	—	%
25%	14%	Pickwick International	11	112	20%	20%	20%	—	%
8%	2%	Playboy	15	62	7%	7%	7%	—	%
30%	18%	RCA	12	437	27%	26%	26%	—	%
11%	7%	Sony	18	1097	9%	8%	8%	Unch.	
40%	16%	Superscope	6	19	19%	19%	19%	—	%
47%	25%	Tandy	9	212	38%	38%	38%	—	%
10%	5%	Telecor	7	75	9%	9%	9%	Unch.	
4%	1%	Telex	13	35	3%	3%	3%	Unch.	
7%	2%	Tenna	6	13	3%	3%	3%	Unch.	
15%	8%	Transamerica	8	288	14%	14%	14%	Unch.	
15	8%	20th Century	8	92	11%	10%	10%	—	%
29%	17%	Warner Communications	26	37	27%	27%	27%	—	%
40%	23	Zenith	12	114	25%	24%	24%	—	%

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	65	3%	4%	M. Josephson	4	13%	14	40
Gates Learjet	5	23	10%	10%	Memorex	7	87	24%	25%
GRT	30	452	3%	4%	Orox Corp.	—	40	%	1%
Goody Sam	3	1%	2	—	Racoton	26	3%	4	3
Integrity Ent.	3	%	1	2	Schwartz Bros.	10	1	1%	2%
Koss Corp.	5	4%	4%	3	Wallich's	—	—	%	%
Kustom Elec.	7	2%	3%	—	Music City	—	—	%	%

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

Off The Ticker

BASF AG, Ludwigshafen, West Germany, is planning to offer \$131 million in new common shares to its shareholders. . . . Taiwan Superscope Co., Ltd., Taiwan, gained government approval for a capital increase of \$210,000 to expand its facility.

TDK Electronics (over-the-counter) reports record sales for international industrial ferrite and blank magnetic tape products of \$315.8 million for the year ended Nov. 30, 1976, a solid 92% gain from the \$197.5 million in 1975. Net income increased more than 10 times, to \$31.2 million in fiscal 1976 from \$2.7 million the prior year. Results reflect the increased penetration of TDK tape in the U.S. market and production of its West Coast plant, the only such Japanese operation here.

Koss Corp. (over-the-counter) doubled profits in the second quarter ended Dec. 31, 1976, over the prior quarter, but both sales and income continue to run behind year-

British Decca's Profits In Plummet

LONDON—Decca's profits from consumer goods, including records, tumbled 62.5% during the six months ending Sept. 30, 1976, to \$1,275,000 compared with \$3.4 million for the comparable period of 1975. This on a turnover of \$61.2 million, down 7.6% against \$66.3 million for 1975.

The decline, the company claims, is due to reduced television sales and lower profitability from records.

But turnover and profits from capital goods increased substantially by 75.6% compared with the previous year to \$83.3 million (as against \$66.3 million).

ago figures. The headphone/speaker manufacturer reports net income of \$182,235 for the three months, about 50% below the prior year, on sales of \$5,053 million, a 5% dip from the corresponding 1975 period. For the first six months of fiscal 1977, net income was \$269,730, about 62% below the similar year-ago figure, on sales of \$9.2 million, about 6.5% under the 1975 total. Chairman John Koss notes a record number of stereophones shipped in the most recent quarter and a 30% increase in warranty cards, reflecting sales, and he expects significant improvement in the second half of the year.

Radio Shack's Earnings Rise

FORT WORTH—Radio Shack income and sales were both solidly ahead of 1975 for the six months ended Dec. 31, 1976, Charles Tandy, chairman and chief executive officer of parent Tandy Corp., announces.

Income from continuing operations was \$43.374 million, nearly 39% more than the \$31.25 million for the similar 1975 period. Net sales for Tandy were \$500.373 million, a 34% increase from the June-December 1975 figure of \$373.59 million.

Earnings per share from continuing operations (restated for the 2-for-1 common stock split distributed Jan. 9) were \$2.45 for the first half of fiscal 1977, compared to \$1.91 a year ago.

Goldfarb Moves

NEW YORK—Herb Goldfarb Associates is moving to larger quarters at 250 West 57th St., (212) 757-3930.

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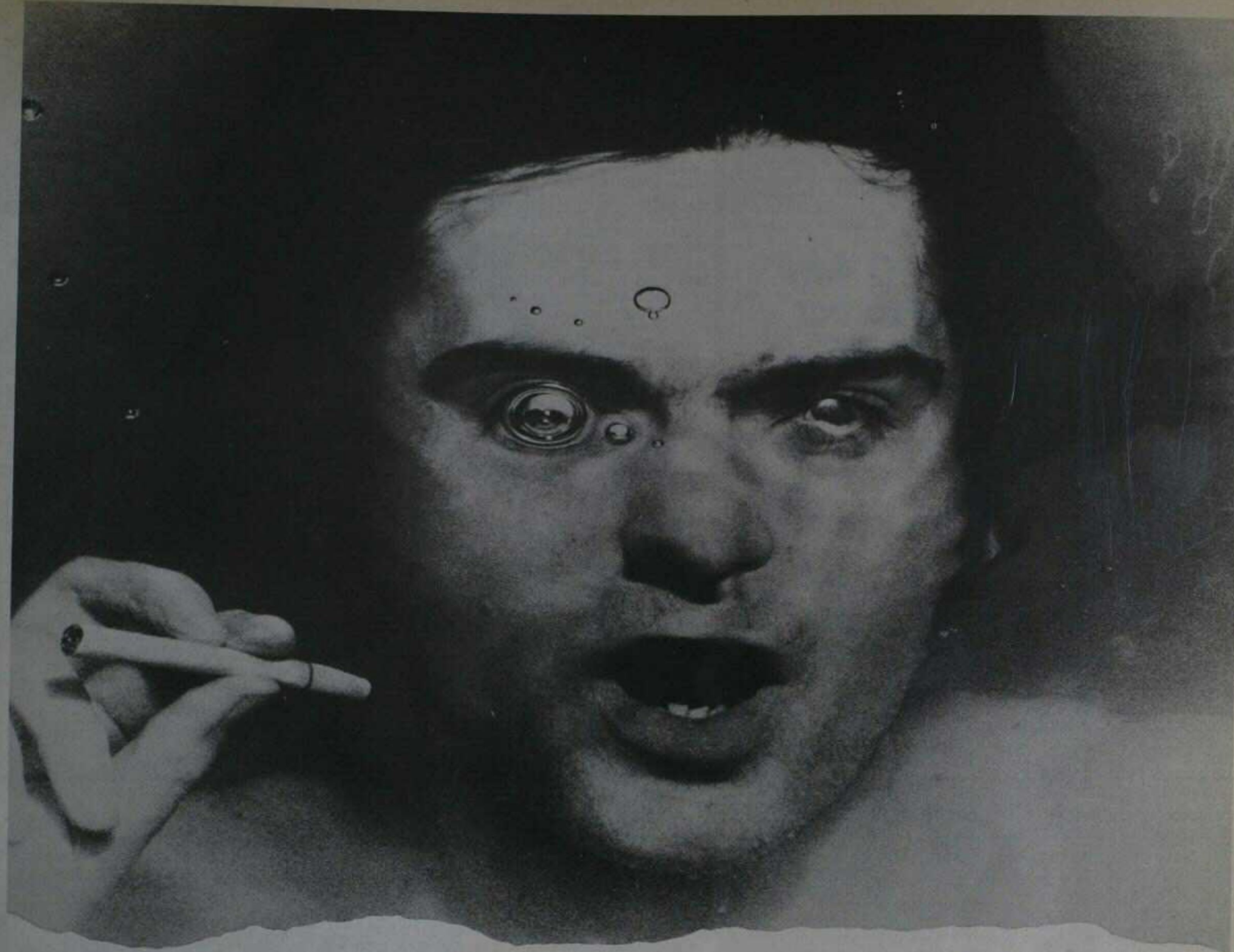
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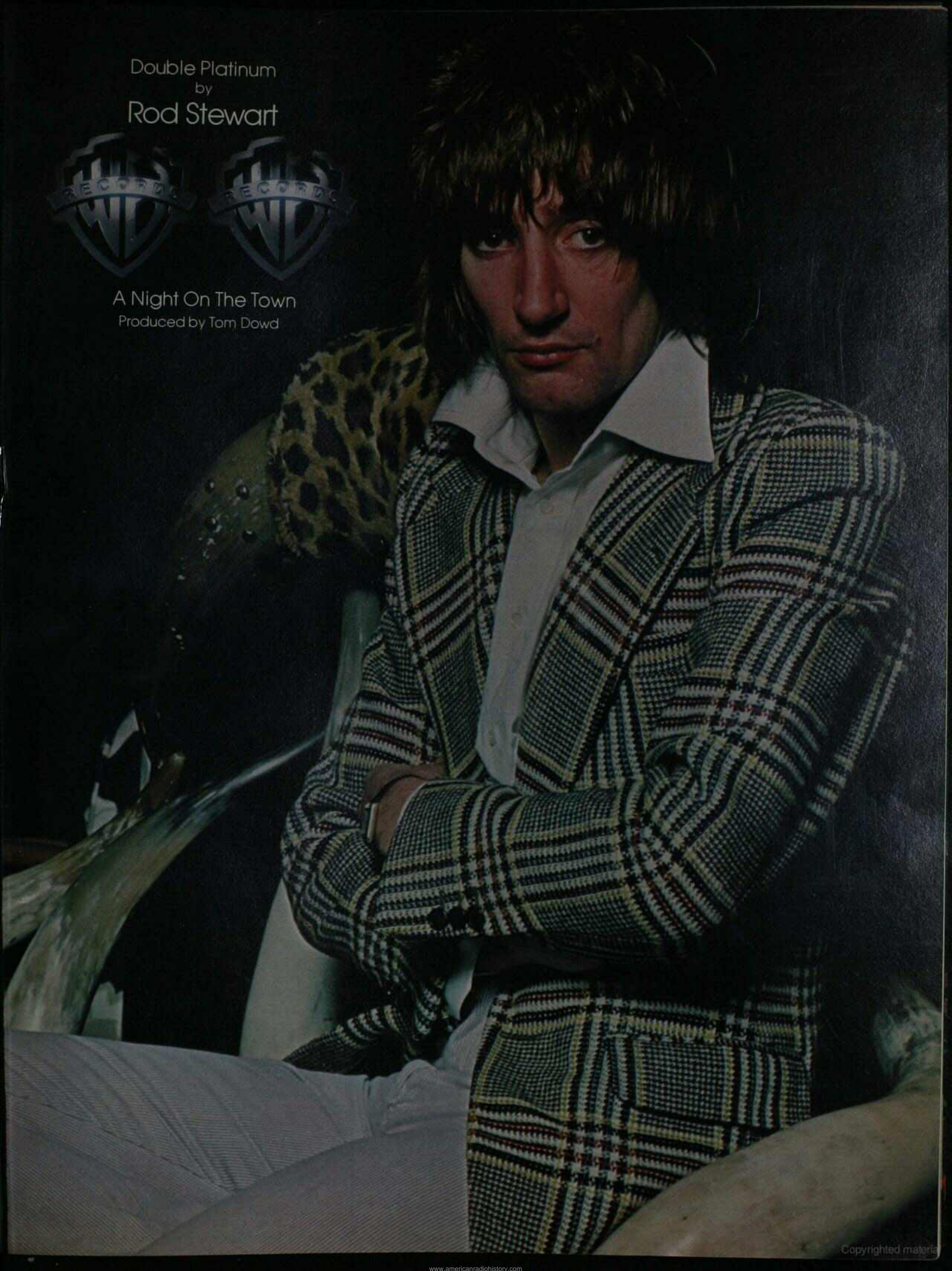


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Produced by Tom Dowd



LIVINGSTON BLAMES SPIRALING EXPENSES

20th Century Exec Sees Many Labels Dying

By CLAUDE HALL

LOS ANGELES—Only 20 or 25 record companies will survive the next year or two if present music trends continue, predicts Alan Livingston, vice president of the entertainment group at 20th Century-Fox Corp.

He also feels that the number of albums being released will decline.

Livingston is in charge of 20th Century Records, 20th Century Music, 20th Century Television, Marineland and Deluxe General Film Labs. For years he was head of Capitol Records; he has always been involved in the music industry both from creative and business viewpoints.

Factors affecting this music attrition, he says, are that it's entirely too expensive to break product today in the marketplace. "It's nothing now to spend \$150,000 to launch an album when you consider both recording costs and promotion costs. And, as you know, you either have a

hit or you have nothing, especially if it's contemporary product.

"I think the amount of product now being released has already been cut back from former levels, with the exception of labels such as Columbia or Warner Bros. The only logical way to operate today is to have a good-sized staff which concentrates on no more than two-to-four albums a month."

He says he's delighted with the way 20th Century Records is going at the moment.

The record and music publishing firms lost \$4,664,000 in fiscal 1976 ended Dec. 25. The record company actually lost more than that, "because our music publishing firm is quite profitable. The losses were in records."

But the record label is making a comeback. "It just has a long way to come back, but the comeback is starting," Livingston asserts.

He points out that today it takes only one album to bring a company

out of a depression such as 20th Century experienced in 1976. "But Russ Regan is still the creative ears of the company and he's enthusiastic and I think Kenny Nolan is starting to pay off for us."

"That's an example of the type of concentrated effort our record company can give an artist. He has a top of the chart single in 'I Like Dreamin'' and this will be followed by an album, then by another single."

He points out that Barry White makes a lot of money for 20th Century Records.

"But the company just got cold last year, which can happen to anybody."

"However, this year we are maintaining the same field force we had last year and just cutting back on the album releases in order to concentrate more attention on each individual artist."

"Yes, we may sign other artists, but our minimum roster will permit that artist to reap tremendous attention."

He says 20th Century will have two albums out in February—Nite City and Beloyd.

"But, whether the company is successful this year or not or whether it takes until next year I don't know. But we have the money to stay with it."

Other major labels will be releasing less and less product because it's so difficult to expose it in the marketplace. "Turning out product that doesn't sell is a waste of time and effort. It's a waste of money."

"So, the weak companies will be getting out of the record business. Only a strong company that's well-

CBS PUBBERY BACK IN L.A.

LOS ANGELES—April/Blackwood Music, under leader Jimmy Bishop, is opening a full-fledged office here again. Irwin Mazur will head the operation. April/Blackwood previously had a Los Angeles office, but it has recently been dormant. With Portrait Records, a division of CBS Records, opening on the West Coast last year and the growing strength of West Coast music interests, the need for the publishing office was reestablished.

Nashville Org Fetes Writers

NASHVILLE—The 10th annual Nashville Songwriters Assn. International awards ceremony and dinner brought honors to 21 outstanding songwriters Tuesday (15).

Ron Peterson, re-elected as president of the association, served as emcee for the ceremony attended by nearly 400 persons. Songwriter of the year honors went to Bob McDill who received the top tally of votes.

Writers receiving Nashville Songwriters Assn. International award certificates were Bill Anderson, Bobby Braddock, Paul Craft, Lola Jean Dillion, Larry Gatlin, Merle Haggard, Wayland Holyfield, Waylon Jennings, Dickey Lee, Willie Nelson, Mickey Newbury, George Richey, Billy Sherrill, Shel Silverstein, John Schweers, Cindy Walker, Sterling Whipple, Don Williams, the late Hank Williams and Tammy Wynette. MARGIE BARNETT

Services For Former Singer Held

LOS ANGELES—Services were held here Wednesday (16) for Effie Smith Criner, 62, who died of cancer Feb. 11 following a lengthy illness.

Al Bell, president of Independence Corp. of America Records (ICA) who is also a minister, officiated as Phillip Kimble and the True Genesis sang.

A couple of months prior to her death, Smith sent out releases stating she was returning to record promotion. She became ill in 1970 and a series of operations followed.

She started her career in 1935 as a member of Three Shades of Rhythm group and was a singer with Lionel Hampton's band.

Her biggest solo hit "Dial That Telephone" was recorded by her three different times.

She later opened a talent studio where she discovered the Chailengers, later to be known as the Olympics.

In New York she moved into promotion with Jubilee Records and then with Shout/Bang Records and was also associate director of NATRA.

In 1970 Smith formed Effie Smith Enterprises, New York, expanding it to include a Dallas office.

She went to work at Stax Records in 1973 as head of merchandising, moving back to Los Angeles with the label in 1974.

She is survived by her husband John Criner, daughter Barbara Jean Wills and son Fred Smith.

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Dolly Parton



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I don't want to leave the country, but to take the whole country with me wherever I go. There are really no limits now. After the first of the year my new life begins."

Dolly Parton

"They are really all quite wonderful songs...it's hard to see how she can miss. Certainly her own spirits are restlessly eager, and as usual her own songs say it best: 'I've been like a captured eagle; you know, an eagle's born to fly.'"

John Rockwell, NEW YORK TIMES, November 19, 1976

Share-Of-Chart-Action Recap For 1976

HOW THE TOP 10 LABELS SHARED THE HOT 100 CHART ACTION

RANK/LABEL	% OF SHARE	NO. OF SINGLES
COLUMBIA	8.3	43
CAPITOL	8.2	41
A&M	6.4	24
WARNER BROS.	6.0	27
ATLANTIC	4.6	26
ARISTA	4.1	22
RCA	3.4	24
UNITED ARTISTS	3.1	18
REPRISE	3.1	11
MOTOWN	3.0	13

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

COMBINED LABEL	% OF SHARE	NO. OF SINGLES
WARNER BROS. (A)	11.5	50
CAPITOL (B)	8.5	44
COLUMBIA (C)	8.3	43
ATLANTIC (D)	7.2	40
A&M (E)	6.4	24
RCA (F)	5.8	38
MOTOWN (G)	4.6	27
ELEKTRA/ASYLUM (H)	4.0	20
EPIC (I)	3.7	27
UNITED ARTISTS (J)	3.1	19

HOW THE TOP 10 CORPORATIONS SHARED THE HOT 100 CHART ACTION

CORP.	% OF SHARE	NO. OF SINGLES
WEA	23.7	122
CBS	12.3	71
CAPITOL	9.4	52
A&M	6.0	29
RCA	5.8	39
POLYGRAM	5.8	35
MOTOWN	4.6	27
ARISTA	4.1	23
MCA	4.1	28
ABC	3.3	29

Labels which comprise each combined label are as follows:

(A) WARNER BROS.: Warner Bros., Reprise, Warner/Curb, Bearsville, Brother/Reprise, Paradise, Deep Purple, Dark Horse, Warner/Bronze; (B) COLUMBIA: Columbia, Lone Star; (C) CAPITOL: Capitol, Apple, Harvest, EMI; (D) RCA: RCA, Grunt, Midland Intl., Windsong, Flying Dutchman, Soul Train, Utopia, Phantom; (E) ATLANTIC: Atlantic, Swan Song, Big Tree, Atco, Rolling Stones, Nemperor, Wing & A Prayer, Little David, WMOT/Atco, Virgin/Atlantic; (F) A&M: A&M, Horizon; (G) EPIC: Epic, Phila. Intl., T-Neck, Epic/Sweet City, Blue Sky, TSOP, Kirshner, Monument, Caribou; (H) MOTOWN: Motown, Tamla, Gordy, Soul, Prodigal, Hitsville; (I) ABC: ABC, Sire, ABC/Impulse, Hot Buttered Soul, Shelter, ABC/Blue Thumb, Passport, Anchor, ABC/Peacock; (J) ELEKTRA/ASYLUM: Elektra, Asylum.

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

RANK/LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA	11.8	77
WARNER BROS.	8.1	46
CAPITOL	6.6	51
A&M	6.2	43
RCA	5.9	49
ATLANTIC	4.3	40
ARISTA	3.1	25
UNITED ARTISTS	2.9	17
ASYLUM	2.5	22
ABC	2.5	21

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

COMBINED LABEL	% OF SHARE	NO. OF ALBUMS
COLUMBIA (A)	12.0	78
WARNER BROS. (B)	11.1	72
CAPITOL (C)	7.9	61
RCA (D)	7.9	62
ATLANTIC (E)	7.3	64
A&M (F)	6.2	44
EPIC (G)	4.9	44
ABC (H)	4.4	49
MOTOWN (I)	4.3	27
ELEKTRA/ASYLUM (J)	4.0	30

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

RANK/LABEL	% OF SHARE	NUMBER
COLUMBIA	11.1	120
WARNER BROS.	7.7	75
CAPITOL	6.9	92
A&M	6.3	67
RCA	5.4	73
ATLANTIC	4.3	66
ARISTA	3.3	47
UNITED ARTISTS	2.9	35
ABC	2.6	42
ASYLUM	2.5	33

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

COMBINED LABEL	% OF SHARE	NUMBER
WARNER BROS. (A)	11.3	122
COLUMBIA (B)	11.2	121
CAPITOL (C)	8.0	105
RCA (D)	7.5	100
ATLANTIC (E)	7.2	104
A&M (F)	6.3	68
EPIC (G)	4.7	71
MOTOWN (H)	4.3	54
ABC (I)	4.1	73
ELEKTRA/ASYLUM (J)	4.0	58

Labels which comprise each combined label are as follows:

(A) WARNER BROS.: Warner Bros., Reprise, Warner/Curb, Bearsville, Brother/Reprise, Paradise, Dark Horse; (B) CAPITOL: Capitol, Harvest, EMI; (C) COLUMBIA: Columbia; (D) ATLANTIC: Atlantic, Swan Song, Big Tree, Atco, Rolling Stones, Wing & A Prayer, WMOT/Atco; (E) A&M: A&M; (F) RCA: RCA, Grunt, Midland Intl., Windsong, Soul Train, Phantom; (G) MOTOWN: Motown, Tamla, Gordy, Soul, Prodigal, Hitsville; (H) ELEKTRA/ASYLUM: Elektra, Asylum; (I) EPIC: Epic, Phila. Intl., T-Neck, Epic/Sweet City, Blue Sky, TSOP, Kirshner; (J) UNITED ARTISTS: United Artists, Chi-Sound.

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

CORP.	% OF SHARE	NUMBER
WEA	24.2	307
CBS	16.1	194
CAPITOL	11.8	117
RCA	7.5	101
A&M	7.0	80
MOTOWN	4.9	59
ABC	4.3	82
POLYGRAM	4.3	83
UNITED ARTISTS	3.8	46
ARISTA	3.4	49



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WJJD-FM Out; New Country In

CHICAGO—WJJD-FM, Chicago, has bitten the dust to make way for a startlingly new country music programming concept—a radio station programmed under the same theoretical concepts as beautiful music stations.

The new calls of the Plough Broadcasting FM station, according to national program director Craig Scott, is WJEZ. The AM station will remain WJJD and will continue its traditional country music format with personalities.

The programming was developed by FM-100, a radio syndication firm headed by Darryl Peters, and is being piloted on the station.

However, Peters already has four other radio stations ready to take the new format next month in Indiana, Minnesota, New York and Florida, he claims.

The format blends softer country music sounds in an easy listening approach. It is designed for long-term listening and music selection hinges not on a playlist of what's popular, but what fits the sound of the station.

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However, its pilot station was WLOO in Chicago, known as FM-100, which is managed by Peters. Peters also lives in the Hancock Center, where WLOO is located, and also has his FM-100 programming firm

there, which is separate from the radio station.

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But its growth period never happened until Peters took over about three years ago as manager and also took over the programming. This particular format of beautiful music hit the air about two years ago. Century Broadcasting is guided at the corporate level by Howard Grafman.

N. Mexico Enchantment Packaged By FM Station

ALBUQUERQUE, N.M.—KRST, an FM station here managed by Howard Hoffman, has launched its second "Enchantment" promotional album featuring local music talent. The first LP has raised more than \$8,500 for the New Mexico School for the Deaf, Santa Fe.

Launch SuperSoul

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The key to the success of the beautiful music programming service, which is featured with live personalities on some stations, but is totally automated at KOST in Los Angeles, is that Peters has built a backing of 280 hours of music.

The flow is designed for long listening spans without the repeat patterns of many other beautiful music services. Peters says he doesn't repeat songs in the same order in the same daypart for 168 days.

The same techniques, as much as possible, will be used in the country music service.

Whites, Key Listeners L.A.'s KDAY Claims Of Audience Survey

By CLAUDE HALL

LOS ANGELES—White listeners to KDAY, a soul music station here owned by Rollins fluctuate. But in a recent audience ratings survey they may have been as high as 35%-40% of the station's total ratings, says Jim Maddox, program director.

Maddox believes he has learned

to program to both the general market audience as well as the black audience. And the station's ratings as the No. 1 soul music station in town show proof.

"I think I've finally learned the differences in listening habits. Everyone always said they were different, but no one ever said how or why. Over the last year, however, I've studied these differences and everything I discovered is now reflected in the programming on KDAY."

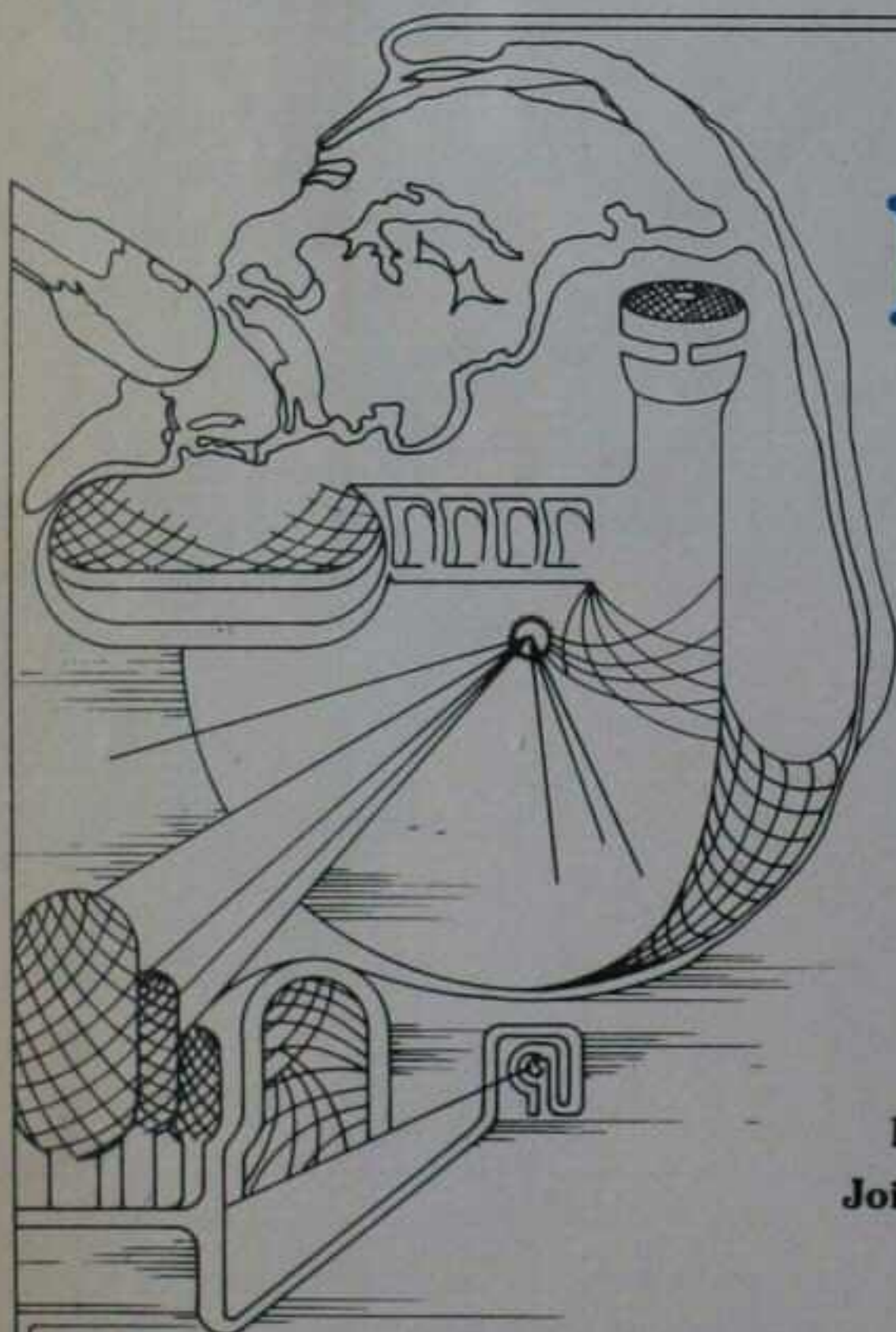
It's a matter of things you can do on the air and things you can't do. And he believes that if he had a better signal, his ratings would be at least 25% improved. At the present time, the KDAY engineer takes constant field readings "so we know where we can reach all of the given audience possible both in the daytime and at night. There's no sense programming to people who can't hear you."

A major factor affecting the number of whites who listen to the station, believes Maddox, is the amount of hit records available for competing Top 40 stations and how those stations are programming the records.

"Oddly enough, I've found out (Continued on page 26)



Enchantment: Displaying an album of local songs and artists produced by KRST, Albuquerque, N.M., to raise \$8,500 for the New Mexico School For The Deaf are James Little, left, superintendent of the school, and former Gov. John Burroughs, president of Burroughs Broadcasting which owns KRST.



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RATED **X**

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Extraordinaire

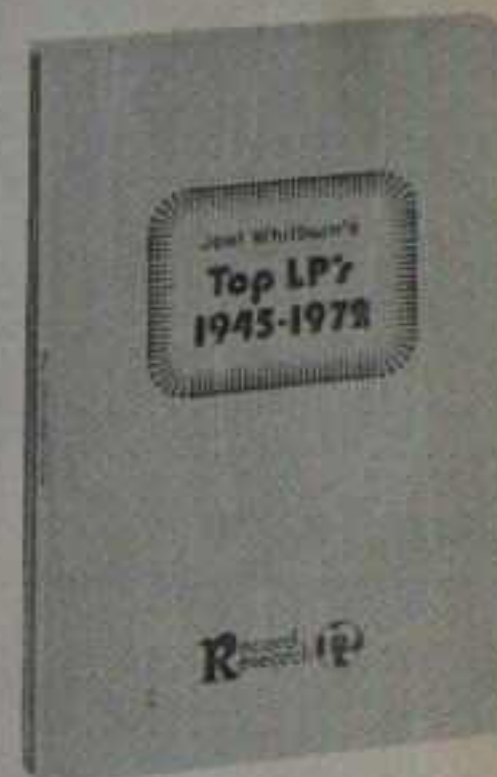
Johnnie Taylor's done it again. "Rated Extraordinaire" is the new collection of the sauciest, sexiest, excitingest songs Johnnie Taylor's ever recorded. If "Disco Lady" turned you on, wait till you try some of these. Like Johnnie's new single, "Love Is Better in the A.M.," "Your Love Is Rated X" and "Not Just Another Booty Song."

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I analyze an album cut in the same way that I analyze a single record.

reality of life would hit me when I went home to tv dinners and the tv, only to see the face of Howard Cosell. But those days have changed as well as my inspiration on the air. After all, if a man isn't happy where he spends one-fourth of his life, how can he be happy the other three-quarters of his life at work?"

opened Papa Productions & Programming Assoc. here. The new firm will be involved in producing both radio station ID jingles and radio commercials. "hopefully to put radio back into entertainment," says Collier. Demo records should be available this week of the company's product.

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Wh L.A. Of

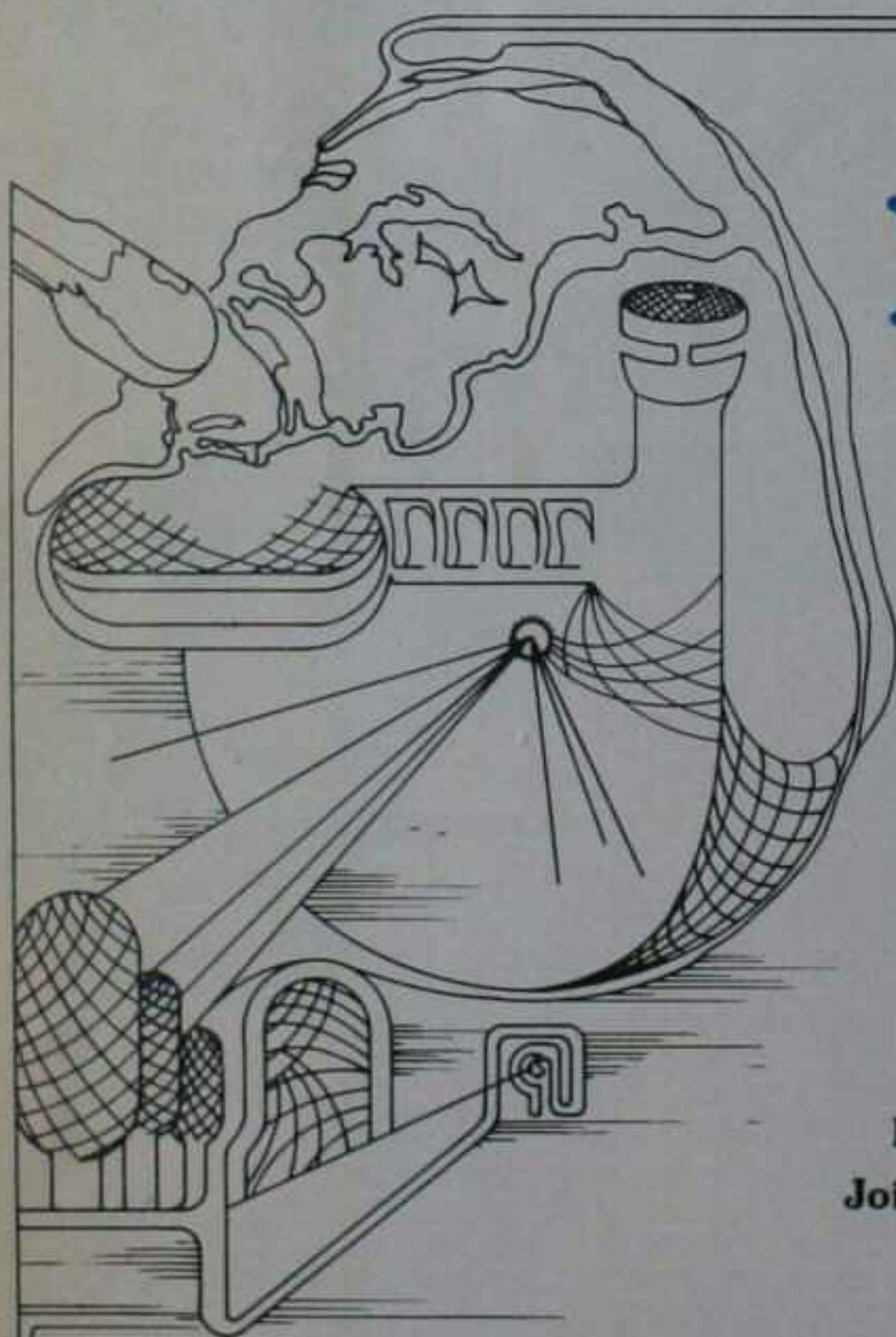
LOS ANGELES—KDAY, owned by R... recent audio... may have b... of the station... Maddox, pr...

Maddox



Enchantment of local song by KRST, A raise \$8,500 School For Little, left, school, and roughs, pre Broadcasting

FEBRUARY 26, 1977, BILLBOARD



Not every sings like

Some sing with power...some will lay it down both ways. It takes such different styles and needs of depended on in the toughest professional the talent puts to them, and put

And there's power...and grace in can give you every type of mike you Variable-D® cardioids, like the RE16, working distance. Single-D's close-in bass bo

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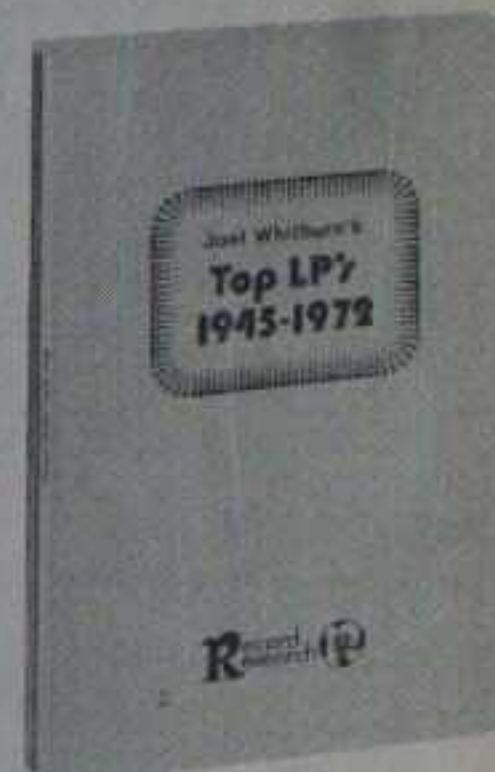
Programming Consultant Los Angeles

How do I pick the proper album cuts to play?
I pick the cut or cuts that grab me instantly;
I pick a cut that I would play if it was a hit single;
I pick the cut or cuts that maintain my interest all the way through.
I analyze an album cut in the same way that I analyze a single record.

reality of life would hit me when I went home to tv dinners and the tv, only to see the face of Howard Cosell. But those days have changed as well as my inspiration on the air. After all, if a man isn't happy where he spends one-fourth of his life, how can he be happy the other three-quarters of his life at work?"

opened Papa Productions & Programming Assoc. here. The new firm will be involved in producing both radio station ID jingles and radio commercials, "hopefully to put radio back into entertainment," says Collier. Demo records should be available this week of the company's product.

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| <input type="checkbox"/> Top Easy Listening '61-'74 | \$25 |
| <input type="checkbox"/> Top C&W '49-'71 | \$25 |
| SUPPLEMENTS | \$10.00 Each |

- | | |
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| <input type="checkbox"/> Top LP's '74 | <input type="checkbox"/> Top R&B '74 |
| <input type="checkbox"/> Top LP's '73 | <input type="checkbox"/> Top R&B '72-'73 |
| <input type="checkbox"/> Top Pop '75 | <input type="checkbox"/> Top Easy Listening '75 |
| <input type="checkbox"/> Top Pop '74 | <input type="checkbox"/> Top C&W '75 |
| <input type="checkbox"/> Top Pop '73 | <input type="checkbox"/> Top C&W '74 |
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WJJD-FM

CHICAGO—WJJD-FM, Chicago, has bitten the dust to make way for a startlingly new country music programming concept—a radio station programmed under the same theoretical concepts as beautiful music stations.

The new calls of the Plot Broadcasting FM station, according to national program director C. Scott, is WJEZ. The AM station will remain WJJD and will continue traditional country music format with personalities.

The programming was developed by FM-100, a radio syndication firm headed by Darryl Peters, and being piloted on the station.

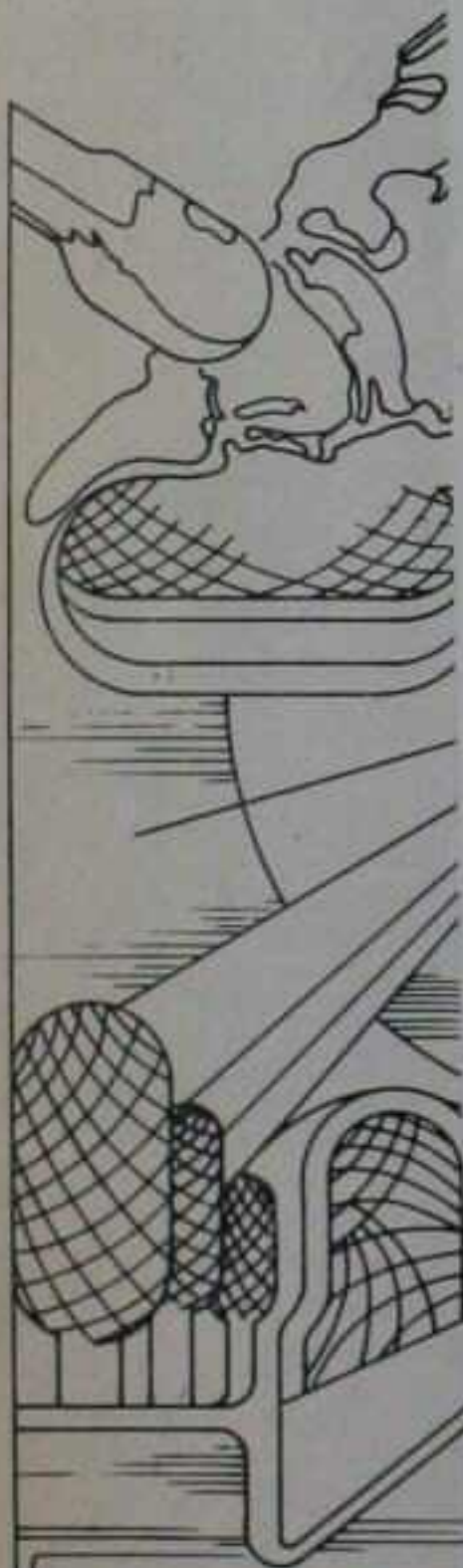
However, Peters already has five other radio stations ready to take the new format next month in Indiana, Minnesota, New York and Florida, he claims.

The format blends softer country music sounds in an easy listening approach. It is designed for long-term listening and music selection hinges not on a playlist of what's popular but what fits the sound of the station.

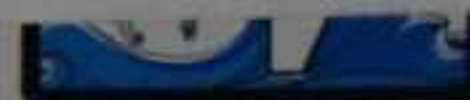
FM-100 has 84 radio stations coast-to-coast using its beautiful music programming service, including WWJ-FM, Detroit; WSB-FM, Atlanta; KOST, Los Angeles; and WWL-FM, New Orleans.

However, its pilot station is WLOO in Chicago, known as FM 100, which is managed by Peters. Peters also lives in the Hancock Center where WLOO is located, and also has his FM-100 programming firm.

FEBRUARY 26, 1977, BILLBOARD



DEPT. 275W, 620 CECIL STREET
BUCHANAN, MICHIGAN 49107



Vox Jox

By CLAUDE HALL

LOS ANGELES—Next week I intend to break with a story about the annual international Radio Programming Forum, listing site, es, forum advisory committee—full works. And shortly after it, we'll announce the 1977 annual competition for radio awards. There'll be a lot of good radio meetings going on this year. But ask those who went to New Orleans in 1976 and I think they'll agree that it was the best meeting they ever attended. So, we plan now for the 1977 Forum.

Linda Kelly, formerly with KNUS Dallas and WPOC in Baltimore, is now doing the 7-midnight show at FBR, Baltimore. ... Perry Allen and Ed Hider are no longer on the air at KFI, Los Angeles. ... Now there's an unusual event: Buckwheat teamed up with the U.S. Air Force Band and the Singing Serenaders Feb. 20 for a country music concert in the DAR Constitution Hall. And Red Shipley of WPTK and WXRA-FM, Washington, also appeared on stage to narrate Westward Ho.

Wale Eichor, operations director of WMT, Fort Dodge, Iowa, says the station ran a promotion to pay a February heating bill of some lucky listener in a chilling version of the old Cash Call number. And the reason I mention this is that the competition in Los Angeles between jockers seems to be getting rather heated. Last week, someone called a board chartperson, asked what his favorite radio station. The chartperson declined to answer. The caller said: "If you'd said WJ, you would have won \$10,000." It was a quick call to KHJ revealed that no one there had made the call. Answer: Someone in the market is trying to discredit the competition. Question: Who?

Janet Friedman has been appointed operations assistant to Penn Morgan, program director, ABC, New York. She replaces Col Richardson, who was recently promoted to staff director at the station.

KOH In Reno Using The Entertainers'

RENO—KOH, a 5,000-watt station here owned by McClatchy Broadcasting, has switched to "The Entertainers" syndicated format produced by Radio Arts, Los Angeles. The station previously featured an all-news format via the NBC News and Information Service. Earl Ling, station manager, says the decision to use the Radio Arts format is strongly enforced by the success of the format of KMJ, Fresno, Calif., another McClatchy station. KOH is now the 66th station connected for "The Entertainers," reports Radio Arts president Larry Underveen.

tion. Do you know what Richardson's job entails? Well, she has to listen to Dan Ingram every day, as well as everyone else on the air at the station, to ensure maintenance of overall quality. Listening to old Dan isn't all that bad. He just got his contract renewed and, I would assume, probably for more money. And I think Al Lohman and Roger Barkley at KFI in Los Angeles are renewing their contracts at the moment. Problem is, the two guys, one of the best teams in radio, don't know how much to ask.

On March 1, Bob Braun will no longer be on the radio in Cincinnati. For years, his television show had been simulcast on WLWT-TV and WLW radio. And so had Ruth Lyons' show previous to his. But now the station will play records in his old daytime slot. ... Jefferson Fox is now doing the 6-10 a.m. show and working as assistant program director at WAMC, Greensboro, N.C. Chuck Cross does the 10 a.m.-2 show and serves as music director. Charles Altschul does 2-7 p.m., Dave Thomas plays some soul music until midnight, followed by Max Black until 6 a.m. Part-timers on the station include Doug Minor, Ken Switzer, Larry Ingold, James Baxter, Garry Fitzner, Jimmy Williams, Lee Miller is public affairs director.

Has anyone ever heard of Hardunkie H. Chadwick?

Ron Jacobs at KKUA, Honolulu, is seeking a chief engineer who can build news studios and broadcasting facilities for the station, including a new FM operation. Letters only, no phone calls. ... Liz Darrig, WDAF, Kansas City, Mo., writes: "Just thought I'd drop you a quick line or two to say bravo to Carmen Brown of WLAV-FM in Grand Rapids for putting in her 2 cents about women in the business. Having been a jock myself for a number of years, I can relate to the problems a woman jock can have when it comes to finding a meaningful relationship. Most guys don't like the idea of a woman earning three times the money they do and receiving so much public adoration. Radio husbands are rare indeed. Let's hear from more women jocks on the subject. How about a contest for radio husbands?"

Robb Capp, WELM, Elmira, N.Y., just did 112 hours in a sleepless marathon and says, "never again." He has been doing mornings on the MOR station, as well as handling music chores, but is leaving to live in Irvine, Calif., "until I can find work in or around the Los Angeles area." After about March 6, friends and/or people with jobs can call him at 714-552-1408. He says he's good in writing and producing commercials. ... WCAR-AM-FM in Detroit has been bought by Golden West which also owns KSFO in San Francisco and KMPC in Los Angeles. Hy Levinson, principal owner of the station, has

been retained as a consultant, pending FCC approval. Logically, you can expect Golden West to beef up the station and go after the MOR audience. WCAR-AM has been, quote, a sleeping giant, unquote, for all too many years. Perhaps the magic of Bert West, president of Golden West's radio division, will be able to wake it up.

Alan Edwards, WTSN, Dover, N.H., says the station just ran a winter fantasy concert that "supposedly took place in a giant bubble located on a frozen lake. The concert brought together more than 30 super groups, but the highlight of the whole concert was the surprise reunion of the Beatles. The station received more than 1,500 phone calls in the 14-hour period and, even though we ran disclaimers at each break, the police department in the nearby town where the 'concert' took place told us that over 500 carloads of people looked for this event."

Scott P. Henderson, program director of WLIP in Kenosha, Wis., would like to get in touch with Craig Dudley, who worked with him at WILS, Lansing, Mich., around 1969-70. "He had left radio and the last I knew was doing national rep work for a company based out of Los Angeles."

John Jenkins is now doing the mid-morning show at KXYZ, Houston, he'd been at WBBQ in Augusta, Ga. ... Marty Harmon has left KITE, San Antonio. ... Charles Brown of the Herald-American newspaper, Boston, had an excellent report recently on the Boston ratings and wouldn't you know that WBZ is No. 1 total persons. Carl DeSuzo 6-9 a.m., Bob Raleigh 9 a.m.-2 p.m. and Dave Maynard 2-6 p.m. get most of the credit. WMEX, on the other hand, was topped even by WAAF-FM in Worcester.

Larry Lowenstein has been appointed program director of WRNG, Atlanta, Ga.; he's a veteran and spent six years with Arthur Godfrey Productions. He joins the station from WXIA-TV, Atlanta, where he'd been director of marketing and produced the "AM Atlanta" show. ... Pete Forgiore, program director of WKIS in Orlando, Fla., also hosts "Dialing For Dollars" movie on channel 9 in the market.

Sheldon Green, 720 S. Normandie, Los Angeles, would like to get a disk jockey job at a small market Top 40 station. Has a first ticket and some experience. 213-387-7175. ... Jim Seigel, 301-485-2400, has experience in programming, music sales, news and is looking for a relatively together, stable and professional station. Call and leave a message and he'll send you an aircheck and resume.

Ron Evans of KTOW and KGOW, Tulsa, writes: "I would like to nominate my lovely wife, Rhonda Farrah Evans, as radio wife of the year. There was a time in my 10 years of radio where every day on the air was a fantasy world and the reality of life would hit me when I went home to TV dinners and the tv, only to see the face of Howard Cosell. But those days have changed as well as my inspiration on the air. After all, if a man isn't happy where he spends one-fourth of his life, how can he be happy the other three-quarters of his life at work?"

Nick O'Neil, a graduate of Duke Univ., is now the noon-3 p.m. air personality at WGH in Norfolk, Va.; he just shifted over from Richmond, Va. ... Paul Ward has just been cited for excellence as program director of the year at RKO Radio. RKO Radio president Dwight Case made the award at management ceremonies in San Francisco. Ward is program director of WROR, Boston. ... A.J. "Rick" Aurichio has been named vice president and general manager of Arbitron; he'll also continue as president of Compu/Net, an Arbitron division. Marshall L. Snyder has been named vice president and general manager of Arbitron operations and production, Beltsville, Md.; he'd been product manager of Arbitron Television.

If you're planning to attend the 1977 Country Radio Seminar in Nashville March 18-19 and would like to submit an aircheck of your radio station for the historic annual album that's given away there of radio station airchecks, the deadline has been extended to March 1. Send your aircheck to Jon Reed, KAYQ, 3435 Broadway, Kansas City, Mo. 64111. It should be 7 1/2 i.p.s. on 5-7 inch reels. Any print material to be shown at the convention should be sent to Nick Hunter, Playboy Rec- (Continued on page 26)

New Station WIGY Airing In Bath, Me.

BATH, Me.—WIGY, billing itself as Y-106, has gone on the air here with an album rock format and billboards planned throughout the entire state to announce the advent of the station, reports operations manager Jack Diamond. Staff features Bob Anderson 6-10 a.m., Jack Diamond 10 a.m.-2 p.m., Brian McGary 2-6 p.m., Jack O'Brien 6-midnight, and Sharon midnight-6 a.m. Weaved in with album version of all current songs and cuts from bestselling albums will be oldie singles and oldie LP cuts. Plans are to research record stores locally and in Portland. A toll-free request line and contest line has been installed to cover such areas as Bath, Lewiston, Auburn, and Augusta.

25 Stations Beam Superstars Program

ATLANTA—Among the 25 radio stations live and automated now using the Superstars format of Lee Abrams, Kent Burkhart/Lee Abrams And Associates, are new stations WCCV, Charlottesville, Va.; WYXE, Madison, Wis.; WHOT, Youngstown, Ohio; and KGON, Portland, Ore.

New Collier Firm

IRVINE, Tex.—Bruce Collier, a 13-year veteran of PAMS radio station ID jingles firm in Dallas, has opened Papa Productions & Programming Assoc. here. The new firm will be involved in producing both radio station ID jingles and radio commercials, "hopefully to put radio back into entertainment," says Collier. Demo records should be available this week of the company's product.

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- ☐ Top Easy Listening '61-'74 \$25
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- ☐ Top LP's '74
- ☐ Top LP's '73
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- ☐ Top R&B '75
- ☐ Top R&B '74
- ☐ Top R&B '72-'73
- ☐ Top Easy Listening '75
- ☐ Top C&W '75
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Programming Comments

JEFF SALGO Programming Consultant Los Angeles

How do I pick the proper album cuts to play?
I pick the cut or cuts that grab me instantly;
I pick a cut that I would play if it was a hit single;
I pick the cut or cuts that maintain my interest all the way through.
I analyze an album cut in the same way that I analyze a single record.

Billboard Album Radio Action

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

Based on station playlists through Thursday (2/17/77)

Top Add Ons-National

JETHRO TULL—Songs From The Wood (Chrysalis)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
KINKS—Sleepwalker (Arista)
HENRY GROSS—Show Me To The Stage (Lifesong)

Top Requests/Airplay-National

EAGLES—Hotel California (Asylum)
FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
GARY WRIGHT—The Light Of Smiles (Warner Brothers)

National Breakouts

SEA LEVEL—(Capricorn)
POUSSETTE DART BAND—Amnesia (Capitol)
PETER GABRIEL—(Arista)
UTOPIA—Ra (Bearsville)

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

KDPI-FM—Denver (Jean Yaddes)

- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- PABLO CRUISE—A Place In The Sun (A&M)
- STALLION—(Casablanca)
- GENE CLARK—Two Sides To Every Story (RSC)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Janus)
- MANFRED MANN'S EARTH BAND—The Raging Silence (Warner Brothers)
- GENESIS—Wind & Wuthering (Arista)

KISW-FM—Seattle (Lee Michaels)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- LEON REDBONE—Double Time (Warner Brothers)
- BARCLAY JAMES HARRIS—October (MCA)
- PABLO CRUISE—A Place In The Sun (A&M)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- PINK FLOYD—Animals (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)

KOME-FM—San Jose (Dana Jang)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- KENNY RANKIN—The Kenny Rankin Album (Little David)
- PETER GABRIEL—(Arista)
- JOHN MILES—Stranger In The City (London)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JENNIFER WARNES—(Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- GENESIS—Wind & Wuthering (Arista)
- PINK FLOYD—Animals (Columbia)
- EAGLES—Hotel California (Asylum)

KFMI-AM—Denver (Craig Applequist)

- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- SEA LEVEL—(Capricorn)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- KINKS—Sleepwalker (Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- POUSETTE DART BAND—Amnesia (Capitol)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- JELLY—A True Story (Asylum)
- SEA LEVEL—(Capricorn)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)

Western Region

• TOP ADD ONS:

JETHRO TULL—Songs From The Wood (Chrysalis)
KINKS—Sleepwalker (Arista)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
POUSSETTE DART BAND—Amnesia (Capitol)

★TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—Rumours (Warner Brothers)
EAGLES—Hotel California (Asylum)
PINK FLOYD—Animals (Columbia)
GENESIS—Wind & Wuthering (Arista)

BREAKOUTS:

PETER GABRIEL—(Arista)
STALLION—(Casablanca)
HENRY GROSS—Show Me To The Stage (Lifesong)
JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

KSAN-FM—San Francisco (Don Potoczak)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- POUSETTE DART BAND—Amnesia (Capitol)
- PETER GABRIEL—(Arista)
- ELLIOT RANDALL—New York (Kirtshner)
- ANDY FAIRWEATHER LOW—Be Bop 'N' Holla (A&M)
- STEVE GIBBONS BAND—Ropin' On (MCA)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- KINKS—Sleepwalker (Arista)
- UTOPIA—Ra (Bearsville)
- PINK FLOYD—Animals (Columbia)

KLOS-FM—Los Angeles (Dahar Horelbeke)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- EAGLES—Hotel California (Asylum)
- ELECTRIC LIGHT ORCHESTRA—A New World Record (United Artists)
- QUEEN—A Day At The Races (Elektra)
- LINDA RONSTADT—Greatest Hits (Asylum)

KMET-FM—Los Angeles (Billy Juggs)

- KINKS—Sleepwalker (Arista)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JUSTIN HAYWARD—Songwriter (Demos/London)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- STALLION—(Casablanca)
- NONE

KGB-FM—San Diego (Steve Capan)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- LEON REDBONE—Double Time (Warner Brothers)
- QUINCY JONES—Roots (A&M)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- AL STEWART—The Year Of The Cat (Janus)
- BOSTON—(Epic)

KFIG-FM—Fresno (Nelson Malone)

- HENRY GROSS—Show Me To The Stage (Lifesong)
- GALLAGHER & LYLE—Love On The Run (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JOHNATHAN EDWARDS—Sailor (Warner Brothers)
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)
- ALPHA—(Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- QUEEN—A Day At The Races (Elektra)
- JACKSON BROWNE—The Pretender (Asylum)
- GENESIS—Wind & Wuthering (Arista)

Southwest Region

• TOP ADD ONS:

JETHRO TULL—Songs From The Wood (Chrysalis)
PABLO CRUISE—A Place In The Sun (A&M)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
FLEETWOOD MAC—Rumours (Warner Brothers)
GEORGE BENSON—In Flight (Warner Brothers)
PINK FLOYD—Animals (Columbia)

BREAKOUTS:

SEA LEVEL—(Capricorn)
PARKER MCGEE—(Big Tree)
HENRY GROSS—Show Me To The Stage (Lifesong)
RICHARD TORRENCE—

KZWH-FM—Dallas (Charlin Kendall)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- RICHARD TORRENCE—Burbank (Capitol)
- PABLO CRUISE—A Place In The Sun (A&M)
- EAGLES—Hotel California (Asylum)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)

KEEL-FM—San Antonio (Tony Dale)

- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- UTOPIA—Ra (Bearsville)
- MICHAEL FRANKS—Sleeping Gypsy (Warner Brothers)
- DENIM—(Epic)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- GEORGE BENSON—In Flight (Warner Brothers)
- AL STEWART—The Year Of The Cat (Janus)

KLBI-FM—Austin (Steve Smith)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- SEA LEVEL—(Capricorn)
- COUNTRY JOE McDONALD—Goodbye Blues (Fantasy)
- ACE—No Strings Attached
- PABLO CRUISE—A Place In The Sun (A&M)
- PINK FLOYD—Animals (Columbia)
- JONI MITCHELL—Hejira (Asylum)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)

Midwest Region

• TOP ADD ONS:

JETHRO TULL—Songs From The Wood (Chrysalis)
PETER GABRIEL—(Arista)
JUSTIN HAYWARD—Songwriter (London)
PABLO CRUISE—A Place In The Sun (A&M)

★TOP REQUEST/AIRPLAY:

EAGLES—Hotel California (Asylum)
FLEETWOOD MAC—Rumours (Warner Brothers)
GARY WRIGHT—The Light Of Smiles (Warner Brothers)
KINKS—Sleepwalker (Arista)

BREAKOUTS:

UTOPIA—Ra (Bearsville)
PETER GABRIEL—(Arista)
POUSSETTE DART BAND—Amnesia (Capitol)
HEARTSFIELD—Collectors Item (Columbia)

WABZ-FM—Detroit (Ken Calvert)

- CONNY LANG—Makin' It On The Street (Elektra)
- UTOPIA—Ra (Bearsville)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JUSTIN HAYWARD—Songwriter (Demos/London)
- KINKS—Sleepwalker (Arista)
- PABLO CRUISE—A Place In The Sun (A&M)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- Z Z TOP—Tejas (London)
- EAGLES—Hotel California (Asylum)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)

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

- JETHRO TULL—Songs From The Wood (Chrysalis)
- MR. BIG—Photographic Smile (Arista)
- DAVID SANCIOS—(Chelone)
- ALBERT KING—Advent Live (Utopia)
- LENNY WHITE—Big City (Temper)
- HEARTSFIELD—Collectors Item (Columbia)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- UTOPIA—Ra (Bearsville)
- PETER GABRIEL—(Arista)

WMMS-FM—Cleveland (Shelly Styles)

- PETER GABRIEL—(Arista)
- JUSTIN HAYWARD—Songwriter (Demos/London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- MUKIE COLE—(Janus)
- AL STEWART—The Year Of The Cat (Janus)
- GENESIS—Wind & Wuthering (Arista)
- EAGLES—Hotel California (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- SANTANA—Festival (Columbia)

Southeast Region

• TOP ADD ONS:

MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
JETHRO TULL—Songs From The Wood (Chrysalis)
HENRY GROSS—Show Me To The Stage (Lifesong)
KINKS—Sleepwalker (Arista)

★TOP REQUEST/AIRPLAY:

ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
EAGLES—Hotel California (Asylum)
GARY WRIGHT—The Light Of Smiles (Warner Brothers)

BREAKOUTS:

FLEETWOOD MAC—Rumours (Warner Brothers)
SEA LEVEL—(Capricorn)
JOHN MILES—Stranger In The City (London)
VALERIE CARTER—Just A Stones Throw Away (Columbia)

WRAS-FM—Atlanta (Bob Bailey)

- KINKS—Sleepwalker (Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- SEA LEVEL—(Capricorn)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- STEVE WONDER—Songs In The Key Of Life (Tama)
- GENESIS—Wind & Wuthering (Arista)
- JACKSON BROWNE—The Pretender (Asylum)

WHS-FM—Washington D.C. (David Eastman)

- DEAN FRIEDMAN—SPNE (Lifesong)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- KENNY RANKIN—Kenny Rankin Album (Little David)
- DAVID ALLEN COE—Riders Again (Columbia)
- RAMSAY ISLAND KIDS—Kirkstall (Warner Brothers)
- TONY WILSON—Like Your Style (Bearsville)
- SEA LEVEL—(Capricorn)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- SANTANA—Festival (Columbia)

Northeast Region

• TOP ADD ONS:

JETHRO TULL—Songs From The Wood (Chrysalis)
UTOPIA—Ra (Bearsville)
HENRY GROSS—Show Me To The Stage (Lifesong)
MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)

★TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—Rumours (Warner Brothers)
PINK FLOYD—Animals (Columbia)
KINKS—Sleepwalker (Arista)
EAGLES—Hotel California (Asylum)

BREAKOUTS:

POUSSETTE DART BAND—Amnesia (Capitol)
KENNY RANKIN ALBUM—(Little David)
SEA LEVEL—(Capricorn)
FLAME—Queen Of The Neighborhood (RCA)

WNEW-FM—New York (Tom Herrera)

- STALLION—(Casablanca)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- ANDY FAIRWEATHER LOW—Be Bop 'N' Holla (A&M)
- KENNY RANKIN—Kenny Rankin Album (Little David)
- UTOPIA—Ra (Bearsville)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- EAGLES—Hotel California (Asylum)

WHEW-FM—New York (Nag Griffin)

- UTOPIA—Ra (Bearsville)
- DEAN FRIEDMAN—SPNE (Lifesong)
- FLAME—Queen Of The Neighborhood (RCA)
- ELLIOT RANDALL—New York (Epic)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- KENNY RANKIN—Kenny Rankin Album (Little David)
- DAVID BOWIE—Low (RCA)
- JONAS MEYER—Chevy Chase (United Artists)
- DIKE HAMILTON—Alone (ABC)
- TIT BARNES—Love House (Sire)

WCMF-FM—Richmond (Bernie Kimble)

- NO REPORT
- JOHN MILES—Stranger In The City (London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- KANSAS—Leftwutture (Kirtshner)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- EAGLES—Hotel California (Asylum)

WOFB-FM—Orlando (Bill McGath)

- PINK FLOYD—Animals (Columbia)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- JOHN MILES—Stranger In The City (London)
- RUFUS—Ask Rufus (ABC)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- GARY WRIGHT—The Light Of Smiles (Warner Brothers)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WKDF-FM—Nashville (Jack Crawford)

- JETHRO TULL—Songs From The Wood (Chrysalis)
- VALERIE CARTER—Just A Stones Throw Away (Columbia)
- GEORGE BENSON—In Flight (Warner Brothers)
- JOHN MILES—Stranger In The City (London)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- EAGLES—Hotel California (Asylum)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

WQDR-FM—Raleigh (Bill Hard)

- SEA LEVEL—(Capricorn)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- BOSTON—(Epic)
- EAGLES—Hotel California (Asylum)
- JACKSON BROWNE—The Pretender (Tama)

WQOF-FM—Buffalo (Eric Travers)

- KINKS—Sleepwalker (Arista)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
- CREAM THICK—(Epic)
- UTOPIA—Ra (Bearsville)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- PINK FLOYD—Animals (Columbia)
- GENESIS—Wind & Wuthering (Arista)
- EAGLES—Hotel California (Asylum)
- RENAISSANCE—Nevada (Sire)

WQOF-FM—Buffalo (Eric Travers)

- THE BIG WHA KOO—(ABC)
- SEA LEVEL—(Capricorn)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- JOHN MILES—Stranger In The City (London)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- KINKS—Sleepwalker (Arista)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- STEVE WONDER—Songs In The Key Of Life (Tama)

WMMR-FM—Philadelphia (Marie Stenner)

- FLEETWOOD MAC—Rumours (Warner Brothers)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- UTOPIA—Ra (Bearsville)
- MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- ANDREW GOLD—What's Wrong With This Picture (Asylum)
- PINK FLOYD—Animals (Columbia)
- RICK WAKEMAN—White Rock (A&M)
- STEVE HILLAGE—(Atlantic)
- RENAISSANCE—Nevada (Sire)

WMMR-FM—Philadelphia (Marie Stenner)

- UTOPIA—Ra (Bearsville)
- HENRY GROSS—Show Me To The Stage (Lifesong)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- KINKS—Sleepwalker (Arista)
- JELLY—A True Story (Asylum)
- JOHNATHAN EDWARDS—Sailor (Warner Brothers)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- POUSETTE DART BAND—Amnesia (Capitol)
- BLONDIE—Private Stock
- MARTIN MULL—I'm Everyone I've Ever Loved (ABC)

WMKS-FM—Hartford (Gene Shook)

- SEA LEVEL—(Capricorn)
- PABLO CRUISE—A Place In The Sun (A&M)
- POUSETTE DART BAND—Amnesia (Capitol)
- THE BABYS—(Chrysalis)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- JOHN MILES—Stranger In The City (London)
- FLEETWOOD MAC—Rumours (Warner Brothers)
- Z Z TOP—Tejas (London)
- KANSAS—Leftwutture (Kirtshner)
- JACKSON BROWNE—The Pretender (Asylum)

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THE OFFICIAL **LIVE** Gentle Giant

February 22	Toronto, Canada
February 23	Montreal, Canada
February 24	Albany, New York
February 25	Boston, Massachusetts
February 26	Philadelphia, Pennsylvania
February 27	New York, New York
February 28	Hempstead, New York
March 1	Baltimore, Maryland
March 2	Pittsburgh, Pennsylvania
March 4	Chicago, Illinois
March 5	Akron, Ohio
March 6	Detroit, Michigan
March 8	Indianapolis, Indiana
March 10-11	Atlanta, Georgia
March 12	Tampa, Florida
March 13	Miami, Florida
March 18	Austin, Texas
March 19	Dallas, Texas
March 20	Tulsa, Oklahoma
March 25	Portland, Oregon
March 26	Seattle, Washington
March 30	San Diego, California
March 31	Los Angeles, California
April 1	Phoenix, Arizona

**ALL THE ENERGY AND EXCITEMENT
OF THEIR "LIVE"
CONCERT PERFORMANCES
HAS BEEN CAPTURED IN
THEIR NEW ALBUM...
ON TWO RECORDS!**

PLAYING THE FOOL

SKBB-11592

Produced by Gentle Giant



Rock Singles Best Sellers

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As Of 2/14/77

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

- | | |
|---|---|
| 1 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252 | 21 RICH GIRL—Daryl Hall & John Oates—RCA 10860 |
| 2 TORN BETWEEN TWO LOVERS—Mary MacGregor—Arista America 7638 | 22 YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis Jr.—ABC 12208 |
| 3 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287 | 23 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875 |
| 4 WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212 | 24 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365 |
| 5 CAR WASH—Rose Royce—MCA 40615 | 25 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232 |
| 6 HOT LINE—Sylvers—Capitol 4336 | 26 BOOGIE CHILD—Bee Gees—RSO 867 |
| 7 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283 | 27 LONG TIME—Boston—Epic 8-50329 |
| 8 NEW KID IN TOWN—Eagles—Asylum 45373 | 28 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860 |
| 9 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4369 | 29 THE RUBBERBAND MAN—Spinners—Atlantic 3355 |
| 10 DAZZ—Brick—Bang 727 | 30 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla 54278 |
| 11 HARD LUCK WOMAN—Kiss—Casablanca 973 | 31 BITE YOUR LIP (Get Up And Dance)—Elton John—MCA/Rocket 40677 |
| 12 ENJOY YOURSELF—Jacksons—Epic 8-50289 | 32 CARRY ON WAYWARD SON—Kansas—Kirshner 4267 |
| 13 JEANS ON—David Dundas—Chrysalis 2094 | 33 I NEVER CRY—Alice Cooper—Warner Bros. 8228 |
| 14 DANCING QUEEN—Abba—Atlantic 3372 | 34 DON'T GIVE UP ON US—David Soul—Private Stock 45129 |
| 15 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372 | 35 TONIGHT'S THE NIGHT (Gonna Be Alright)—Rod Stewart—Warner Bros. 8262 |
| 16 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 36 SOMEBODY TO LOVE—Queen—Elektra 45362 |
| 17 YEAR OF THE CAT—Al Stewart—Janus 266 | 37 I WISH—Stevie Wonder—Tamla 54272 |
| 18 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304 | 38 SAM—Olivia Newton-John—MCA 40670 |
| 19 AFTER THE LOVIN'—Engelbert Humperdinck—Epic 8-50270 | 39 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308 |
| 20 WALK THIS WAY—Aerosmith—Columbia 3-10449 | 40 MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley—RCA 10857 |

Rock LP Best Sellers

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As Of 2/15/77

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

- | | |
|--|--|
| 1 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 21 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037 |
| 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 22 TEJAS—Z.Z. Top—London PS 680 |
| 3 BOSTON—Epic PE 34188 | 23 FLEETWOOD MAC—Reprise MS2225 |
| 4 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13 340C2 | 24 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 11557 |
| 5 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 | 25 LEFTOVERTURE—Kansas—Kirshner PZ 34334 |
| 6 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 | 26 A NIGHT ON THE TOWN—Rod Stewart—Warner Bros. BS 2938 |
| 7 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516 | 27 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34381 |
| 8 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978 | 28 CHILDREN OF THE WORLD—Bee Gees—RSO RS 1-3003 |
| 9 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 29 SPIRIT—Earth, Wind & Fire—Columbia PC 34241 |
| 10 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 30 SILK DEGREES—Boyz Scaggs—Columbia PC 33920 |
| 11 WINGS OVER AMERICA—Capitol SWCO 11593 | 31 JAMES TAYLOR'S GREATEST HITS—Warner Bros. BS 2979 |
| 12 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA-LA679 G | 32 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094 |
| 13 ALIVE!—Kiss—Casablanca NBLP 7020 | 33 ONE MORE FOR THE ROAD—Lynyrd Skynyrd—CA 2-6001 |
| 14 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 | 34 LOVE WILL KEEP US TOGETHER—Captain & Tennille, A&M SP 4552 |
| 15 SONG OF JOY—Captain & Tennille—A&M SP 4570 | 35 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 |
| 16 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479 | 36 ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros. BS 2965 |
| 17 A DAY AT THE RACES—Queen—Elektra 6E-101 | 37 LOW—David Bowie—RCA CPL1-2030 |
| 18 YEAR OF THE CAT—Al Stewart—Janus JXS 7022 | 38 PART 3—K.C. & The Sunshine Band—TK 605 |
| 19 DESTROYER—Kiss—Casablanca NBLP 7025 | 39 LUXURY LINER—Emmylou Harris—Warner Bros. BS 2998 |
| 20 ENDLESS SUMMER—Beach Boys—Capitol SBVO 11307 | 40 IN FLIGHT—George Benson—Warner Bros. BSK 2983 |

PAMS Jingle To An Omaha Company

LOS ANGELES—PAMS, one of the leading radio station jingles firms for years, has been purchased by Consolidated Communications Counselors, Omaha, Neb.

PAMS, owned by Bill Meeks, was one of the first syndicators of radio station ID jingles. His jingles were

used by radio stations around the world. Consolidated was formed recently by Tom Devaney, president and Sam Holman, executive vice president. It is understood that the name PAMS will continue to be used and Consolidated will operate out of the PAMS office in Dallas.

Radio-TV Programming

Vox Jox

Continued from page 23

ords, 1300 Division St., Nashville, Tenn. 37203. All video material, television commercials, etc., should go to Bob Young, WMC, 1960 Union Ave., Memphis, Tenn. 38104. Deadline on both print and tv entries is

now also March 1. On-air promotions should be sent to Chris Collier, KKKK, 712 E. Southmore, Pasadena, Tex. 77001; off-air promotions entries should be sent to Bill Robinson, WIRE, 4560 Knolton Rd., Indianapolis, Ind. 46208; merchan-

dising contests and promotions should be sent to Don Langford, KLAC, 5746 Sunset Blvd., Hollywood, Calif. 90028.

Julian Mazur, 970 Ridgeway St., Victoria, British Columbia, Canada, writes: "Here in Canada, it is almost impossible to find radio work because 99% of the radio stations are fully employed and there's literally an army of disk jockeys desperately looking for work, some with years of experience. I, myself, have 4½ months of experience, but if you have less than one year under your belt, chances of you finding radio work are extremely slim indeed. However, in America, because your country has far more radio stations, things aren't quite as bad. Besides, I really want to work there anyway."

There are lots of people looking for work right now in the U.S. Such as Derek Barton, who has a first ticket and had been with KTOM in Salinas, Calif., the past two years and can be reached at 408-422-5950 and Mark Rodgers, who has a first ticket and a degree in broadcast journalism plus some experience and hangs out at 415-343-7421. Both Rodgers and Barton, who dropped by to see me, are young, serious, and willing to work like crazy so long as they can find a good program director who's willing to help them advance their careers.

As of Feb. 23, the Voice of America operation in Washington will be 35 years old. It's a great institution that has done enormous goodwill for the U.S. If your station would like to pay tribute to the V of A with a special program or something, you can call Cliff Groce, deputy program manager, 202-755-4557, for more information.

Bubbling Under The HOT 100

- 101—BE MY GIRL, Michael Henderson, Buddah 552
- 102—MIDNIGHT LOVE AFFAIR, Carol Douglas, Midland International 10753 (RCA)
- 103—IT AIN'T EASY COMING DOWN, Charlene Duncan, Prodigal 0632 (Motown)
- 104—TIME IS MOVIN', Blackbyrds, Fantasy 787
- 105—BETCHA BY GOLLY WOW, Norman Connors, Buddah 554
- 106—FIESTA, Gato Barbieri, A&M 1885
- 107—MY LOVE IS FREE, Double Exposure, Sal soul 2012
- 108—GET UP AND DANCE, Memphis Horns, RCA 10836
- 109—I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 110—WAKE UP & BE SOMEBODY, Brainstorm, Tabu 10811 (RCA)

Bubbling Under The Top LPs

- 201—PETER FRAMPTON, Frampton, A&M SP 4512
- 202—CROWN HEIGHTS AFFAIR, Do It Your Way, De Lite DEP 2022
- 203—SEALS & CROFTS, Greatest Hits, Warner Bros. BS 2886
- 204—FOUR TOPS, Catfish, ABC ABCD 968
- 205—RUSH, All The World's A Stage, Mercury SRM-2-7508 (Phonogram)
- 206—MAIN INGREDIENT, Music Maximus, RCA APL1
- 207—SHIRLEY BASSEY'S GREATEST HITS, United Artists UA-LA715-G
- 208—LATIMORE—It Ain't Where You've Been, Gladen 7509 (TK)
- 209—ENCHANTMENT, United Artists UA-LA682-G
- 210—FIDDLER ON THE ROOF/Original Cast, RCA LSO 1097

L.A.'s KDAY Survey

Continued from page 18

that KDAY doesn't share that many listeners with KHJ, the main Top 40 station.

We share more audience with KHS. At least, we did in the last Arbitron study. And basically we shared more of their audience than they did of ours. So, our ratings depend on how much of their audience we can hold through an Arbitron or Pulse study.

"And, partially, that's how our format at KDAY is structured."

Disco music doesn't have much of an audience foundation, he says. "The disco audience is neither white nor black. And the same thing holds true for the audience of a typical Top 40 station—the listener is neither white nor black. So, it's not their audience, per se. It's an audience that can be shared."

"Thus, I don't see that audience as mine. My goal during an Arbitron is just to hold them as long as possible."

There's a lack of exciting product by white recording artists at the moment and this also helps all soul music stations. "If another Beatles craze comes to stations such as KHJ, there's going to be trouble for all black-oriented radio stations around the country."

"But, on the other hand, as long as there's no superstar on the horizon, the black station is going to do fairly well."

KDAY uses two playlists—one for the disk jockey on the air and another that's printed and distributed via record stores. "But the external list to record companies and the world never indicates records that we're not on."

The station plays about 80 records at the moment, including album cuts, but not including oldies.

"But it's the weighting of those records on the air that matters—how you play them and how frequently. About 30-35 records are being rotated with a degree of regularity and about 17 of those are singles; I've always felt that a song is a song, whether it's on a single or on an album."

Questioned about whether Stevie Wonder is a superstar and has affect on Top 40 radio today, Maddox says

Radio Interviews Go International

LOS ANGELES—"Inner View," the rock interview syndicated radio series, will be marketed on an international basis by John Pearson International, a firm that deals in television shows ranging from "Maude" to "Lassie."

Arnie Frank, director of business affairs for JPI, says the first product to be offered is the two-part Stevie Wonder program and it will be launched at the CanneTelevision Festival.

Jim Ladd is executive producer and host of the hour syndicated radio series which is now on 160 U.S. radio stations. Sound Communications Inc., Los Angeles, will continue to market the series in the U.S.

in his opinion Wonder is bigger than Elton John "and Elton John in his heyday was never a Beatle." But Wonder makes good programming and a week ago KDAY had between five and six cuts from his hit album "Songs In The Key Of Life" on the air.

Maddox came to KDAY in December 1973 when it was still a rocker and Ron Samuels was program director. But a month after his arrival, the station went soul and Maddox took over programming Feb. 17, 1974. Before KDAY, he was at KIQQ (K-100), Los Angeles, the better part of a year.

He started in radio while attending Fordham Univ. at campus station WFUV-FM. After college—he'd majored in business administration with a minor in journalism—he worked in news at WOR-FM, New York, then did summer relief at KDWB in news at KDWB, Los Angeles. Then he went to KCBS-AM, San Francisco, to do news. His other experience includes doing booth work for the CBS-TV network, part-time at KGIL, Los Angeles, and work at KNX-FM, Los Angeles.

"I learned radio in college only by doing; I didn't take any courses. No one taught me anything about programming either. But I think I was fortunate in that I had a family which instilled in me the drive to reach. My grandfather used to say: 'Do more than you're asked to do.'"

"So, I learned programming by just being astute, I guess... being around good programming people. But they didn't teach me, I just picked it up."

"When I was at WLS in Chicago and Mike McCormick, then the program director, would do something, I'd take note of it and figure out why. Most of the time, if I'd even asked there wouldn't have been much of an answer. And with some people it was useless to ask. But no one could stop me from thinking and I would analyze everything."

"It almost seems as if I was a radio gypsy for a reason, because then I got the chance to program KDAY. And I don't think many people get the opportunity to program a major market station."

"So, the first six months at KDAY, I programmed from what I'd seen other people do at other stations. Since then, I think I've developed my own personality as a program director and made my own contributions."

Concerning ambition, Maddox says he always has game plans in mind plus alternatives. "When I first got into the business, I wanted to do television news or programming. Now I would like to own a chain of radio stations or consult a chain or own in a major market or own a production company, to get into tv or, if those don't pan out, to do some acting. Essentially, I'd like to be self-employed."

As for his overview of all black radio, he feels that black radio, nationwide, still suffers from old-fashioned management—"low-cost commercials, over-commercialization, low-priced disk jockeys. There's a general attitude that it doesn't make any differences. And that's sad."

The Kinks

Sleepwalker

"Rock 'n' roll's
most extraordinary man is back.
"Sleepwalker" is probably the
most important record
Ray Davies has ever made!"
—Phonograph Record

First Week!

Billboard ★95
Record World ★73
Cash Box ★98



AL 4106

*The Kinks
Keep the magic
of rock & roll
alive.
On Arista Records*

Catch The Kinks On "Saturday Night Live" March 26, 1977

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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 (2/17/77)

TOP ADD ONS - NATIONAL

DAVID SOUL—Don't Give Up On Us (Private Stock)
WILLIAM BELL—Trying To Love Two (Mercury)
GLEN CAMPBELL—Southern Nights (Capitol)

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

• NONE

- YVONNE ELLIMAN—Love Me (RSO) 12-6
- ★ BOZ SCAGGS—What Can I Say (Columbia) 17-13

KTKT—Tucson

• NONE

- 10 C C—The Things We Do For Love (Mercury) 27-18
- ★ HALL & OATES—Rich Girl (RCA) 30-22

KQEO—Albuquerque

• NONE

- GLEN CAMPBELL—Southern Nights (Capitol)
- STALLION—Old Fashioned Boy (Casablanca)
- ★ ABBA—Dancing Queen (Atlantic) 16-8
- ★ JACKSONS—Enjoy Yourself (Epic) 12-7

KQEO—Las Vegas

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama) 33-24
- ★ HALL & OATES—Rich Girl (RCA) 22-15

Pacific Southwest Region

• TOP ADD ONS:

ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
BOSTON—Long Time (Epic)
DAVID SOUL—Don't Give Up On Us (Private Stock)

★ PRIME MOVERS:

HALL & OATES—Rich Girl (RCA)
JACKSONS—Enjoy Yourself (Epic)
10 C C—The Things We Do For Love (Mercury)

BREAKOUTS:

(D) THELMA HOUSTON—Don't Leave Me This Way (Tama)
TOM JONES—Say You'll Stay Until Tomorrow (Epic)
ATLANTA RHYTHM SECTION—So In To You (Polydor)

KHJ—Los Angeles

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- BOSTON—Long Time (Epic)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 23-16
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 16-10

TEN-Q (KTQ)—Los Angeles

- ELVIS PRESLEY—Moody Blue (RCA)
- LATIMORE—Somethin' Bout Cha (Glades)
- ★ JACKSONS—Enjoy Yourself (Epic) 14-9
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 21-16

KDAY—Los Angeles

- D★ TRAMMPS—Disco Inferno (Atlantic)
- ★ SIDE EFFECT—5.0.5 (Fantasy)
- ★ BEE GEES—Boogie Child (RSO) 24-13
- ★ JOHNNIE TAYLOR—Love Is Better In The A.M. (Columbia) 16-9

KRS—Los Angeles

- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- ★ NONE

KZY—Anaheim

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ★ KANSAS—Carry On Wayward Son (Kirschner) 31-24
- ★ ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 26-21

KFXM—San Bernardino

- D★ WILTON PLACE STREET BAND—Disco Lucy (Island)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ★ MARY MACGREGOR—Torn Between Two Lovers (Arista America) 10-1
- ★ JACKSONS—Enjoy Yourself (Epic) 7-2

KCBQ—San Diego

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- DENICE WILLIAMS—Free (Columbia)
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 21-14
- ★ AL STEWART—Year Of The Cat (Janus) 10-6

KAFY—Bakersfield

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama)
- ★ HALL & OATES—Rich Girl (RCA) 16-9
- ★ 10 C C—The Things We Do For Love (Mercury) 21-16

Pacific Northwest Region

• TOP ADD ONS:

DAVID SOUL—Don't Give Up On Us (Private Stock)
ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
GEORGE HARRISON—Crackerbox Palace (Dark Horse)

★ PRIME MOVERS:

BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
HALL & OATES—Rich Girl (RCA)
WINGS—Maybe I'm Amazed (Capitol)

BREAKOUTS:

10 C C—The Things We Do For Love (Mercury)
JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
ATLANTA RHYTHM SECTION—So In To You (Polydor)

KERC—San Francisco

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 19-10
- ★ DAVID DUNDAS—Jeans On (Chrysalis) 23-17

KYA—San Francisco

- 10 C C—The Things We Do For Love (Mercury)
- MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 12-2
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 19-10

KLJN—San Jose

- ELVIS PRESLEY—Moody Blue (RCA)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 18-10
- ★ DICKIE GOODMAN—Kong (Shock) 14-8

KNDE—Sacramento

- KANSAS—Carry On Wayward Son (Kirschner)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 13-5
- ★ HALL & OATES—Rich Girl (RCA) 20-15

KROY—Sacramento

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- 10 C C—The Things We Do For Love (Mercury)
- ★ KANSAS—Carry On Wayward Son (Kirschner) 29-19
- ★ HALL & OATES—Rich Girl (RCA) 25-17

KYHO—Fresno

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ★ HALL & OATES—Rich Girl (RCA) 29-20
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 18-12

PRIME MOVERS - NATIONAL

DARYL HALL & JOHN OATES—Rich Girl (RCA)
BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
DAVID SOUL—Don't Give Up On Us (Private Stock)

KJOY—Stockton, Ca.

- OLIVIA NEWTON-JOHN—Sam (MCA)
- OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)
- ★ WINGS—Maybe I'm Amazed (Capitol) 25-15
- ★ ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 27-19

KGW—Portland

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 30-21
- ★ 10 C C—The Things We Do For Love (Mercury) 19-13

KING—Seattle

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- D★ STEVIE WONDER—Isn't She Lovely (Tama) (LP)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-3
- ★ ABBA—Dancing Queen (Atlantic) 11-6

KJRB—Spokane

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 9-1
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 16-10

KTAC—Tacoma

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 17-12
- ★ 10 C C—The Things We Do For Love (Mercury) 26-21

KCPX—Salt Lake City

- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ AL STEWART—Year Of The Cat (Janus) 22-10
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 15-7

KRSP—Salt Lake City

- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- EAGLES—Hotel California (Asylum) (LP)
- ★ KANSAS—Carry On Wayward Son (Kirschner) 18-9
- ★ HALL & OATES—Rich Girl (RCA) 11-5

KTLK—Denver

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ★ WINGS—Maybe I'm Amazed (Capitol) 28-18
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 14-5

North Central Region

• TOP ADD ONS:

FLEETWOOD MAC—Go Your Own Way (W.B.)
WINGS—Maybe I'm Amazed (Capitol)
ATLANTA RHYTHM SECTION—So In To You (Polydor)

★ PRIME MOVERS:

HALL & OATES—Rich Girl (RCA)
FLEETWOOD MAC—Go Your Own Way (W.B.)
DAVID SOUL—Don't Give Up On Us (Private Stock)

BREAKOUTS:

RUFUS/CHAKA KHAN—At Midnight (ABC)
ROD STEWART—The First Cut Is The Deepest (W.B.)
10 C C—The Things We Do For Love (Mercury)

CKLW—Detroit

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 25-16
- ★ HALL & OATES—Rich Girl (RCA) 18-11

WILB—Detroit

- JOHNNIE TAYLOR—Love Is Better In The A.M. (Columbia)
- TIMMY THOMAS—Stoned To The Bone (Glades)
- MELBA MOORE—The Way You Make Me Feel (Buddah) 40-27
- JERRY BUTLER—I Wanna Do It To You (Midtown) HB-28

WTAC—Flint, Mich.

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ AL STEWART—Year Of The Cat (Janus) 12-5
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 17-13

WGRO—Grand Rapids

- STEVE MILLER BAND—Fly Like An Eagle (Capitol)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- ★ SYLVERS—Hot Line (Capitol) 13-9

Z-96 (WZZM-FM)—Grand Rapids

- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- DAVID SOUL—Don't Give Up On Us (Private Stock) 29-16
- 10 C C—The Things We Do For Love (Mercury) 17-10

WAKY—Louisville

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- LITTLE RIVER BAND—I'll Always Call Your Name (Harvest)
- ★ HALL & OATES—Rich Girl (RCA) 28-15
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 11-2

WBGW—Bowling Green

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- MESA—Sailing Ships (Arista America)
- ★ GEORGE HARRISON—Crackerbox Palace (Dark Horse) EX-19
- ★ PAUL HARRISON—Give Me Some Time EX-21

WGCL—Cleveland

- ENCHANTMENT—Gloria (U.A.)
- WINGS—Maybe I'm Amazed (Capitol)
- ★ HALL & OATES—Rich Girl (RCA) 22-14
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 16-7
- ★ WINGS—Maybe I'm Amazed (Capitol)
- 10 C C—The Things We Do For Love (Mercury)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 30-17
- ★ KANSAS—Carry On Wayward Son (Kirschner) 25-16

WSAI—Cincinnati

- WINGS—Maybe I'm Amazed (Capitol)
- 10 C C—The Things We Do For Love (Mercury)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 30-17
- ★ KANSAS—Carry On Wayward Son (Kirschner) 25-16

Q-102 (WKRC-FM)—Cincinnati

- KANSAS—Carry On Wayward Son (Kirschner)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ★ NONE

WCOL—Columbus

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- EAGLES—Hotel California (Asylum) (LP)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 24-16
- ★ AL STEWART—Year Of The Cat (Janus) 10-5

WCUE—Akron, Ohio

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- GARY WRIGHT—Phantom Writer (W.B.)
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 12-4
- ★ HALL & OATES—Rich Girl (RCA) 11-5

13-Q (WKTD)—Pittsburgh

- DENICE WILLIAMS—Free (Columbia)
- FLEETWOOD MAC—Go Your Own Way (W.B.)
- HALL & OATES—Rich Girl (RCA) 18-10
- ABBA—Dancing Queen (Atlantic) 22-16

BREAKOUTS - NATIONAL

ATLANTA RHYTHM SECTION—So In To You (Polydor)
WINGS—Maybe I'm Amazed (Capitol)
ROD STEWART—The First Cut Is The Deepest (W.B.)

WPEZ—Pittsburgh

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- ★ HALL & OATES—Rich Girl (RCA) 15-8
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 26-19

WRTE—Erie, Pa.

- MC GRATH—Blue Eagle (Amherst)
- ORLEANS—Reach (Asylum) 28-22
- ★ BURTON CUMMINGS—I'm Scared (Portrait) 29-23

WIET—Erie, Pa.

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ★ BOSTON—Long Time (Epic) 25-15
- ★ ELTON JOHN—Bite Your Lip (MCA/Rocket) 26-17

Southwest Region

• TOP ADD ONS:

BEE GEES—Boogie Child (RSO)
GLEN CAMPBELL—Southern Nights (Capitol)
NATALIE COLE—I've Got Love On My Mind (Capitol)

★ PRIME MOVERS:

(D) THELMA HOUSTON—Don't Leave Me This Way (Tama)
DAVID SOUL—Don't Give Up On Us (Private Stock)
ABBA—Dancing Queen (Atlantic)

BREAKOUTS:

JACKSON BROWNE—Here Come Those Tears Again (Asylum)
WINGS—Maybe I'm Amazed (Capitol)
RUFUS/CHAKA KHAN—At Midnight (ABC)

KILT—Houston

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ BEE GEES—Boogie Child (RSO) 20-13
- ★ JACKSON BROWNE—Here Come Those Tears Again (Asylum) 33-26

KRBE—Houston

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- FOGHAT—I'll Be Standing By (Bearsville)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama) 17-8
- ★ JACKSONS—Enjoy Yourself (Epic) 16-12

KROK—Dallas

• NONE

• NONE

• NONE

• NONE

KLIF—Dallas

- BEE GEES—Boogie Child (RSO)
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama)
- ★ BARRY MANLOW—Weekend In New England (Arista) 19-13
- ★ TOM JONES—Say You'll Stay Until Tomorrow (Epic) 15-10

KNUS-FM—Dallas

- KANSAS—Carry On Wayward Son (Kirschner)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 18-11
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 13-9

KFIZ—Ft. Worth

- NONE
- STEVE MILLER BAND—Fly Like An Eagle (Capitol) 11-6
- ★ BREAD—Lord Without Your Love (Elektra) 10-8

KINT—El Paso

- BEE GEES—Boogie Child (RSO)
- HALL & OATES—Rich Girl (RCA)
- NONE

WKY—Oklahoma City

- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.)
- WINGS—Maybe I'm Amazed (Capitol)
- ★ HALL & OATES—Rich Girl (RCA) 17-7
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 15-8

KOMA—Oklahoma City

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BOSTON—Long Time (Epic)
- ★ MARY MACGREGOR—Torn Between Two Lovers (Arista America) 9-3
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 11-6

KAKC—Tulsa

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- WINGS—Maybe I'm Amazed (Capitol)
- ★ ABBA—Dancing Queen (Atlantic) 17-10
- D★ THELMA HOUSTON—Don't Leave Me This Way (Tama) 23-17

KEEL—Tulsa

- JENNIFER WARNES—Right Time Of The Night (Arista)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 15-5

D★ THELMA HOUSTON—Don't Leave Me This Way (Tama) 19-15

WTIX—New Orleans

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- ★ AL STEWART—Year Of The Cat (Janus) 23-12
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) EX-28

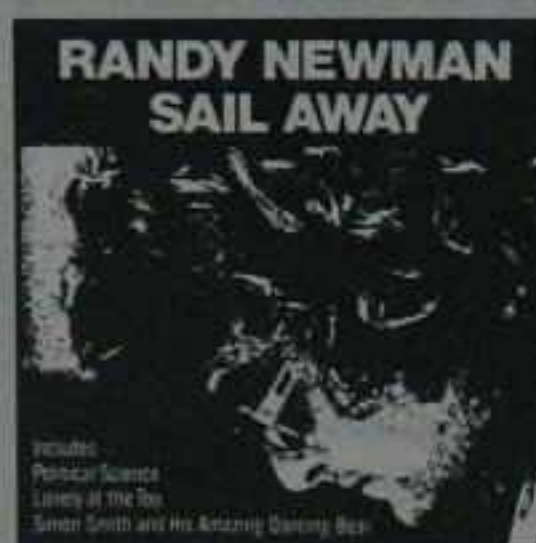
KEEL—Shreveport

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- D★ DONNA SUMMER—Winter Melody (Casablanca)
- ★ ABBA—Dancing Queen (Atlantic) 11-7
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 18-14

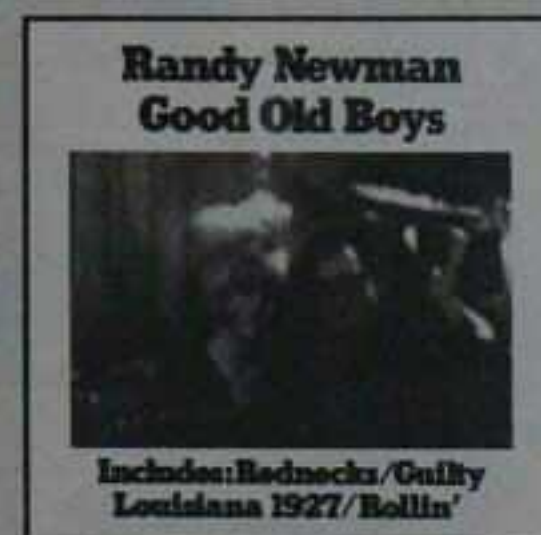
CATCH HIM LAST NIGHT?



Millions of Americans did, as Dixie's sardonic musical ambassador, Randy Newman, made a rare national TV appearance on NBC's "Big Event." Being to other songwriters what the Mardi Gras is to other parades, Randy was a natural to host "Live From The Mardi Gras, It's Saturday Night On Sunday." But it wasn't Randy Newman's first Big Event. He's had several. Among them, SAIL AWAY. And GOOD OLD BOYS.



MS 2064.



MS 2193.

On Warner/Reprise Records and Tapes.

Billboard Singles Radio Action

Based on station playlists through Thursday (2/17/77)

 Playlist Top Add Ons
 Playlist Prime Movers

Continued from page 28

WVON—Chicago

- RUFUS/CHAKA KHAN—At Midnight (ABC)
- SILK—Party (Prelude)
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 14-2
- ★ FACTS OF LIFE—Sometimes (Kayvette) 2-1

WVDE—Indianapolis

- ELTON JOHN—Bite Your Lip (MCA/Rocket) (12")
- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 22-11
- ★ ABBA—Dancing Queen (Atlantic) 17-7

WOKY—Milwaukee

- HALL & OATES—Rich Girl (RCA)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ★ FLEETWOOD MAC—Go Your Own Way (W.B.) 21-11
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 32-23

WZLJ-FM—Milwaukee

- GALLAGHER & LYLE—Every Little Teardrop (A&M)
- MR. BIG—Romeo (Arista)
- ★ KANSAS—Carry On Wayward Son (Kirsner) 14-10
- ★ ABBA—Dancing Queen (Atlantic) 17-13

WIRL—Peoria, Ill.

- BOSTON—Long Time (Epic)
- HALL & OATES—Rich Girl (RCA)
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 16-8
- ★ AL STEWART—Year Of The Cat (Janus) 14-7

KSLQ-FM—St. Louis

- WINGS—Maybe I'm Amazed (Capitol)
- GARY WRIGHT—Phantom Writer (W.B.)
- ★ ABBA—Dancing Queen (Atlantic) 18-10
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 21-14

KTOK—St. Louis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ★ KANSAS—Carry On Wayward Son (Kirsner) 16-10
- ★ GEORGE HARRISON—Crackerbox Palace (Dark Horse) 19-14

KIOA—Des Moines

- BEE GEES—Boogie Child (RSO)
- BOSTON—Long Time (Epic)
- ★ HALL & OATES—Rich Girl (RCA) 30-18
- ★ STEPHEN BISHOP—Save It For A Rainy Day (ABC) 26-17

KDWB—Minneapolis

- KANSAS—Carry On Wayward Son (Kirsner)
- EAGLES—Hotel California (Asylum) (LP)
- ★ BOSTON—Long Time (Epic) 30-18
- ★ HALL & OATES—Rich Girl (RCA) 10-4

WDGY—Minneapolis

- QUINCY JONES—"Roots" Medley
- MR. BIG—Romeo (Arista)

D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 28-20

- ★ ABBA—Dancing Queen (Atlantic) 20-13

KSTP—Minneapolis

- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- AMBROSIA—Magical Mystery Tour (20th Century) 23-17
- ★ ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 27-21

WHB—Kansas City

- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama)
- HALL & OATES—Rich Girl (RCA)
- KENNY NOLAN—I Like Dreamin' (20th Century) 9-5
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 14-10

KXLS—Rapid City, S.D.

- JENNIFER WARNES—Right Time Of The Night (Arista)
- EAGLES—Hotel California (Asylum) (LP)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 21-12
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 16-10

KQWB—Rapid City, S.D.

- ORLEANS—Reach (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-2
- ★ KISS—Hard Luck Woman (Casablanca) 13-5

Northeast Region

TOP ADD ONS:

- HALL & OATES—Rich Girl (RCA)
- (D) WILTON PLACE STREET BAND—Disco Lucy (Island)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)

★ PRIME MOVERS:

- KENNY NOLAN—I Like Dreamin' (20th Century)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)
- (D) THELMA HOUSTON—Don't Leave Me This Way (Tama)

BREAKOUTS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- FLEETWOOD MAC—Go Your Own Way (W.B.)

WABC—New York

- FLEETWOOD MAC—Go Your Own Way (W.B.)
- KENNY NOLAN—I Like Dreamin' (20th Century) 15-7
- ★ MANFRED MANN'S EARTH BAND—Blinded By The Light (W.B.) 6-2

WBLS—New York

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- ★ NONE

WPXI—New York

- NONE
- KENNY NOLAN—I Like Dreamin' (20th Century) 25-20
- ★ MARY MACGREGOR—Torn Between Two Lovers (Arista America) 11-7

WWRL—New York

- D+ CERRONE—Love In C Minor (Columbia)
- D+ TRAMMPS—Disco Inferno (Atlantic)
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol) 11-6
- ★ SMOKEY ROBINSON—There Will Come A Day (Tama) 18-13

WPTN—Albany

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- HALL & OATES—Rich Girl (RCA) 23-9

D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 22-14

WTRY—Albany

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- ★ ELTON JOHN—Bite Your Lip (MCA/Rocket) (12") 30-22
- ★ GARY WRIGHT—Phantom Writer (W.B.) EX-30

WRBW—Buffalo

- JACKSONS—Enjoy Yourself (Epic)
- HALL & OATES—Rich Girl (RCA)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 22-1
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 14-2

WYSL—Buffalo

- STEPHEN BISHOP—Save It For A Rainy Day (ABC)
- MR. BIG—Romeo (Arista)
- KENNY NOLAN—I Like Dreamin' (20th Century) 21-7
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-5

WBEF—Rochester, N.Y.

- D+ WILTON PLACE STREET BAND—Disco Lucy (Island)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- ★ JACKSONS—Enjoy Yourself (Epic) 21-5
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 15-3

WRKO—Boston

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- LEO SAYER—When I Need You (W.B.)
- ★ BEE GEES—Boogie Child (RSO) 17-11
- ★ ROD STEWART—The First Cut Is The Deepest (W.B.) 23-17

WBZ-FM—Boston

- D+ WILTON PLACE STREET BAND—Disco Lucy (Island)
- DAVID BOWIE—Sound & Vision (RCA)
- ★ BEE GEES—Boogie Child (RSO) 20-12
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 7-1

WVBF-FM—Boston

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ★ AL STEWART—Year Of The Cat (Janus) 18-9
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 21-16

WORC—Worcester, Mass.

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- HALL & OATES—Rich Girl (RCA)
- OLIVIA NEWTON-JOHN—Sam (MCA) 17-10
- ★ ABBA—Dancing Queen (Atlantic) 11-8

WORC—Hartford

- D+ WILTON PLACE STREET BAND—Disco Lucy (Island)
- HALL & OATES—Rich Girl (RCA)
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 26-17
- ★ SMOKIE—Living Next Door To Alice (RSO) 30-22

WPRO—Providence

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- QUINCY JONES—"Roots" Medley (A&M)
- ★ AL STEWART—Year Of The Cat (Janus) 19-13
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 14-10

Mid-Atlantic Region

TOP ADD ONS:

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- KANSAS—Carry On Wayward Son (Kirsner)
- NATALIE COLE—I've Got Love On My Mind (Capitol)

★ PRIME MOVERS:

- HALL & OATES—Rich Girl (RCA)
- EAGLES—Hotel California (Asylum) (LP)
- BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia)

BREAKOUTS:

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- (D) WILTON PLACE STREET BAND—Disco Lucy (Island)
- CURRENT—Rocky's Theme (Playboy)

WFIL—Philadelphia

- KANSAS—Carry On Wayward Son (Kirsner)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- KENNY NOLAN—I Like Dreamin' (20th Century) 16-7
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 13-8

WIBG—Philadelphia

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- NONE

WIFI-FM—Philadelphia

- WILTON PLACE STREET BAND—Disco Lucy (Island)
- CURRENT—Rocky's Theme (Playboy)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 12-8
- ★ AL STEWART—Year Of The Cat (Janus) 13-9

WPGC—Washington

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- ★ EAGLES—Hotel California (Asylum) (LP) EX-16
- ★ ABBA—Dancing Queen (Atlantic) 13-5

WOL—Washington

- NO LIST
- NO LIST

WGH—Washington

- BEE GEES—Boogie Child (RSO)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- ★ HALL & OATES—Rich Girl (RCA) AO-10
- ★ KANSAS—Carry On Wayward Son (Kirsner) AO-20

WCAQ—Baltimore

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- BEE GEES—Boogie Child (RSO) 15-9
- ★ 10 C C—The Things We Do For Love (Mercury) 17-14

WYRE—Baltimore

- JENNIFER WARNES—Right Time Of The Night (Arista)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ TOM JONES—Say You'll Stay Until Tomorrow (Epic) 17-11
- ★ 10 C C—The Things We Do For Love (Mercury) 12-8

WLEE—Richmond, Va.

- NONE
- ROD STEWART—The First Cut Is The Deepest (W.B.) 29-21
- ★ STEVE MILLER BAND—Fly Like An Eagle (Capitol) 12-5

Southeast Region

TOP ADD ONS:

- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- GLEN CAMPBELL—Southern Nights (Capitol)

★ PRIME MOVERS:

- HALL & OATES—Rich Girl (RCA)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- DAVID SOUL—Don't Give Up On Us (Private Stock)

BREAKOUTS:

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- WINGS—Maybe I'm Amazed (Capitol)

WQXI—Atlanta

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ ABBA—Dancing Queen (Atlantic) 14-3
- ★ BARRY MANILOW—Weekend In New England (Arista) 20-10

Z-93 (WZGC-FM)—Atlanta

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 11-7
- ★ ABBA—Dancing Queen (Atlantic) 13-9

WBQQ—Atlanta

- WILLIAM BELL—Trying To Love Two (Mercury)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 30-26
- ★ BOSTON—Long Time (Epic) 24-21

WFOA—Atlanta

- JENNIFER WARNES—Right Time Of The Night (Arista)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 25-16
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 13-13

WSCA—Savannah, Ga.

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ SMOKIE—Living Next Door To Alice (RSO) 20-12
- ★ ABBA—Dancing Queen (Atlantic) 14-8

WQAM—Miami

- KANSAS—Carry On Wayward Son (Kirsner)
- ENCHANTMENT—Gloria (U.A.)
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 10-4
- ★ HALL & OATES—Rich Girl (RCA) 23-18

Y-100 (WNYL-FM)—Miami

- BAY CITY ROLLERS—Dedication (Arista)
- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 15-9
- ★ AL STEWART—Year Of The Cat (Janus) 22-17

BJ 105 (WBW-FM)—Orlando

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- GLEN CAMPBELL—Southern Nights (Capitol)
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 19-8
- ★ BARRY MANILOW—Weekend In New England (Arista) 8-2

Q 105 (WRBQ-FM)—Tampa/St. Petersburg

- ROD STEWART—The First Cut Is The Deepest (W.B.)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 12-8
- ★ BOSTON—Long Time (Epic) 18-14

WQPD—Lakeland, Fla.

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- SAMMY HAGAR—Catch The Wind (Capitol)
- ★ LOVE UNLIMITED ORCHESTRA—Theme From "King Kong" (20th Century) 37-12
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol) 21-7

WMFI—Daytona Beach

- DENICE WILLIAMS—Free (Columbia)
- GLEN CAMPBELL—Southern Nights (Capitol)
- ★ HOT—Angel In Your Arms (Big Tree) 27-22
- D+ DONNA SUMMER—Winter Melody (Casablanca) 29-24

WAPE—Jacksonville

- GEORGE HARRISON—Crackerbox Palace (Dark Horse)
- EAGLES—Hotel California (Asylum) (LP)
- ★ HALL & OATES—Rich Girl (RCA) 27-10
- ★ AL STEWART—Year Of The Cat (Janus) 9-1

WAYS—Charlotte

- WINGS—Maybe I'm Amazed (Capitol)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ★ ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 24-17
- ★ GEORGE HARRISON—Crackerbox Palace (Dark Horse) 22-16

WGV—Charlotte

- BILLY PAUL—How Good Is Your Game (Phila. Int'l.)
- TRAMMPS—Disco Inferno (Atlantic)
- ★ ROSE ROYCE—I Wanna Get Next To You (MCA) 50-13
- ★ RUFUS/CHAKA KHAN—At Midnight (ABC) 24-8

WKIX—Raleigh, N.C.

- WILLIAM BELL—Trying To Love Two (Mercury)
- JOHN TRAVOLTA—All Strung Out (Midland Int'l.)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 28-21
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) AO-27

WTOB—Winston/Salem

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- KANSAS—Carry On Wayward Son (Kirsner) 19-12
- ★ AL STEWART—Year Of The Cat (Janus) 21-14

WTMA—Charleston, S.C.

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ KENNY NOLAN—I Like Dreamin' (20th Century) 24-8
- ★ AL STEWART—Year Of The Cat (Janus) 16-8

WORD—Spartanburg, S.C.

- GLEN CAMPBELL—Southern Nights (Capitol)
- QUINCY JONES—"Roots" Medley (A&M)
- ★ BEE GEES—Boogie Child (RSO) EX-10
- ★ NATALIE COLE—I've Got Love On My Mind (Capitol) EX-17

WLAC—Nashville

- WINGS—Maybe I'm Amazed (Capitol)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) HB-24
- ★ BOSTON—Long Time (Epic) HB-25

WMAK—Nashville

- GLEN CAMPBELL—Southern Nights (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ HALL & OATES—Rich Girl (RCA) 20-10
- ★ STEPHEN BISHOP—Save It For A Rainy Day (ABC) 23-15

WHBQ—Memphis

- KANSAS—Carry On Wayward Son (Kirsner)
- 10 C C—The Things We Do For Love (Mercury)
- ★ ABBA—Dancing Queen (Atlantic) 23-17
- ★ HALL & OATES—Rich Girl (RCA) 17-12

WMPS—Memphis

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) HB-18
- ★ ROD STEWART—The First Cut Is The Deepest (W.B.) 28-20

WGOW—Chattanooga

- BURTON CUMMINGS—I'm Scared (Portrait)
- ROD STEWART—The First Cut Is The Deepest (W.B.)
- ★ TOM JONES—Say You'll Stay Until Tomorrow (Epic) 24-14
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 11-3

WEBC—Birmingham

- BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol)
- D+ ANDREA TRUE CONNECTION—N.Y., You Got Me Dancing (Buddah)
- ★ KANSAS—Carry On Wayward Son (Kirsner) 8-3
- ★ 10 C C—The Things We Do For Love (Mercury) 17-7

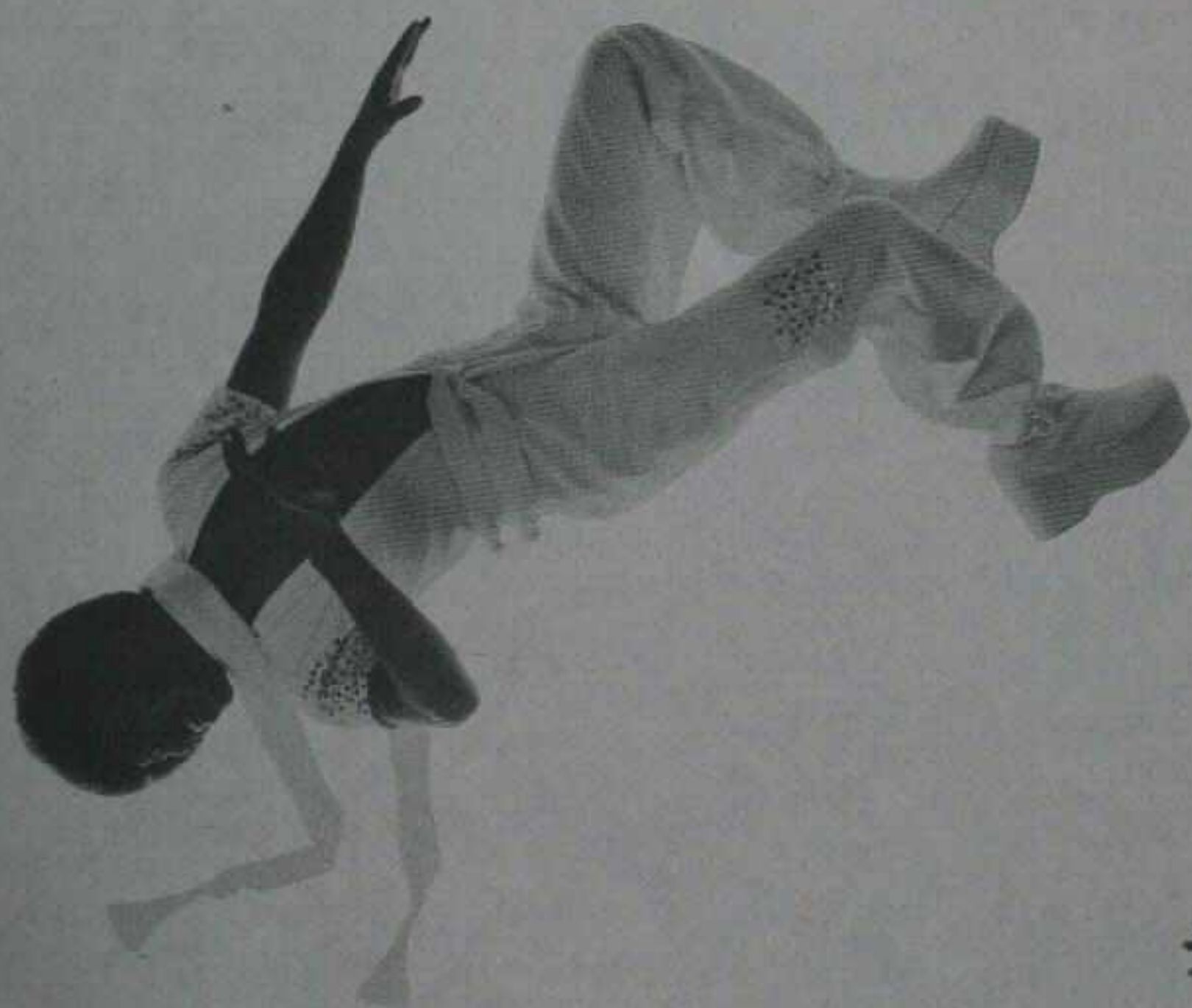
WGSN—Birmingham

- GLEN CAMPBELL—Southern Nights (Capitol)
- WILLIAM BELL—Trying To Love Two (Mercury)
- ★ DAVID SOUL—Don't Give Up On Us (Private Stock) 22-10
- ★ BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 6-1

WHYY—Montgomery

- GLEN CAMPBELL—Southern Nights (Capitol)
- KERRY CHATER—Part-Time Love (W.B.)
- ★ ATLANTA RHYTHM SECTION—So In To You (Polydor) 15-8
- ★ HOT—Angel In Your Arms (Big Tree) 16-9

How good would a group have to be to get a team like Curtis Mayfield, Jerry Butler, Bunny Sigler and Gene McDaniels to produce their very first album?



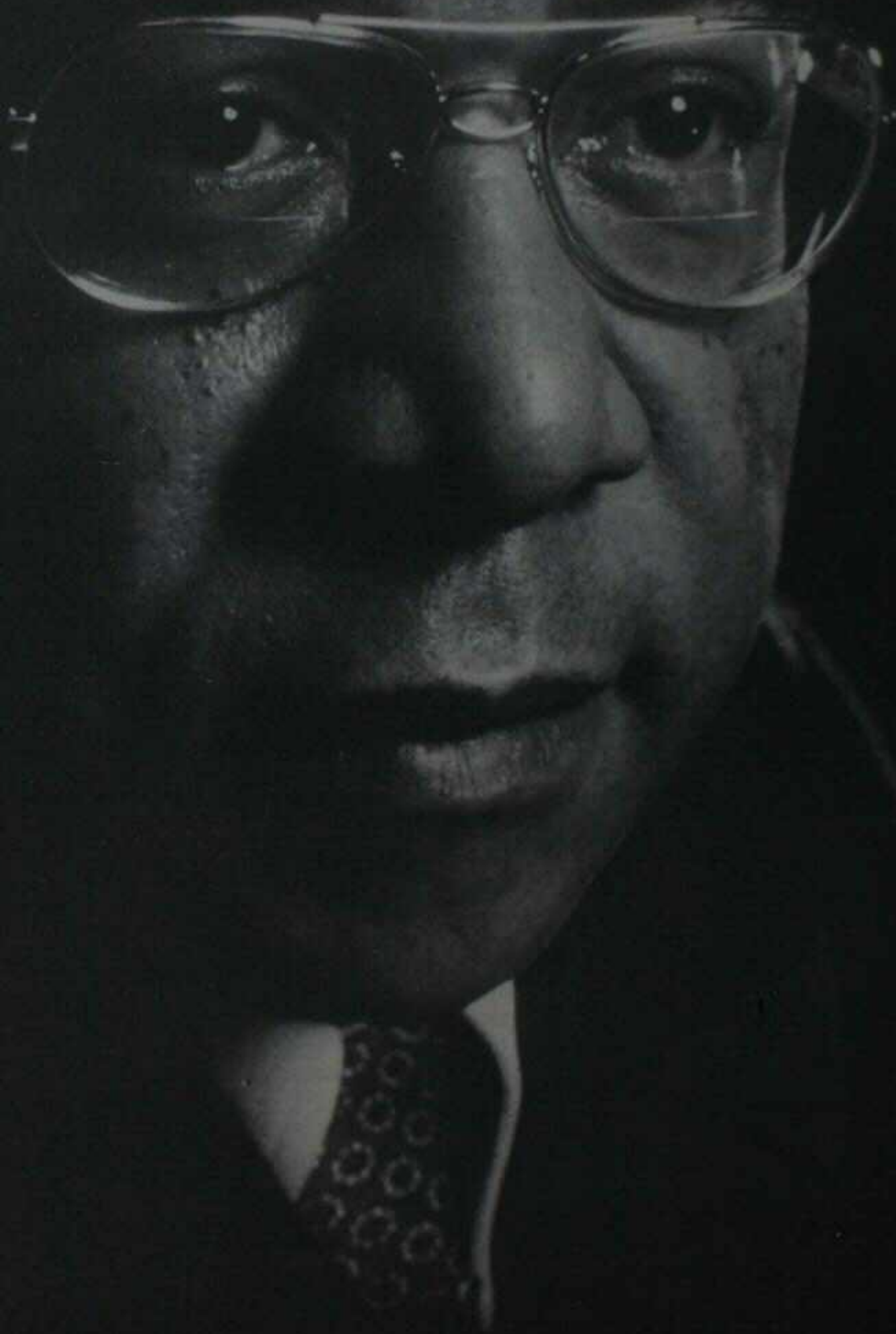
Including the smash single "What Would the World Be Without Music" (CMS 0123).
Produced by Curtis Mayfield, Jerry Butler, Lowrell Simon, Rich Tufo, Bunny Sigler, Rodney Massey, Gene McDaniels and Keith Echols.
On Curtom records & tapes. CU 5012



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October 31, 1976: ROOTS became the number one best-seller (over 1,000,000 hardbound copies sold within 20 weeks of publication). It is still number one.

January 28, 1977: ROOTS became the most-watched television broadcast of all time (130,000,000 viewers in 8 nights).

March 10, 1977: Each reader and viewer can hear and see a uniquely fascinating double album package, created by Alex Haley, that will make recording history.

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Jazz

Long Beach DJ's Happy Medium

There's More To Latin Jazz Radio Than Latin Jazz

By AGUSTIN GURZA

LOS ANGELES—"There's more to doing a Latin jazz radio show than knowing one kind of music," declares Sandy Quevedo, host of KLON's Thursday two-hour Latin jazz showcase.

"I was a musician myself (piano, trumpet) and I know all kinds of styles. And that's what people like about my show."

The variety of Quevedo's program on nearby Long Beach station KLON (owned by the city's school district) is required by the diversity of his listeners, he claims.

His audience, ranging from pure Latin music lovers to college students to jazz fans to non-Latin listeners living in the well-to-do communities lining the Pacific coast, is Quevedo's claim to distinction.

For the central thrust of his programming design is the achievement of a "happy medium" that will satisfy the tastes of all.

So on any Thursday night from 7 to 9 p.m., one is likely to hear a well-blended mixture of Bobby Hutcherson, Tito Puente, Dizzy Gillespie, Moacir Santos, Eddie Palmieri, Herbie Hancock, Larry Harlow or Maynard Ferguson on Quevedo's "Tiempos Latinos."

To find his "happy medium" Quevedo tries to air the best and most recent straight salsa product (although he complains of weak service from the salsa labels) while sifting through new jazz releases for the Latin-influenced cuts. (For example he notes that "Woody Her-

man is always sure to throw out a couple of Latin charts on his LPs.")

But perhaps the most distinctive aspect of Quevedo's programming policy is his practice of exposing every cut from albums he selects to play.

"I consider this good programming," Quevedo explains, "because it totally exposes the work from every aspect—the artist, the arranger, the composer." So the audience gets a look at the album from an artistic point of view, not a commercial one.

Part of that artistic freedom is due to KLON's non-commercial status as an affiliate of the National Public Radio System. But also, Quevedo offers, "since I'm not on every day, I can do as I please without pressure from labels or elsewhere."

Quevedo also attributes the creative elbow room to program director Mark Sudock whose evening format is a daily rotation of specialty shows: classical, big band, Latin, jazz, country/bluegrass.

This kind of programming, Quevedo declares, attracts a "sophisticated listener" and repels the "beer-drinking types."

Besides variety in musical selection, Quevedo believes he holds his sophisticated (and apparently devoted) listener with knowledgeable anecdotal information on artists; a relaxed personal style and an occasional musical history lesson courtesy of his own collector's library. ("Eddie Cano Recorded Live At

PJs" and "Spanish Rice," an Impulse LP featuring Chico O'Farrell are two of his personal favorites.)

By financial necessity, Quevedo's radio announcing career has always been a spare-time avocation. But it has provided opportunity enough for a rather colorful history.

His first DJ job as host of a country/rock show led to his being banished from Barstow, Calif., by "hillbillies who resented my Don Rickles sense of humor." He went on to a Santa Monica station which programmed "wall-to-wall, automated" elevator music, but walked off the job after only six hours "because you can get pretty sick of that kind of stuff."

Thence to an MOR station in Palm Springs where elderly, Rolls-Royce-chauffeur ladies invited him, sight unseen, to dinner. Quevedo, the ex-Army bugler, finally settled down in a Latin jazz format on another Santa Monica station, a job

(Continued on page 77)

Jazz Beat

LOS ANGELES—George Wein is really taking a gamble: he's bringing the Kool Jazz Festival to Hawaii, May 2-8 at the Waikiki Shell. While the lineup lists top names, the state has never been known for its support for jazz.

Nonetheless, the list of confirmed acts includes: Woody Herman and his band, the Chuck Mangione sextet, Earl Hines, Teddy Wilson, Joe Venuti, Clark Terry, Vic Dickenson, Dick Hyman, Zoot Sims, Ellis Larkins, Pee Wee Erwin, George Duvivier, Johnny Mince, Bob Rosengarden, Milt Hinton, Benny Carter, Barney Bigard, Joe Williams, Trummy Young (who lives in Honolulu), Wallace Davenport's New Orleans sextet, the Muddy Waters blues band and Al Green. Young will serve as host for the seven days.

Two stages will be used. This is the third year that Kool cigarettes has been associated with Wein in putting on combined jazz and soul festivals. Last year there were 10 Kool-Wein festivals on the Mainland.

Kevin Childs, program director at KWOD, Sacramento, Calif., reports his new 50,000-watt 24-hour Sansui quad station offers six hours nightly of jazz. Jim St. John hosts the show, "Crossroads Of Jazz," while the station's format is adult contemporary. The jazz is heard from 10 p.m.-4 a.m. and includes McCoy Tyner, Col Tjader, Stanley Turrentine, George Benson, Milt Jackson, Chick Corea, John Coltrane, Herbie Hancock, Ira Sullivan.

Monk Montgomery and Elmer Gill have formed Monel Holdings Ltd., a company designed to package jazz weekends in Canada. Their first weekend is May 6-8 at the Voyager Inn in Banff, Canada. The hotel is located in the Canadian Rockies in Alberta. Rates are \$550 for two persons for a standard room and up. Montgomery, who resides in Las Vegas and is head of that city's jazz society, is booking the top jazz names for the concerts, seminars and jams. Additional information can be obtained by writing to Mondel, 1111 W. Georgia St., Vancouver, British Columbia, V6E 3G7.

WEMU at Eastern Michigan Univ., changes to an all jazz format Monday (28), reports Dennis Hartford, music director.

"Basic mainstream jazz will be presented in the afternoons," writes Hartford. "In the early evening, quiet, mellow jazz with an emphasis on solo works and trios will be offered, and in the evening, innovative jazz and jazz of the future will be featured."

"WEMU, currently 10 watts, is making this increase in preparation for a sizable power increase in the near future."

Performing with the new Alan Broadbent band in Los Angeles Wednesday (15) and Wednesday (23) at Donte's are Bill Stapleton, trumpet and flugelhorn; Don Menza, Pete Christlieb, Dick Spencer, Ernie Watts, reeds; Fred Atwood, bass; Nick Caroli, drums; Jerry Steinhilber, percussion, and Broadbent at keyboards. Long featured with Woody Herman, Broadbent (from New Zealand) has completed an LP for the Granite label and signed with Mickey Goldsen's Criterion Music for publishing.

(Continued on page 77)

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	5	3	IN FLIGHT George Benson, Warner Bros. BSK 2983
2	1	7	A SECRET PLACE Grover Washington Jr., Kudu KU 3251 (Motown)
3	3	14	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
4	2	7	MY SPANISH HEART Chick Corea, Polydor PD-2-9003
5	6	12	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518
6	12	3	IN CONCERT—CARNEGIE HALL George Benson, CTI 607251 (Motown)
7	4	14	THE MAN WITH THE SAD FACE Stanley Turrentine, Fantasy F 9519
8	10	3	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)
9	9	7	VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-6091
10	15	48	BREEZIN George Benson, Warner Bros. BS 2919
11	7	12	RENAISSANCE Lonnie Liston Smith & The Cosmic Echoes, RCA APL1-1822
12	14	22	CALIENTI Gato Barbieri, A&M SP 4597
13	11	16	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
14	8	26	SCHOOL DAYS Stanley Clarke, Nemperor NE 439 (Atlantic)
15	13	26	BAREFOOT BALLET John Klemmer, ABC ABCD 950
16	16	4	HANK CRAWFORD'S BACK Kudu 3351 (Motown)
17	17	7	FOCAL POINT McCoy Tyner, Milestone M 9072 (Fantasy)
18	25	16	LIVING INSIDE YOUR WORLD Earl Klugh, Blue Note BN-LA667-G (United Artists)
19	19	38	BOB JAMES THREE CTI 6063
20	23	7	SOLID Michael Henderson, Buddah BDS 5662
21	18	16	ROMEO & JULIET Hubert Laws, Columbia PC 34330
22	22	12	THE BEST OF THE CRUSADERS ABC/Blue Thumb BTSY 6027/2
23	27	22	I HEARD THAT! THE MUSICAL WORLD OF QUINCY JONES A&M SP 3705
24	30	4	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
25	35	3	SHADES Keith Jarrett, ABC/Impulse ASD 9322
26	NEW ENTRY		HAPPINESS HEARTACHES Brian Auger's Oblivion Express, Warner Bros. BS 2981
27	33	3	PASTELS Ron Carter, Milestone M 9073 (Fantasy)
28	31	5	JEAN CARN Philadelphia International PZ 34394 (Epic)
29	NEW ENTRY		JOYOUS LAKE Pat Martino, Warner Bros. BS 2977
30	29	10	CAPRICORN PRINCESS Esther Phillips, Kudu KU 31 (CTI)
31	34	20	VERY TOGETHER Deodato, MCA 2219
32	26	69	TOUCH John Klemmer, ABC ABCD 922
33	NEW ENTRY		ICE PASS: Virtuoso #2 Pablo 2310-788 (RCA)
34	36	3	RED BEANS Jimmy McGriff, Groove Merchant GM 3314 (PiP)
35	20	20	BENSON & FARRELL CTI 6069
36	NEW ENTRY		SOUND OF THE DRUM Ralph MacDonald, Marlin 2202 (TK)
37	37	3	STILL CAN'T SAY ENOUGH John Lee & Gerry Brown, Blue Note BN-LA701-G (United Artists)
38	24	26	SECRETS Herbie Hancock, Columbia PC 34280
39	NEW ENTRY		SLEEPING GYPSY Michael Franks, Warner Bros. BS 3004
40	38	3	SIT ON IT Jimmy Smith, Mercury SRM-1-1127 (Phonogram)

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Bigard Surgery Gives Him New Concert Career At 71

By DAVE DEXTER JR.

LOS ANGELES—Just a couple of weeks ago, Barney Bigard figured he was dying.

The venerable clarinetist, for 14 years featured with Duke Ellington in his career that spans a full half-century, was saved by emergency surgery for bleeding ulcers at Midway Hospital here. It was a crisis which followed a non-related critical illness last May.

And now Bigard, 71 this March 3, is back on his feet, looking for good reeds and booked for two far-away jazz festivals as well as a second LP under his own name which RCA will distribute.

"I go to Honolulu in May," he says, a bit of his native New Orleans still evident in his speech. "It will be one of the year's big bashes. Woody Herman, Benny Carter and a dozen other top names will be there with me."

Chi's Elsewhere At New Location

CHICAGO—Elsewhere, Chicago's "homeless" blues club (Billboard, Dec. 18, 1976), reopened Feb. 4 with performances by pianist Erwin Helfer, a traditional blues stylist.

The north side outlet for traditional acoustic and electric blues has settled at 3170 N. Clark, following more than two months in limbo.

New location offers three times the space of original Lincoln Ave. site and is more modern, owners report. Club originated in 1975 as Elsewhere On Lincoln. Though it has changed its address and monicker, seven-night-a-week, no cover, no minimum entertainment policy is maintained.

"And in July, George Wein is flying me to Nice, France, for the festival there by the Mediterranean," he adds.

Bigard acts as his own agent. He has no personal manager, no booker, no press agent, no accountant, nor does he rely on anyone except his wife Dorothy to arrange his transportation.

"It works out just fine," he beams.

Barney used to play tenor saxophone in Ellington's peerless reed section, as well as clarinet, but these days he concentrates on the stick and, as always, doggedly tries to find decent reeds.

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(Continued on page 40)

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Jazz

Long Beach DJ's Happy Medium

There's More To Latin Jazz Radio Than Latin Jazz

By AGUSTIN GURZA

LOS ANGELES—"There's more to doing a Latin jazz radio show than knowing one kind of music," declares Sandy Quevedo, host of KLON's Thursday two-hour Latin jazz showcase.

"I was a musician myself (piano, trumpet) and I know all kinds of styles. And that's what people like about my show."

The variety of Quevedo's program on nearby Long Beach station KLON (owned by the city's school district) is required by the diversity of his listeners, he claims.

His audience, ranging from pure Latin music lovers to college students to jazz fans to non-Latin listeners living in the well-to-do communities lining the Pacific coast, is Quevedo's claim to distinction.

For the central thrust of his programming design is the achievement of a "happy medium" that will satisfy the tastes of all.

So on any Thursday night from 7 to 9 p.m., one is likely to hear a well-blended mixture of Bobby Hutcherson, Tito Puente, Dizzy Gillespie, Moacir Santos, Eddie Palmieri, Herbie Hancock, Larry Harlow or Maynard Ferguson on Quevedo's "Tiempos Latinos."

To find his "happy medium" Quevedo tries to air the best and most recent straight salsa product (although he complains of weak service from the salsa labels) while sifting through new jazz releases for the Latin-influenced cuts. (For example he notes that "Woody Her-

man is always sure to throw out a couple of Latin charts on his LPs.")

But perhaps the most distinctive aspect of Quevedo's programming policy is his practice of exposing every cut from albums he selects to play.

"I consider this good programming," Quevedo explains, "because it totally exposes the work from every aspect—the artist, the arranger, the composer." So the audience gets a look at the album from an artistic point of view, not a commercial one.

Part of that artistic freedom is due to KLON's non-commercial status as an affiliate of the National Public Radio System. But also, Quevedo offers, "since I'm not on every day, I can do as I please without pressure from labels or elsewhere."

Quevedo also attributes the creative elbow room to program director Mark Sudock whose evening format is a daily rotation of specialty shows: classical, big band, Latin, jazz, country/bluegrass.

This kind of programming, Quevedo declares, attracts a "sophisticated listener" and repels the "beer-drinking types."

Besides variety in musical selection, Quevedo believes he holds his sophisticated (and apparently devoted) listener with knowledgeable anecdotal information on artists, a relaxed personal style and an occasional musical history lesson courtesy of his own collector's library. ("Eddie Cano Recorded Live At

PJs" and "Spanish Rice," an Impulse LP featuring Chico O'Farrell are two of his personal favorites.)

By financial necessity, Quevedo's radio announcing career has always been a spare-time avocation. But it has provided opportunity enough for a rather colorful history.

His first DJ job as host of a country/rock show led to his being banished from Barstow, Calif., by "hillbillies who resented my Don Rickles sense of humor." He went on to a Santa Monica station which programmed "wall-to-wall, automated" elevator music, but walked off the job after only six hours "because you can get pretty sick of that kind of stuff."

Thence to an MOR station in Palm Springs where elderly, Rolls-Royce-chauffeured ladies invited him, sight unseen, to dinner. Quevedo, the ex-Army bugler, finally settled down in a Latin jazz format on another Santa Monica station, a job

(Continued on page 77)

Jazz Beat

LOS ANGELES—George Wein is really taking a gamble: he's bringing the Kool Jazz Festival to Hawaii, May 2-8 at the Waikiki Shell. While the lineup lists top names, the state has never been known for its support for jazz.

Nonetheless, the list of confirmed acts includes: Woody Herman and his band, the Chuck Mangione sextet, Earl Hines, Teddy Wilson, Joe Venuti, Clark Terry, Vic Dickenson, Dick Hyman, Zoot Sims, Ellis Larkins, Pee Wee Erwin, George Duvivier, Johnny Mince, Bob Rosengarden, Milt Hinton, Benny Carter, Barney Bigard, Joe Williams, Trummy Young (who lives in Honolulu), Wallace Davenport's New Orleans sextet, the Muddy Waters blues band and Al Green. Young will serve as host for the seven days.

Two stages will be used. This is the third year that Kool cigarettes has been associated with Wein in putting on combined jazz and soul festivals. Last year there were 10 Kool Wein festivals on the Mainland.

Kevin Childs, program director at KWOD, Sacramento, Calif., reports his new 50,000-watt 24-hour Sansai quad station offers six hours nightly of jazz. Jim St. John hosts the show, "Crossroads Of Jazz," while the station's format is adult contemporary. The jazz is heard from 10 p.m. 4 a.m. and includes McCoy Tyner, Cal Tjader, Stanley Turrentine, George Benson, Milt Jackson, Chick Corea, John Coltrane, Herbie Hancock, Ira Sullivan.

Monk Montgomery and Elmer Gill have formed Monel Holdings Ltd., a company designed to package jazz weekends in Canada. Their first weekend is May 6-8 at the Voyager Inn in Banff, Canada. The hotel is located in the Canadian Rockies in Alberta. Rates are \$550 for two persons for a standard room and up. Montgomery, who resides in Las Vegas and is head of that city's jazz society, is booking the top jazz names for the concerts, seminars and jams. Additional information can be obtained by writing to Monel, 1111 W. Georgia St., Vancouver, British Columbia, V6E 3G7.

WEMU at Eastern Michigan Univ., changes to an all jazz format Monday (28), reports Dennis Hartford, music director.

"Basic mainstream jazz will be presented in the afternoons," writes Hartford. "In the early evening, quiet, mellow jazz with an emphasis on solo works and trios will be offered, and in the evening, innovative jazz and jazz of the future will be featured."

"WEMU, currently 10 watts, is making this increase in preparation for a sizable power increase in the near future."

Performing with the new Alan Broadbent band in Los Angeles Wednesday (16) and Wednesday (23) at Donte's are Bill Stapleton, trumpet and flugelhorn; Don Menza, Pete Christlieb, Dick Spencer, Ernie Watts, reeds; Fred Atwood, bass; Nick Ceroli, drums; Jerry Steinholtz, percussion, and Broadbent at keyboards. Long featured with Woody Herman, Broadbent (from New Zealand) has completed an LP for the Granite label and signed with Mickey Goldsen's Criterion Music for publishing.

(Continued on page 77)

FEBRUARY 26, 1977, BILLBOARD

Bigard Surgery Gives Him New Concert Career At 71

By DAVE DEXTER JR.

LOS ANGELES—Just a couple of weeks ago, Barney Bigard figured he was dying.

The venerable clarinetist, for 14 years featured with Duke Ellington in his career that spans a full half-century, was saved by emergency surgery for bleeding ulcers at Midway Hospital here. It was a crisis which followed a non-related critical illness last May.

And now Bigard, 71 this March 3, is back on his feet, looking for good reeds and booked for two far-away jazz festivals as well as a second LP under his own name which RCA will distribute.

"I go to Honolulu in May," he says, a bit of his native New Orleans still evident in his speech. "It will be one of the year's big bashes. Woody Herman, Benny Carter and a dozen other top names will be there with me."

Chi's Elsewhere At New Location

CHICAGO—Elsewhere, Chicago's "homeless" blues club (Billboard, Dec. 18, 1976), reopened Feb. 4 with performances by pianist Erwin Helfer, a traditional blues stylist.

The north side outlet for traditional acoustic and electric blues has settled at 3170 N. Clark, following more than two months in limbo.

New location offers three times the space of original Lincoln Ave. site and is more modern, owners report. Club originated in 1975 as Elsewhere On Lincoln. Though it has changed its address and monicker, seven-night-a-week, no cover, no minimum entertainment policy is maintained.

"And in July, George Wein is flying me to Nice, France, for the festival there by the Mediterranean," he adds.

Bigard acts as his own agent. He has no personal manager, no booker, no press agent, no accountant, nor does he rely on anyone except his wife Dorothy to arrange his transportation.

"It works out just fine," he beams.

Barney used to play tenor saxophone in Ellington's peerless reed section, as well as clarinet, but these days he concentrates on the stick and, as always, doggedly tries to find decent reeds.

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Bill
Best

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33	NEW ENTRY
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36	NEW ENTRY
37	37
38	24
39	NEW ENTRY
40	38

Minnie Riperton

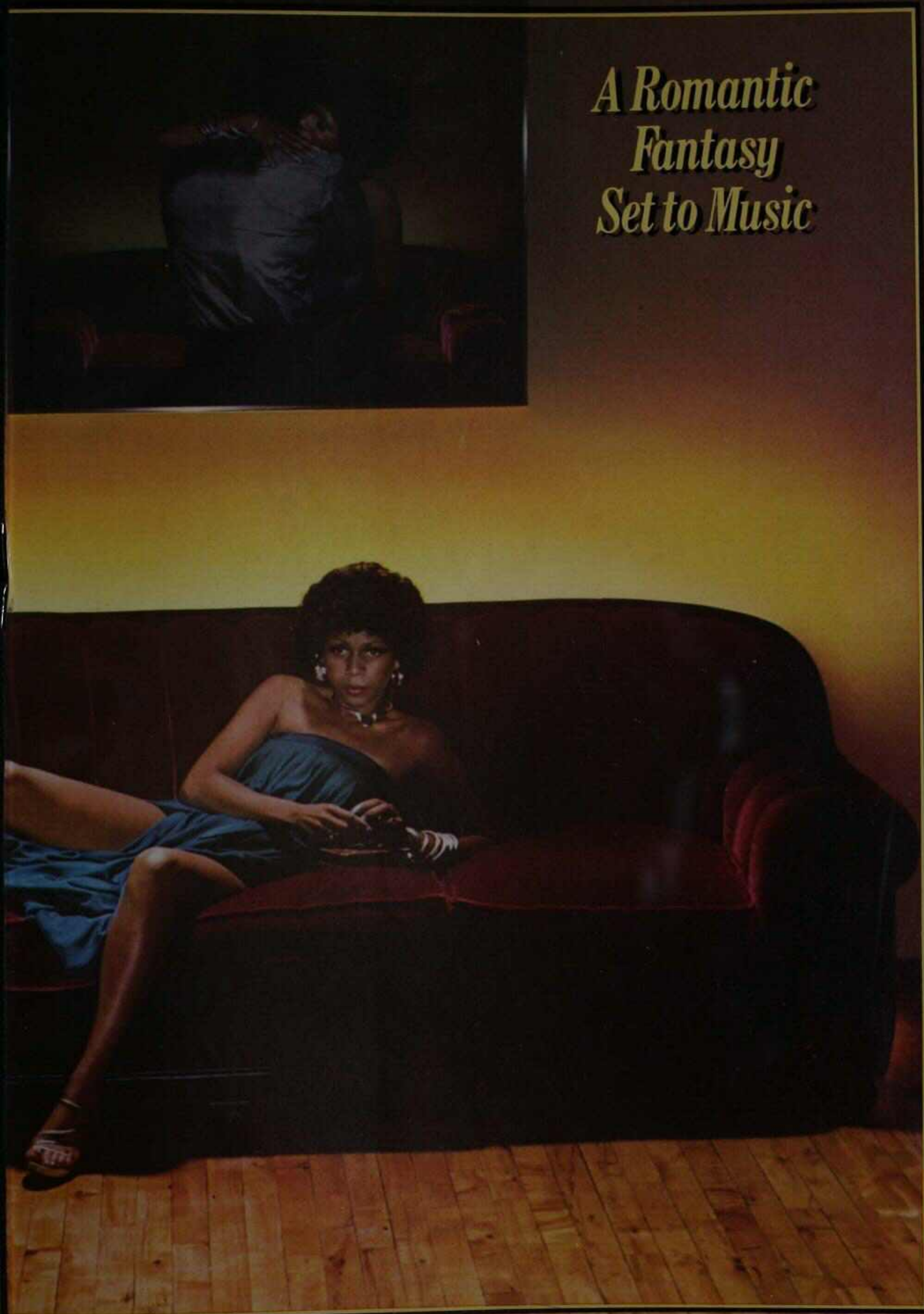
"Stay in Love"



John Lee & Gerry Brown, Blue Note BN-LA701-G (United Artists)

SECRETS
Herbie Hancock, Columbia PC 34280SLEEPING GYPSY
Michael Franks, Warner Bros. BS 3004SIT ON IT
Jimmy Smith, Mercury SRM-1-1127 (Phonogram)

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Long Beach There's More

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(Continued on page 77)

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39	NEW ENTER	
40	38	3
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Ponty Maintains His Integrity As Jazz Artist

By ED HARRISON

LOS ANGELES—While it's become trendy these days for jazz artists to incorporate contemporary rhythms and funky orchestrations into their style, French electric violinist Jean-Luc Ponty refuses to "sell out" just for mass acceptance and more airplay.

Instead, he's continuing his extensive touring schedule which has increased his album sales and popularity. "If I wanted more airplay I'd take up vocals and go all the way," says Ponty.

I know the way I'm going about it is a much longer process, but I know it can work. I want to be myself and produce music that comes from inspiration. If it works and it's commercial success, great. I just don't want to play for people or else I wouldn't go on the road and would stay in the studio and become a session musician or write arrangements."

Ponty, who averages more than 100,000 miles a year on the road, says his concert results begin to show after each performance in the way of album sales and a buildup of "a faithful legion of fans."

He receives mail from kids who play violin and desire to play contemporary music. There aren't many groups that showcase the violin as a part of the band," he says.

Ponty's music is a result of different idioms he's worked in. He began playing sax in a military band, progressing to symphony to pure jazz in the late '60s encountered

and began using the electric violin when I started playing jazz," says Ponty. "Because I was dealing in electricity I felt an affinity with progressive rock musicians."

Ponty played on Elton John's "Honky Chateau" album and in 1973 became part of the Mothers Of Invention with Frank Zappa.

Zappa's sophisticated writing re-



Jean-Luc Ponty: Crossing over with the electric violin.

quired knowledge of all forms of music," says Ponty.

Ponty next joined forces with John McLaughlin's Mahavishnu Orchestra. But after awhile Ponty felt "frustrated and mechanical."

Ponty's first solo project for Atlantic, "Upon The Wings Of Music," released towards the end of his Mahavishnu stay, is comprised of older pieces which Ponty says he had no outlet for previously.

He says that his last two albums, "Aurora" and "Imaginary Voyage" were written more from the soul with inspirations emanating from his own feelings.

He says that his next album will be a continuation of the last except with more extensive orchestrations. After that Ponty would like to do a live album.

Because of Ponty's complicated writing, he seeks top-notch musicians who can read and learn fast. "I start to give parts on the road to give the musicians advance time to rehearse. We rehearse new material every day from four to six hours. From there it takes about two weeks to get the material together before we go into the studio."

Talent In Action

RUNAWAYS

B'Ginnings, Schaumburg, Ill.

His booking Feb. 12 had the teenagers play two sets, an arrangement to which the girls were unaccustomed. It showed in a first set which was rushed and shapeless and might have benefited from the quintet's only slow number, the single "Heartbreak." The girls tried to save it for the later performance. Predictably, the unvaried, high volume on-stage created tedium in the audience, which standing throughout the 12-song set. About three-quarters of the way through the girls tried to tire as well and it was downhill from the end.

They had been uphill early in the performance, the girls struggling to pull things together, particularly their vocals, which are poor at best. Didn't they learn the rudiments of singing? Must their raw, primitive sound be preserved?

Led Zep Tickets Don't Last Long

LOS ANGELES—Some 170,000 tickets for 11 Led Zeppelin concerts were sold out in an average of two hours in each of the eight cities being played in coming weeks. Zep, which toured two years ago, added a fourth show at the Forum here.

Meanwhile in New York, the band sold out its Madison Square Garden debut in two hours flat. The group's March six-show Northeast tour also plays two nights at subterranean New York's Nassau Coliseum

Lita Ford, lead guitarist who reportedly is taking lessons from Ritchie Blackmore, is developing into a polished instrumentalist. Turning the tables on the men, she suggests that the smoldering, sensual play up and down a guitar's neck, is after all a woman's delight. Visually and musically, her solos highlighted the set.

The performance comprised songs from both Mercury LPs, including "Queens Of Noise," "California Paradise," "Neon Angels On The Road To Ruin" and "Cherry Bomb."

Despite its flaws, the Runaways provide honest expression, and thus satisfaction. It promises basic rock and that is what it delivers. It is exactly what it appears to be.

ALAN PENCHANSKY

RANDY CRAWFORD

Palladium, New York

Crawford is a classy young song stylist with a voice that is powerful enough to belt out a rocker yet disciplined enough to handle a sultry ballad.

Warner Bros. obviously feels she has a lot of potential and for her Feb. 5 show it backed her with the finest musicians New York has to offer, the members of the studio super group Stuff. Unfortunately this marriage made in Burbank was not entirely successful as Stuff's funky r&b playing did not do much to complement Crawford's subtler jazz-oriented singing.

This was particularly obvious with the slower material which dominated the nine-song, 45-minute set. In spite of the not quite perfect chemistry between singer and band Crawford was able to impress the audience with her considerable ability to manipulate a song and her excellent taste in material.

(Continued on page 40)

Talent 'FLIGHT LOG' Ex-DJ Larry Cox Provides Subtle Influence Upon Jefferson Starship

By STEPHEN TRAIMAN

NEW YORK—Larry Cox didn't have that much to do with "Flight Log," the evolutionary two-LP set of Jefferson Starship. But the guy who produced "Dragonfly," "Red Octopus" and "Spitfire" for the group has exerted his own subtle influence on its current success.

"I've provided an even keel," the 34-year-old former radio deejay who grew up with Waylon Jennings in Littlefield, Tex., believes. "And also a certain amount of polish, maybe 15% more after they think they're through."

"I learned it doesn't have to be perfect to be good," he recalls, "and Starship learned it can be better than we thought, or than it has to be."

As for Starship itself, Cox formed most of his opinions after his first year. "It's unusual for a group that had been as big as it was in the '60s, then hit a long cold stretch, to go in a totally different direction to a new level of success," he observes.

"From politics and revolution to lovesongs, with bit of sci-fi thrown in—that's a hell of a transition."

He believes it was a couple of cuts on "Dragonfly," and then "Red Octopus" that really stated what the group was all about.

"That was basically a love song, and Starship became a real group," Cox says. "It was a better band and group, on 'Spitfire' and that's spilled over to its live performances."

One live track is on "Flight Log," a solid rendering of "Please Come Back" done at San Francisco's Winterland in December 1975, but Cox isn't sold on a live LP for the group.

He admits they've discussed it, but "to me a live album is just a little different look at an artist you've been listening to for some time. Everyone wants a visit to the dressing room, in effect. A live LP is best released at a group's peak and I don't feel from a strategic point of view we've hit it yet. The group doesn't have to push to do something different."

His analogy to "live" is the honesty of Starship's music. "It's what you do with your mistakes that makes a difference," Cox says.

"Like a performance on a group vocal part that might be a bit on the sloppy side. We'll let the music come out because at that moment the sloppiness is just right. But I don't like to let tuning problems stay, as they can cause indirect damage."

He's basically a purist and does little overdubbing in the studio. He's compromised on the use of limiters and compressors, "and a little digital delay vocally for John (Barbetta) as an example, but only if I feel there's a need, and not as a gimmick," he notes.

Starship caught and pioneered the trend toward a softer rock sound, Cox believes. "Matty (Balin) is the spark and there's an electricity with Grace (Slick), but it's the many sources of creativity the group has—four or five seeing or hearing it the same way—that makes for the whole success."

"The textures keep changing and everybody in the group enjoys mixing the musical colors. Paul (Kantner) and the others interweave. Craig (Chagquim) on guitar is a good example. He caught their eye—or ear—on an LP Jack Taylor & Steelwind did on their Grunt label."

Cox recalls that he and the group had an unusual meeting of the musical minds. They originally took him on faith, or rather the faith of Pat LaRoci, fondly known as Airplane's "Godfather," who recommended him to Starship in Atlanta where he had produced "Red, White & Bluegrass" for GRC back in 1973.

New On The Charts

HOT

"Angel In Your Arms"—87

Hot is an equal opportunity trio of beautiful ladies.

It is led by Detroit-born Gwen Owens, a former Las Vegas singer/dancer for Ann-Margret and Raquel Welch, who was signed to a solo contract on Motown in 1973. Owens' debut album for the label, which was produced by Motown staff producers Clayton Ivey and Terry Woodford who also handled this current product, went unreleased. It was picked up, though, and released the following year by Casablanca with little commercial impact.

Kansas Cathy Carson was enlisted, along with a Mexican singer, to form the trio Sugar & Spice, which was featured weekly on Bill Cosby's television series last fall. During the last two years, as Sweet Talk, the girls also worked the Wolfman Jack tours.

When the current recording plans were made late last year, the original Mexican singer opted out, and was replaced by Jaunita Curiel, who sang and danced for three years in Wayne Newton's Las Vegas shows and even wrote a song on a recent Newton Christmas album.

This soul-tinged pop ballad features an infectious lyrical hook, "the angel in your arms this morning/ is going to be the devil in someone else's arms tonight." There is no LP yet, but Big Tree notes there may be one in about a month.

Based in L.A., Hot is managed by Ed Sherman, (213) 981-4545. There is no booking agent yet, as the girls' solo performing commitments were completed only last week.

MASS PRODUCTION

"Welcome To Our World (Of Merry Music)"—★

This 10-member outfit is dominated by students at Norfolk State College in Virginia. Its song is similar to the Blackbyrds' smash, "Walking In Rhythm," with the same cheery, dynamic pop-soul-disco-jazz mix and soaring harmonies, though this has a touch more of the Average White Band's instrumental funk.

All of the members started performing in church and school choirs, glee clubs and choruses in the Norfolk area. The group had its origins around 1968 when Lecoy Bryant and brothers Tyrone and Ricardo Williams formed a junior high act, Soulantics. After three years a few members were added to make Movements, which had some local hit records.

Those members were later dropped and others were added when Mass Production actually started up in high school. That was five years ago, though recently Agnes Kelly joined the lineup. She is the only woman in the act and at 21 is its youngest member.

Last year the group came to the attention of promoter Ed Ellerbe of Pepper Productions in New York, (212) 362-0702, who took over as manager and produced the debut album, which was released by Cotillion last November. The act is billed as the first full-fledged band signed to the label.

Signings

Neil Sedaka to Elektra/Asylum as soon as the contracts are signed. He was formerly with MCA distributed Rocket.

Stormy Weather, Chicago a cappella group, to new Amerama label. ... Coon Elder Band featuring Brenda Patterson, Tom Smiley, and Howell-Mayo Band to Don Dorich Management division. ... Con Funk Shun to the booking division. ... Jack Tobin to TWM Management Services. ... Don Harrison Band to Thames Talent for booking. ... Flutist Paul Horn to Mushroom Records. ... David Houston to Billy Deaton Talent Agency. ... Sherwin Linton to Little Richie Records. ... Linda Hargrove and Elvis Wade to Celebrity Management.

Les McCann, 16-album keyboard and vocal veteran, to ABC from Atlantic. ... Deal School, U.K. octet, to Warner Bros. ... Dramatics, ABC group, to Regency Artists. ... Hoodoo Rhythm Devils to Fantasy, which is re-releasing the Bay Area sextet's independently distributed album "Safe In Their Homes." Guy & Raina, Ranwood Records duo, to Associated Management and William Morris Agency.

Bloodstone to Epic from London, with a contract reportedly for \$2.7 million.

Cowboy is reunited by Tommy Talton and Scott Boyer, to Barnett & Associates for personal management. ... Gene Vowel to Tuckahoe Music. ... Dave Rich to Republic Records.

Barkan Out At Houston Nitery

HOUSTON—Randy Martin and James Guidry, new owners of the 400-seat La Bastille jazz nightclub here, say that former operator Todd Barkan who also runs Keystone Korner in San Francisco is no longer connected with the Texas room.

Barkan kept La Bastille open as a jazz club for a month last spring before shutting down. Martin and Guidry own Audio Village store in the New Orleans area.

March bookings at La Bastille include Mose Allison (10-13), Eddie Harris (18-20), and Larry Coryell (25-27).

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Talent In Action

• *Continued from page 39*

Set highlights included an interesting up-tempo version of Keith Carradine's "I'm Easy" and a Neil Sedaka ballad, "I Let You Walk Away" which is to be a single.

Also on the bill were Gato Barbieri and Grover Washington Jr. who have both been reviewed here recently.

ROBERT FORD JR.

RUFUS Featuring CHAKA KHAN FRESH

Roxy, Los Angeles

Decked out in full belly-dancer regalia, vocalist Khan boogied through a lively 50-minute set Feb. 10 with the tight, compelling support of Rufus.

She moved and sang with the assurance of an entertainer well in command of both her material and audience, sliding easily from wailing, pungent deliveries to smoother, bluesy renditions, with the upbeat audience-pleasers dominating the 11-song set.

Throughout, the musicians cooked, propelled by the insistent, relentless rhythm guitar of Tony Maiden and textured by the haunting jazz-flavored keyboards of Kevin Murphy and David Wolinski.

The set was highlighted by such favorites as the irresistible disco boogie "Dance Wit Me," Rufus' current hit "At Midnight (My Love Will Lift You Up)," featuring some fine, sophisticated keyboards, "Hollywood," with its memorable hook chorus that had the audience singing along, and "Sweet Thing," which Khan belted with conviction, sparing nothing on the moves.

A nice change of pace was offered with "Everlasting Love," a smoochy ballad from the newly released "Ask Rufus" LP. It all came to a rousing finale with "Havin' A Good Time," which gave the musicians a chance to shine while Chaka writhed and bumped through the audience, giving her fans a chance to catch the action up close.

Opening was the newly-formed Fresh, a group of musicians from rather diverse musical

backgrounds of rock, r&b and jazz, who failed to weave these elements into a cohesive, well-defined sound.

Some of the instrumentals were promising jazz-rock attempts kept chugging along by nimble bassist Milo Martin. But inappropriate hard-rock guitar breaks and a rather muddy sounding horn section foiled them. Bill Pratt's lead vocals showed little distinction or conviction.

SUSAN PETERSON

NEW RIDERS OF THE PURPLE SAGE

Roxy, Los Angeles

A fine high-energy set of country-rock transpired Feb. 4 when the Riders played its shoot-em-up style before a soldout audience and countless other listeners who heard the concert live via a remote radio broadcast.

The band wasted little time in igniting the crowd's enthusiasm as it commenced with "Panama Red," its perennial ode to the pot-smoking generation.

The band, consisting of John Dawson and David Nelson on guitars, Spencer Dryden on drums, Steve Love on bass and Buddy Cage on pedal steel guitar, is perhaps the strongest and tightest it has been since Jerry Garcia left in the early '70s.

The Riders played its popular cult hits as well as some tasty new songs from its recent MCA album "Who Are Those Guys." Throughout the 1½ hour show, Nelson's red-hot guitar licks and Dawson's easygoing vocals supplied much of the excitement.

Among the more receptive numbers from the 7-tune set were "Fifteen Days Under The Hood," "By And By," "Henry," "Red Hot Mama," "Dead Flowers" and "Glendale Train," all ambitious rockers with a constant energy flow made possible by the interaction between guitars and bass. What the Riders do best is perform in a manner indicative of a good time and the music reflects it.

"Up Against The Wall, Redneck Mother," the humorous hillbilly dirge, had the audience

shouting and clapping as Nelson, plucking his guitar, paused in the right places before being joined by the crowd for the chorus.

The Riders' affinity for Chuck Berry is evidenced by "Nadine" and "C'est La Vie (You Never Can Tell)," two Berry classics transformed into country rockers. The guitar jams were on key and the bass, drums and pedal steel added a progressive country flavor.

New songs included "Honky Tonkin," "Home Grown" and the new single, "Love Has Strange Ways." The band returned for three encores including a guitar solo by Nelson in which he played his instrument with a Heineken beer bottle.

The Stanky Brown Band opened the show and was recently reviewed in Billboard.

ED HARRISON

SYMPHONY OF THE NEW WORLD

BILLY TAYLOR TRIO

Carnegie Hall, New York

The Ford Foundation supports this effort to integrate minorities into classical music and it is succeeding. Now it should act to draw whites into hearing the results.

This concert Feb. 6 offered the world premiere of Noel DaCosta's "Ceremony Of Spirituals," the New York premiere of Billy Taylor's "Suite For Jazz Piano And Orchestra," Howard Thompson's "Short Symphony," an early, moving work by a black classical composer, and William Grant Still's "From A Lost Continent."

Thompson's composition is as thoughtful and fresh as when it bowed in 1950, in retrospect, better. It is a serious, effective symphonic work capable of enlightening any audience.

The overwhelmingly black audience at this concert was treated to an impressive display of its cultural richness. Still, a venerable and imaginative composer writing since the 1920s, is also as relevant today as ever. His reflections on the legend of Mu are highly contemporary and deserve more exposure.

DaCosta's intelligent score dissects the spiri-

tual in grand fashion. A compelling orchestral prelude gives way to the Howard Univ. Choir and solo comments by soprano Barbara Grant and saxophonist Sam Rivers which run the gamut of feelings associated with the troubled but uplifting theme of the spirituals upon which the work is based.

"Ceremony of Spirituals" is an impressive debut by a composer obviously familiar with every phase of black music. DaCosta plays violin in the New World Symphony. He's a native of Nigeria, reared in the West Indies and New York.

Taylor's work is technically sound but emotionally bland. His attempt to lead a symphony with an improvised piano part is akin to steering a steamship with a paddle oar. The fragile, swift rhythms of his trio are too fleeting to be captured by a symphony acting in unison. Without a strong, underlying theme this fusion is virtually impossible to achieve, and no such theme exists in Taylor's approach.

DICK NUSSER

SKAFISH

Arie Crown Theatre, Chicago

There was no question that the two-thirds full house in attendance for Sha Na Na (reviewed Oct. 4) responded to opening act Skafish, making its concert debut Feb. 4. Large numbers retreated to the lobby halfway through Skafish's set, while others approached the stage, threatening with missiles, gestures and denunciations. Most of the youthful crowd booed resoundingly during the few discernable pauses in the bizarre child-like stream of consciousness that Skafish conducts.

Jim Skafish is a 20-year-old musician from Gary, Ind., who appears to be in transition between man and woman. Skafish fronts a four-piece basic rock unit from behind a Univox keyboard, declaiming strange, inward-directed lyrics to a repetitious and often dissonant accompaniment. While the patter often made little immediate sense, Skafish, dressed androgynously, hair in a pageboy, gave the impression

(Continued on page 42)

New On The Charts



CLIMAX BLUES BAND "Couldn't Get It Right"—83

This veteran British album act has its most commercial singles shot to date in a sublimely funky Sly Stone-ish number which has already been a smash in England and on the Continent.

Climax has had 10 albums on Sire, including six which have made the Billboard charts beginning with "Plays On" in 1970 and continuing through the current "Gold Plated" released last October.

The group originated in 1968 and is still based in Stafford, north of London. At first it merged Colin Cooper, a fledgling clarinet player whose roots were in New Orleans jazz; 13-year-old guitarist Peter Haycock, whose main influences were B.B. and Albert King, and drummer John Cuffley.

The trio did mostly soul music, until, "tiring of playing 'Knock On Wood' 20 times a night," it got involved in the local blues scene. Derek Holt then joined on bass; the contract with Sire was signed; and in 1975, a fifth member, keyboardist Richard Jones, completed the lineup. Jones' major influences range from classical composers to Paul McCartney.

Manager is Miles Copeland of London. 01-624-7708, with bookings done out of the Paragon Agency in L.A. (213) 278-4376.

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Talent In Action

Rainbow Back On Mich. Scene

NEW YORK—Rainbow Productions Inc., the Michigan-based outfit that founded the Ann Arbor Blues and Jazz Festivals, is reactivating its music industry operations.

Founder John Sinclair says the company now handles production and bookings for several clubs and labels in the area as well as the Univ. of Michigan's Activities Center major events office.

Group Hits Road

LOS ANGELES—Fleetwood Mac will spend the bulk of 1977 on tour supporting its new Warner Bros. album "Rumours," starting a 23-show, cross-country, U.S. tour Monday (28) with a benefit for the Cousteau Society at Berkeley Community Theatre.

The group will play Europe throughout April and, after returning for more spring-summer U.S. touring, head for the Far East in November. The previous "Fleetwood Mac" LP has sold 3½ million units to date.

• Continued from page 40

that he had something to tell the audience about itself.

Skafish's music might have been ignored, but not the fit of transsexual narcissism in which the performer moves about the stage, skipping, prancing, executing a demented mashed potatoes. At a climactic point, Skafish sprawls spread eagle on the floor, strips down to a woman's bathing suit and nervously applies lipstick to the face. The height of the crowd's revulsion came at this celebratory moment.

Skafish was onstage approximately 50 minutes, performing a dozen compositions, all original except for the oldie "Spish Splash" and some borrowing from Roxy Music. Most memorable was the act-opening, "Expose," a flasher's tale. Encores were not requested.

Skafish indeed was a peculiar appetizer for the straight, conservative crowd which would relive the '50s with Sha Na Na. Yet it remains to be seen whether Skafish has something to say and to whom.

ALAN PENCHANSKY

STEVE MILLER BAND
NORTON BUFFALO

Forum, Los Angeles

Miller's concert Feb. 10 moved in a logical fashion when considering the path his musical career has taken. But above all, the guitarist

particularly stood out as a calculating artist whose performance, though characterized for the most part by a lack of distinction, nevertheless succeeded in generating a maximum amount of enthusiasm.

Reared in the tradition of Southern blues, Miller has adapted himself to several musical personalities, dividing his repertoire between the rhythmic boogie feel of country/blues rock and the more subtle melodies of the San Francisco sound which he helped pioneer in the '60s.

As a result, he has an abundance of material upon which to draw and years of experience at presiding his act.

Unfortunately, with the exception of a few inspiring moments, the excitement during most of the show's 23 songs remained minimal largely due to Miller's lackluster image. His various roles—the space cowboy, joker and gangster of love—hold little weight in his actual stage presence and act as nothing more than names, though his sound remains even and solid.

But Miller, a seasoned performer, used his 90 minutes onstage wisely, holding his trump card till the end for maximum effect.

Opening with "Sugar Babe," three new songs followed from his upcoming album "Book Of Dreams" that included "The Stink," a driving piece.

Next came an acoustic portion highlighted by Boz Scaggs's sensitive "Baby's Callin' Me Home." The music gave way to Miller's raspy, soulful voice that dominated the air through "Seasons" and the sitar sounds of "Wild Mountain Honey," bringing his set back to a livelier tempo with "The Joker" done in a refreshing reggae style.

Often embellished with catchy melodic guitar harmonies, all of Miller's short and well-constructed songs blended into a tight groove with the aid of his supportive and versatile band.

However, the pace remained tame until the end when Miller finally played his ace, closing with "Fly Like An Eagle" that aroused the crowd with the sudden effect of an alarm clock.

The air transformed into a riotously receptive atmosphere. Miller returned for three encores fulfilling all expectations with material that included "Living In The U.S.A.," "Space Cowboy," "Rockin' Me" and in the end cooled off the heated audience, still shouting for more, with a slow blues, allowing him to take leave of the stage.

Norton Buffalo, who performed in Miller's band that night, opened with a 45-minute set featuring a style of harmonica-dominated country rock that emphasized fast-moving and steady rhythms. Fronting his own seven-piece group, Buffalo's lively figure and harmonica solos provided a new twist to the concept of country harmonies supported by a rock base.

KEVIN MERRILL

JEAN-LUC PONTY
LENNY WHITE
LARRY CORYELL/
ALPHONSE MOUZON

Palladium, New York

Feb. 12 was a long night of jazz rock with some of the top practitioners of the art showing off their stuff for nearly five hours with intermissions.

Leading off was a group headed by guitarist Larry Coryell and drummer Alphonse Mouzon, with John Lee on bass and Philip Catherine on second guitar, who performed an effective acoustic duet with Coryell that was a welcome change of pace from the high-volume numbers.

Coryell's playing was fairly restrained for him, which was all to the best, since high-speed doodlings have sometimes been his undoing. Mouzon meanwhile seemed to be bashing everything in sight. But toward the end of the hour set, at "Rock'n'Roll Lover," everything came together, for that special synthesis when a basic rock song acquires an extra dimension through the wise use of jazz elements.

Also Mouzon's solo on this was near incredible as he perched behind a wall of drums, and hit them all just right.

Mouzon was followed by another drummer, Lenny White and his band, and the evening sagged somewhat. The band began with a barrage of abstract sounds which were held together only by his drumming and then segued into what sounded like pop gone berserk.

As White's hour set progressed his music got more rock-oriented and more palatable, enriched by the playing of Alex Blake on bass, who was effective on "Stew - Cabbage" and "Egypt." However, part of his performance was run by totally extraneous electronic effects that were more white than music.

Finally at 11:30 Jean-Luc Ponty got onstage

for his set with a good solid band that provided more than adequate backup for his violin playing. With organ and violin going together his music is sometimes a bit dense, but Ponty often takes off on violin flights which resemble nothing so much as John McLaughlin's ethereal guitar solos.

When Ponty gave the band free rein as during the 20-minute "Imaginary Voyage" suite, the band got into a tough almost blues-rock jam, which then Ponty brought back into superb control.

Altogether Ponty was onstage for almost 90 minutes, with two encores and when he left the audience was well satisfied.

ROMAN KOZAK

RICK DERRINGER
POP

Whisky, Los Angeles

Fans throughout the Los Angeles area were treated to a live performance of Derringer material, past and present, as KWST radio put the Feb. 10 show on the air live from the Whisky. Derringer was in top form, as was his band and from the opening "Still Alive And Well," the SRO audience was cheering him on.

Derringer's music emphasizes fast virtuoso guitar work, which he was able to deliver throughout the hour-long set. The band played numbers such as "Teenage Love Affair," "I Got Time To Live," "Rock and Roll Hootchie Koo," as well as material from his current "Sweet Evil" LP on Blue Sky, including "Sitting By The Pool." Derringer and backup guitarist Danny Johnson displayed some tight fast-action rock'n'roll, playing riffs in unison and harmony.

The band was called back for three encores and played such numbers as "Double Trouble" and "I Just Wanna Keep On Makin' Love." The audience was still cheering as Derringer wound up his 13-number set with "Let's Make It."

The Whisky audience was entertained by Pop prior to Derringer's appearance. Pop, a three-piece hard rock band (guitar, bass and drums), performed rockers such as "Down On The Boulevard," which was established by a slide presentation, "Leather And Lace" and "Commopolitan." The band closed its seven-number, half-hour set with a comment on the advertising business called "Ad Man."

TOM CECI

BO DONALDSON BAND

Starwood, Los Angeles

Fans who were wondering what happened to Donaldson found out Jan. 28 when the master keyboard artist displayed a whole new show.

Except for himself, and Gary Coveyou on woodwinds, the entire group has been replaced and a different sound introduced.

This is the second time in less than a year that the mode of Donaldson's group has undergone a major change. A crossover from MOR to pop-rock showcased at the Starwood last July when the group was known as the Heywoods. The act seen now is billed as the Bo Donaldson Band.

Former Heywood vocalist Mike Gibbons, who had attempted the crossover from "Billy, Don't Be A Hero" to the rock tune "Ride Baby Ride," is replaced by Mike Adams, an acrobatic vocalist who maintained constant motion throughout the set. Adams tore up the house as he leaped and wiggled through heavy numbers like "Follow Me" and "Are You Coo Coo?" and joined in a duet with Bo on "You Never Can Tell."

During the band's 45-minute set it performed nine tunes.

Other members of the Band are Stan Seymour on guitar, Chris Longo, bass, Mike Tyer, trumpet; and Ross Salomone on drums. One of the show's highlights was a long solo played by Salomone, who has worked with Chicago and the Beach Boys.

LARRY OPPEN

DAVID ALLAN COE

Other End, New York

Coe's stage show has taken various turns since he was launched as one of Shelby Singleton's discoveries in the days when he did bluesy monologues about his prison career.

Despite the controversy Coe stirred with his prison record or his ability to incorporate riffs developed by others, this Columbia Records artist is clearly a hard-working entertainer with a gut instinct for show business. He knows how to work an audience.

He is no longer backed by LadySmith, a versatile, attractive female trio. He opened here Feb. 11 with 20 minutes of magic, running from handcuff escapes to sawing a girl in half. It's fun and the audience enjoyed it.

Three costume changes, a string of short medleys with Coe impersonating various country artists and at least 13 songs from his country-

rock repertoire make for a fast paced show lasting 1½ hours. Coe's band fills in the space between costume changes with pleasant songs and banter.

This latest reincarnation lacks the polish of earlier outings, but Coe's desire to please and entertain the customer enables him to carry it off. One expects he'll stop experimenting when he puts together an act reflecting the full depth of his talent which is considerable.

DICK NUSSE

LA COMBINACION
PERFECTA

Madison Square Garden, New York

The "perfect combination" consisted of Latin songstress Celia Cruz, bandleader/tulist Johnny Pacheco, vocalist Justo Betancourt and pianist/arranger Papo Lucca who together managed to bring to full boil the more than 18,000 fans gathered here Feb. 4.

The theme of the all star lineup, produced by Jerry Masucci, was to bring together some of the best Latin teams, young and old, in the music business.

Betancourt's band, Borincuba, opened show but it was Celia Cruz's dramatic appearance amidst an effective tropical stage set that kicked things off. She sang songs from the Vaya LP "Recordando El Ayer" and joined Betancourt in "Guilarte," an uptempo tune featuring a powerful and precise piano solo by Lucca, who added some manic touches by playing piano with his shoe.

Cruz followed with a familiar bolero and a rumba and threw the crowd into uncontrollable stamping with "Coconut Kisses" ("Besitos de Coco"), an old Latin standard.

Willie Colon and Ruben Blades, a Panamanian who rose from the mail room at Fania Records to become a prominent young vocalist, came on next, representing the younger teams. They dedicated their set to the late Freddie Prince, and played songs from their recent "Medio Mano" LP, including several written by Blades.

A quartet of dancers from Philadelphia in peasant costumes added sparkle to the Colon/Blades set with a sophisticated update of traditional Puerto Rican dances which the audience loved.

The Alegre All Stars brought the nearly three-hour show to a furious climax, with Latin veterans Charlie Palmieri, Bobby Rodriguez, Chombo Silva, Kiko, Frankie Malabe, Chirico Davila, Willie Torres and Ray Maldonado, who plays for Stevie Wonder. This is the 17th year for the All Stars and when Al Santiago led the group into "Manteca" the crowd responded with roars of approval.

As if this wasn't enough, Tito Puente came out for the last 40-minute segment culminating

(Continued on page 44)

Lotsa Rock At
Vegas Aladdin

LAS VEGAS—Rock events coming up at the 7,500-seat Aladdin Performing Arts Theatre here include Jethro Tull next Thursday (24), George Benson with Tower Of Power March 6 and Boston plus Nils Lofgren March 14.

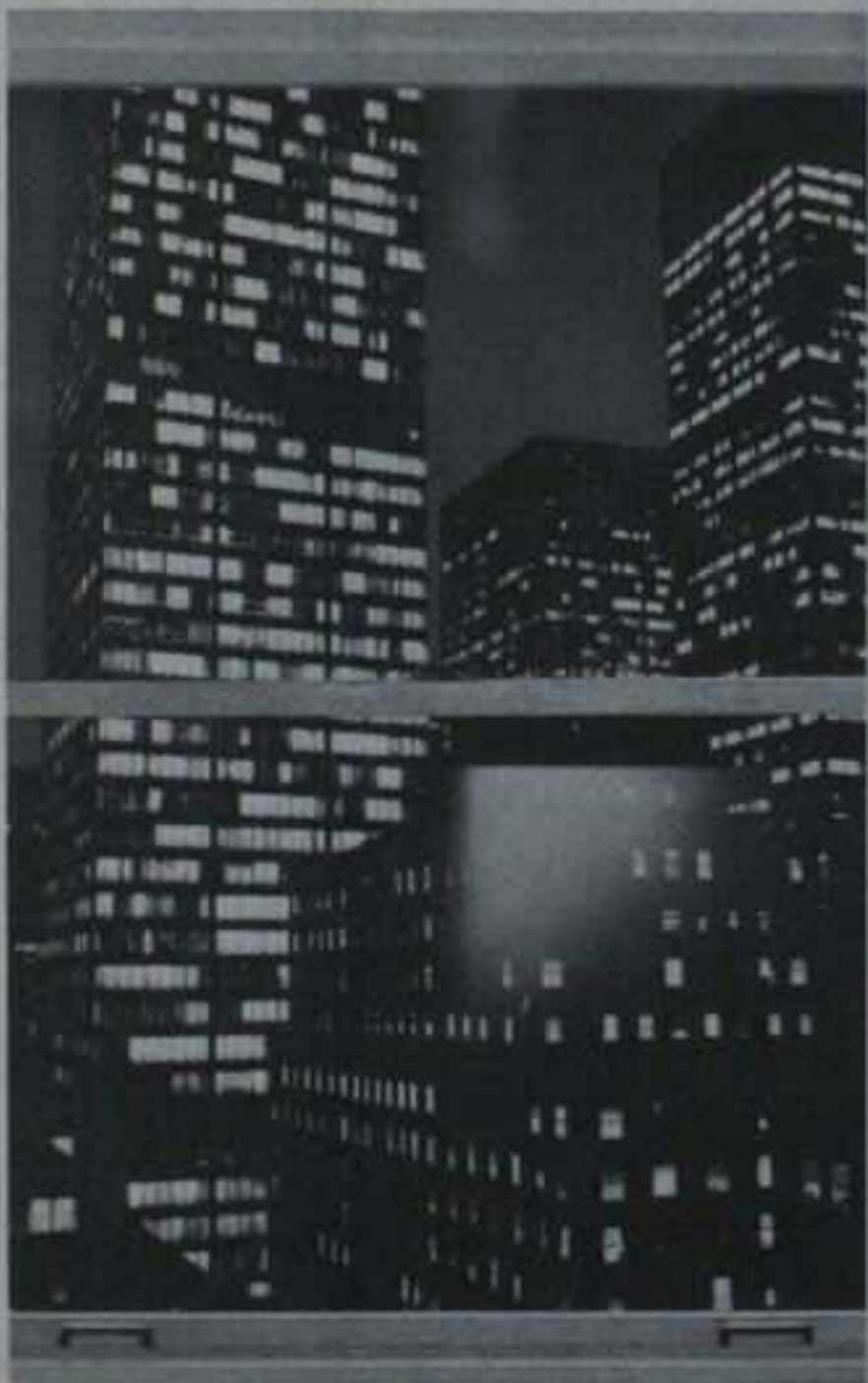
Signed for the Aladdin Theatre's all-black production of "Guys And Dolls" are singers and television personalities Leslie Uggams, Clifton Davis, Ruth Brown and Adam Wade. The musical begins its run this week.

Graham To Country

SAN FRANCISCO—Bill Graham's FM Productions, which dominates the Bay Area's rock concert market, is producing an all-country show March 1 at Oakland's art deco Paramount Theatre.

Dolly Parton, a Nashville favorite, is headlining the program, which also features the more tradition-oriented guitars of Doc and Merle Watson.

FM publicist Zohn Artman says the booking heralded no calculated entry by Graham into the country market, although future Graham-produced country shows are possible.

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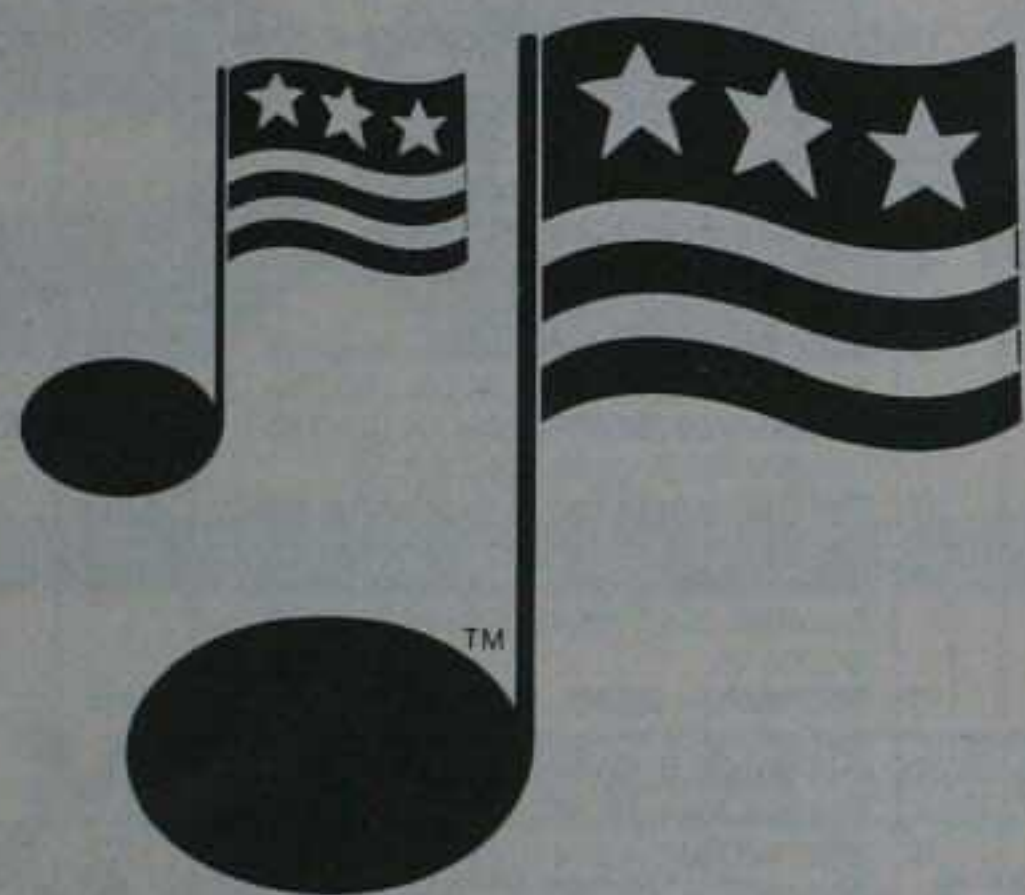
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Our Judges Know a Great Song When They Hear It!

Talent In Action

Continued from page 42

in a kick-out-the-jams rendering of another Latin standard, "The Peanut Vendor."

It was the sort of touch-all-bases concert Latin promoters are putting together these days in what appears to be a successful attempt to widen their audience.

AURORA FLORES

LOUIS ST. LOUIS MARSHALL CHAPMAN

Reno Sweeney, New York

Very interesting double bill here. Chapman's a long, tall blonde lady who blends Southern backwoods charm with a boogie beat. St. Louis is short, balding, stout and obnoxious. He's also a consummate performer, relatively unknown outside the gay cabaret circuit. Chapman's making her debut tour to push her Epic album, "Me, I'm Feeling Free."

St. Louis has the ability to milk a song of its worth, singing the lyric slowly and deliberately with a carefully worked-out arrangement for support. He accompanies himself on piano and employs an electric keyboard player, bass, drums, cello, guitar and three backing vocalists who sit at a ringside table.

The whole ensemble cooks, blending pop/rock/disco and even gospel rhythms. Cello, piano and background crooners provided some

unique moments by themselves during the hour show Feb. 11.

For talent potential, sheer energy and music savvy, this act's worth watching, although some of his tunes are not suited to his style and delivery.

Chapman opened with a warm country ballad and slipped easily into a Robert Johnson blues number, both sung deep and throaty. She's been a songwriter until now and some of her material is sensitive and loaded with hooks.

Backed by a small combo and two female singers, she generates a good-timey feeling, but nothing a seasoned bar band couldn't duplicate at this point. Right now it seems she's torn between boogie and ballads.

DICK NUSSE

SPLIT ENZ

Roxy, Los Angeles

Musically and visually the Split Enz elude comparison. With center-parted, high rise hairdos, colorful striped and checkered outfits and clownish make-up, the group's hook comes immediately at first glance.

Though these seven musicians from New Zealand can stop traffic on any street, their showcase appearance Feb. 8 reflected a country boy's first day in the big city.

Stemming from the obvious weirdness and

perhaps intentionally, the Split Enz in no way becomes one with its audience. Alienated from the beginning by vocalist Tim Finn's carefully recited introduction, the group presents its low-keyed slapstick zaniness onstage as a phenomenon for all to see.

Overly eclectic in nature, the group's music mixes lively progressive arrangements with a honky-tonk theatrical style fronted by dreamy lyrics and a snappy touch of rural charm.

In a 55-minute performance however, the Split Enz did not quite match the intended eccentricity. A bland and almost awkward atmosphere of being not quite ready this time around replaced the bounciness and sharp edge evident on the group's distinctive debut album "Mental Notes."

Guitar, bass, drums, sax, keyboards and percussion combined for an uncluttered sound but the crisp instrumentation on record came through for the most part as rough and too loose.

Still, Split Enz is refreshing. With an act that relies on visual appeal and a variety of musical influences, the absence of fog machines, laser beams and innovative coolness provided a welcome relief. Even more important, the group has a sense of humor emphasizing a lighthearted stance over all other elements.

The 11-song set included new material, "Amy Darling" and "Children And Spice," as well as album selections of which "Lovey Dovey," "Late Last Night" and "Walking Down The Road" proved most effective.

Closing its show with the entire group performing on spoons, Split Enz returned for an encore featuring a comically blaring and dissonant guitar solo by percussionist Noel Crombie.

KEVIN MERRILL

RAMBLIN' JACK ELLIOTT KAJSA OHMAN

McCabe's Guitar Shop,
Santa Monica, Calif.

Once hailed by Newsweek as the "Folk-singer's Folksinger," Elliott continues as have few others to stick religiously to a purist approach to the American folk idiom. Assuming this is what the crowd came to this intimate, folksy coffeehouse atmosphere for, his performance Feb. 11 was a satisfying one.

The 40-minute set offered nine gems of studied copies of the original masters to whom Ramblin' Jack pays tribute. His renditions of such blues classics as "San Francisco Bay Blues" and "House Of The Rising Sun" were done in the croaky, halting style and black New Orleans dialect of their originators.

He rambled through country folk numbers such as Woody Guthrie's "Pretty Boy Floyd" in a familiar strained, nasal, slightly off-key country twang. "Don't Think Twice," pure pre-rock Dylan, was rendered with a slightly smoother, more carefully-phrased intimacy which made this the show's highlight.

The touch that makes it all Elliott's own is his humor and lack of pretense, the implied wry wink of irony behind each delivery.

It is after all, no secret that he was born neither black, blind, in the dust bowl or even out in the country. He hails from Flatbush, became enamored of cowboys at an early age and from then on remained a devotee of ethnic roots.

A troubadour carrying a tradition whose founders are now mostly dead or rock convertees, he seeks to share his devotion with those of like tastes, and in this albeit modest undertaking succeeds.

Opening the show was Kajsa Ohman, a lady with a nice, clear, slightly wavery delivery, better than average flat-picking skills and rather dull, repetitious traditional tunes.

Her display of whimsical irony in "God Bless The Hippie" and "Bar Maid Blues," both depicting the trials and tribulations of a modern woman in the usually male and old-timey framework of folk and blues tunes, saved the nearly hour-long, nine-song set from total monotony.

SUSAN PETERSON

Genesis Big Click

BOULDER, Colo.—Genesis, English theater-rock group on Atlantic, began its new 45-city, U.S. tour with a 2½-hour show that won four standing ovations from 2,100 at the Univ. of Colorado's Macky Auditorium here.

The group's latest stage effects include a false proscenium projected by a frame of white lights and a funnel cloud created by projecting a laser through mists.

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AP-1

Billboard SPECIAL SURVEY For Week Ending 2/13/77

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	ELECTRIC LIGHT ORCHESTRA/STEVE HILLAGE—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Feb. 12 & 13 (2)	38,520	\$5-\$7	\$227,566*
2	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Sportatorium, Hollywood, Fla., Feb. 12	15,500	\$10-\$15	\$206,350*
3	ELECTRIC LIGHT ORCHESTRA/STEVE HILLAGE—Ron Delsener, Madison Square Garden, N.Y.C., Feb. 11	17,300	\$6.50-\$7.50	\$129,103*
4	KISS/HEAD EAST—Contemporary Prod./Chris Fritz/Cowtown Prod., Kemper Arena, Kansas City, Mo., Feb. 9	14,794	\$7	\$103,558
5	STEVE MILLER BAND/NORTON BUFFALO—Fun Prod., Forum, Inglewood, Calif., Feb. 10	10,872	\$6.50-\$8.50	\$88,387
6	ELVIS PRESLEY—Mgmt. III/RCA Record Tours, Aud., West Palm Beach, Fla., Feb. 13	5,981	\$12-\$15	\$87,400
7	KISS/URIAH HEPP—Schon Prod., Aud., Omaha, Nebr., Feb. 8	12,000	\$6.50	\$78,000*
8	BLACK SABBATH/TARGET—Contemporary Prod., Kiel Aud., St. Louis, Mo., Feb. 12	9,900	\$5-\$7	\$63,236
9	STEVE MILLER BAND/NORTON BUFFALO—Fun Prod., Arena, Tucson, Ariz., Feb. 8	8,606	\$5.50-\$7.50	\$59,703
10	RUSH/RUNAWAYS/MAX WEBSTER—Brass Ring Prod., Cobo Arena, Detroit, Mich., Feb. 10	7,900	\$6.50-\$7.50	\$58,500
11	STEVE MILLER BAND/NORTON BUFFALO—Fun Prod., Col., Phoenix, Ariz., Feb. 7	7,800	\$5.50-\$7.50	\$54,433
12	FOGHAT/AMBROSIA/DERRINGER—Wolf & Rissmiller, Sports Arena, San Diego, Calif., Feb. 10	8,527	\$5.75-\$6.75	\$52,629
13	WILLIE NELSON/EMMYLOU HARRIS—Feyline Inc., University, Ft. Collins, Colo., Feb. 13	5,462	\$6-\$7	\$40,383
14	RUSH/REX/MAX WEBSTER—Contemporary Prod., Kiel Aud., St. Louis, Mo., Feb. 13	7,000	\$4.50-\$6.50	\$40,000
15	WILLIE NELSON/EMMYLOU HARRIS—Feyline Inc., Special Events Center, Salt Lake City, Utah, Feb. 10	5,721	\$5.50-\$6.50	\$36,649
16	SANTANA/WILD CHERRY—Feyline Inc./Jam Prod., Exposition Hall, Kingsville, Texas, Feb. 13	5,002	\$6.50-\$7.50	\$33,532
17	GENESIS—Daydream Prod., Aud., Milwaukee, Wisc., Feb. 10	4,829	\$5-\$7	\$31,073
18	BLACK SABBATH/TARGET—G.T.A. Prod./Cowtown Prod./Whole Heart, Hammons Center, Springfield, Mo., Feb. 13	4,856	\$5-\$6	\$27,689
19	SANTANA/WILD CHERRY—Feyline Inc., Taylor County Col., Abilene, Texas, Feb. 12	4,065	\$6-\$7	\$26,244
20	GARY WRIGHT/ROBERT PALMER—Gulf Artists, Aud., West Palm Beach, Fla., Feb. 11	4,291	\$6	\$25,746
21	RUSH/RUNAWAYS—Brass Ring Prod., Civic Center, Saginaw, Mich., Feb. 9	4,027	\$5.50-\$6.50	\$25,123

Auditoriums (Under 6,000)

1	BARRY MANILOW/LADY FLASH—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., Feb. 6, 7, 8 & 9 (4)	12,000	\$7.50-\$9.50	\$100,015*
2	WILLIE NELSON/EMMYLOU HARRIS—Feyline Inc./C.U. Program Council, Fieldhouse, Boulder, Colo., Feb. 11	4,068	\$7	\$28,476*
3	SANTANA/POINT BLANK—Feyline Inc./Jam Prod., Municipal Aud., Austin, Texas, Feb. 9	4,260	\$6.50	\$27,690
4	GROVER WASHINGTON JR.—Friedman & Johnston, Paramount Northwest, Seattle, Wash., Feb. 11 (2)	4,381	\$5.50-\$7.50	\$30,526
5	JEAN-LUC PONTY/LENNY WHITE/LARRY CORTELL—Ron Delsener, Palladium, N.Y.C., Feb. 12	3,387	\$7.50-\$8.50	\$27,200*
6	FOGHAT/DERRINGER—Wolf & Rissmiller, Mem. Aud., Sacramento, Calif., Feb. 7	4,311	\$5.65-\$6.65	\$26,641*
7	JEAN-LUC PONTY—Ron Delsener, Palladium, N.Y.C., Feb. 12	3,400	\$7.50	\$25,500*
8	TUBES—Bill Graham, Aud., Sacramento, Calif., Feb. 12	4,180	\$4.65-\$6.65	\$25,300
9	OUTLAWS/SEA LEVEL—Monarch Enterprises, Capitol Theater, Passaic, N.J., Feb. 11	3,456	\$6-\$7	\$22,988*
10	GARY WRIGHT/ROBERT PALMER—Gulf Artists, Municipal Aud., Panama City, Fla., Feb. 12	3,800	\$6	\$22,800*
11	HERBIE HANCOCK/GATO BARBIERI—Brass Ring Prod., Royal Oak Theater, Detroit, Mich., Feb. 12 (2)	3,112	\$6.50-\$7.50	\$21,264
12	J.J. CALE/POUSETTE-DART BAND—Contemporary Prod./Chris Fritz, Mem. Hall, Kansas City, Kan., Feb. 11	3,200	\$6	\$19,200
13	FERRANTE & TEICHER—Friedman & Johnston, Paramount Theater, Oakland, Calif., Feb. 11	2,749	\$5.50-\$7.50	\$18,948
14	GROVER WASHINGTON JR.—Friedman & Johnston, Paramount Theater, Portland, Ore., Feb. 12	2,867	\$5-\$7	\$18,466*
15	FERRANTE & TEICHER—Friedman & Johnston, Symphony Hall Plaza, Phoenix, Ariz., Feb. 9	2,542	\$5-\$7	\$16,549*
16	AL STEWART/WENDY WALDMAN—Cross Country Concert Corp., Woolsey Hall, New Haven, Conn., Feb. 9	2,500	\$6.50	\$16,250*
17	TUBES—Bill Graham, Performing Arts Center, San Jose, Calif., Feb. 11	2,572	\$5.50-\$6.50	\$15,962*
18	FERRANTE & TEICHER—Friedman & Johnston, Comm. Center Theater, Sacramento, Calif., Feb. 12	2,429	\$4.65-\$6.65	\$15,430*
19	GROVER WASHINGTON JR.—Friedman & Johnston, Riverpark Opera House, Spokane, Wash., Feb. 13	2,058	\$5.50-\$7.50	\$14,572
20	BURTON CUMMINGS/MELISSA MANCHESTER—Contemporary Prod., Kiel Opera House, St. Louis, Mo., Feb. 9	1,981	\$5.50-\$6.50	\$12,787
21	GARY WRIGHT/ROBERT PALMER—Gulf Artists, Jai Lai Fronton, Orlando, Fla., Feb. 10	1,798	\$6.50	\$11,687

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Produced by Stu Gardner



Classical

Hurok Shuttles; ICM & Shaw In Takeover

By IS HOROWITZ

NEW YORK—Hurok Concerts, for decades one of the brightest constellations in the classical universe, neared total eclipse last week as commercial inheritors of the enterprise tackled final accounting chores in preparation for dissolution.

Current operations of Hurok Concerts were taken over by ICM Artists Ltd., the subsidiary of Marvin Josephson Associates, to whom top Hurok executives and many artists had already defected last year.

And many of the artists still remaining on the Hurok roster last week were moving over to Shaw Concerts, which also will handle some of windup details for the Hurok organization.

While major changes in the Hurok firm were anticipated (Billboard, Feb. 12, 1977), the final denouement came abruptly Friday (11) via a joint announcement by Josephson and American Management Corp., parent company of Hurok Concerts.

Under the agreement by the two groups, ICM will service touring details of Hurok artists until July 1, 1977. It is not expected to sign on any of the remaining talent on the Hurok list.

Harold Shaw, whose Shaw Concerts handled Hurok bookings and

provided certain consulting services to Hurok until Jan. 7, says he will perform some managerial duties for the artists through the 1977-78 season.

Shaw says he expects to sign about 30 of the Hurok artists, with a number already committed to the move. Among these are Nathan Milstein, Nicolai Gedda and Janet Baker.

Prospects for the remainder of the approximately 75 artists pacted to Hurok remain in doubt. But other management firms are expected to cherry pick over the list to fill individual requirements.

The agreement between Josephson and Hurok wipes out the suit launched last year by the latter in which Josephson and ICM president Sheldon Gold were charged with conspiring to lure away talent.

A faint glimmer of hope remains that the Hurok name will continue to surface from time to time, albeit at reduced intensity. The agreement between the settling parties gives ICM rights to the name, but a spokesman says no decision has been reached on whether to exercise that option.

Col Push On For Davis & Toronto

NEW YORK—The Toronto Symphony Orchestra under musical director Andrew Davis comes to New York and Washington next month preceded by the first Stateside release of a Davis album by Columbia Records and promotional drum-beating to call attention to the label's long-term plans for both conductor and orchestra.

Under his exclusive contract with Columbia, Davis is expected to figure in up to three new disks a year, one with the Toronto and the others with European orchestras.

The first disk, with Davis directing the New Philharmonia in works by Franck and Faure, is due to ship shortly before the conductor's appearance in Carnegie Hall here March 17 with the Toronto ensemble.

Davis and the Canadian orchestra have already recorded Borodin's First and Third Symphonies, with the composer's Second and excerpts from "Prince Igor" scheduled for April sessions. Columbia will release the Borodin works as a two-record set. Future recording plans include a Janacek album.

Meanwhile, the Toronto orchestra with Davis have been booked for a tour of Mainland China early next year.

LOST \$100G

Buffalo Symph. Zapped By Storm; \$\$ Crisis Looms

• Continued from page 4

storm was the cancellation of a Music/Thon Feb. 4 & 5 which was expected to raise up to \$50,000 in contributions to help shrink past deficits.

"We will have to dip into our capital this year to meet operating expenses," says Harold Lawrence, president and general manager of the orchestra, facing a prospect funded institutions resort to only under the most serious circumstances.

On the positive side, he is considering a "five-year plan" to restore the orchestra's financial health and a stepup in industry solicitations despite the "disaster status" of much of the area's business community.

Other factors which put new strains on the orchestra's finances this year are increased wages and benefits to musicians under its latest union agreement, and a reduction in government grants.

Lawrence notes that the new union contract will add \$175,000 to the orchestra's budget this year, bringing the total operating nut to \$2.9 million. He reports that \$193,000 was lost in state and county funding.

Ironically, the orchestra's economic squeeze comes at a time when it is enjoying significant gains in artistic and audience acceptance under its permanent musical director Michael Tilson Thomas.

Earned income through ticket sales and touring engagements have risen 45% over previous years and will provide up to 33% of the ensemble's operating budget this year, says Lawrence. Also, the orchestra has made its first recordings for Columbia Records and hopes for more to be scheduled.

Engagements scratched as a result of the storm included six youth concerts, two "run-out" dates in nearby communities to be conducted by

concerts, and a "pops" concert with Doc Severinsen.

Some of these dates will be re-scheduled, says Lawrence, but others can not be made up.

The Music/Thon has been re-scheduled for May, but any support from this source will now be delayed. It will be run over station WBEN.

If the storm hit the orchestra hard, it also called forth extraordinary effort on the part of some of its members.

Two Buffalo players who own a pair of Alaskan malamutes hooked the dogs to a sled and mushed to orchestra headquarters to pick up some music to practice at home.

And when the ban on driving was partially lifted, as the city began to dig itself out, orchestra musicians were given priority parity with doctors and teachers to allow at least some travel.

EMI OKs CBS LP With Previn And Pitts. Orch.

CHICAGO—The Pittsburgh Symphony and conductor Andre Previn will record for CBS this month under a special agreement with EMI for whom Previn is an exclusive artist.

The agreement allows Columbia to tape Isaac Stern, exclusive with that label, in the violin concerto of American composer George Rochberg, which the violinist is performing on subscription concerts, Friday, Saturday and Sunday (25, 26 and 27). Stern and the orchestra gave the work its world premiere in 1975. The record will be made Monday (28) and is expected to be released in the fall.

The recording session follows close on the heels of the orchestra's EMI dates in Heinz Hall (Billboard, Jan. 15, 1977), its first recordings in

Billboard
Top 50

Billboard SPECIAL SURVEY For Week Ending 2/26/77

Easy Listening

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

Week	Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	7	4	SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI)
2	1	12	Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3 10450 (First Artists/Emanuel/20th Century, ASCAP)
3	5	5	SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gem/Dejamus, ASCAP)
4	3	8	SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI)
5	2	8	MOODY BLUE Elio Presley, RCA 10857 (Screen Gems/EMI/Sweet Glory, BMI)
6	4	10	NEW KID IN TOWN Eagles, Asylum 45373 (Not Listed)
7	6	10	SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI)
8	20	3	DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP)
9	8	8	YEAR OF THE CAT Al Stewart, Jans 265 (Dejamus/Purple Pepper/Unichappell, ASCAP)
10	9	13	I LIKE DREAMIN' Kenny Nolan, 20th Century 2287 (Sound Of Nolan/Chetana, BMI)
11	11	13	LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Ripehulu, ASCAP)
12	10	11	YOU GOT ME RUNNIN' Gene Cotton, ABC 12227 (Downbreaker, BMI)
13	13	12	DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI)
14	15	4	I JUST CAN'T SAY NO Parker McGee, Big Tree 16082 (Atlantic) (Downbreaker, BMI)
15	12	6	THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Phonogram) (Man-Ken, BMI)
16	14	10	LAY ME DOWN AND ROLL ME OUT TO SEA Vic Dana, Casino 4494 (GRT) (20th Century/House Of Weiss, ASCAP)
17	17	7	DREAMBOAT ANNIE Heart, Mushroom 702 (Andorra, ASCAP)
18	16	7	CHANSON D'AMOUR Manhattan Transfer, Atlantic 3374 (Ribo, ASCAP)
19	25	3	RIGHT TIME OF THE NIGHT Jennifer Warnes, Aista 0223 (American Broadcasting, ASCAP)
20	23	3	YOU KNOW LIKE I KNOW Ozark Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI)
21	18	17	TORN BETWEEN TWO LOVERS Mary MacGregor, Arista America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP)
22	24	3	SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trio, BMI)
23	32	2	CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI)
24	19	10	BABY, YOU LOOK GOOD TO ME TONIGHT John Denver, RCA 10854 (Cherry Lane, ASCAP)
25	21	10	AIN'T NOTHING LIKE THE REAL THING Donny & Marie Osmond, Kolob 14363 (Polydor) (Jubete, ASCAP)
26	22	25	AFTER THE LOVIN' Engelbert Humperdinck, Epic 8-50270 (Silver Blue, ASCAP/Oceanic Blue, BMI)
27	29	3	BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems/EMI, BMI)
28	27	5	THEME FROM KING KONG (Pt. 1) Love Unlimited Orchestra, 20th Century 2325 (Ensign, BMI)
29	26	14	WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unart/Piano Picker, BMI)
30	33	3	THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 8098 (United Artists, ASCAP/Unart, BMI)
31	30	4	I KNOW Tommy West, Lifesong 45017 (ABC/Dunhill, BMI)
32	38	3	DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 978 (Dresda, ASCAP)
33	31	8	LIVING NEXT DOOR TO ALICE Smokie, BSO 860 (Polydor) (Chinnichap, BMI)
34	NEW ENTRY		WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI)
35	NEW ENTRY		I'M SCARED Barton Cummings, Portrait/CBS 70002 (Shillelagh, BMI)
36	28	12	HAPPIER Paul Anka, United Artists 911 (Paulanne, BMI)
37	49	2	SPRING RAIN Silvetti, Sakana 2414 (Caytronics) (Barnegat, BMI)
38	34	6	MELODY (Aria) Doc Severinsen, Epic 8-50318 (Easy, Listening, ASCAP)
39	35	5	THEME FROM KING KONG Roger Williams, MCA 40669 (Ensign, BMI)
40	NEW ENTRY		HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/Warner-Tamerlane, BMI)
41	41	3	FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Saker, ASCAP)
42	36	12	WHISPERING/CHER CHEZ LA FEMME/SE SI BON Dr. Buzzard's Original Savannah Band, RCA 10827 (Fisher/Miller, ASCAP/Funk Pelican, BMI)
43	39	3	BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10874 (Tambo, CAPAC)
44	40	6	IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI)
45	48	2	GO YOUR OWN WAY Firewood Mac, Warner Bros. 8304 (Gentle-New Sound, BMI)
46	NEW ENTRY		ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngson, BMI)
47	NEW ENTRY		DON'T LEAVE ME THIS WAY Thelma Houston, Tania 54278 (Motown) (Mighty Three, BMI)
48	NEW ENTRY		YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Dwaine, BMI)
49	NEW ENTRY		THEME FROM ROCKY (Gonna Fly Now) Raymond Hatfield, ABC 12243 (United Artists, ASCAP/Unart, BMI)
50	50	5	STAY AWHILE WITH ME Donny Gordon, Grady 109 (Warner-Tamerlane, BMI)

Classical Notes

Rudolf Serkin was the after-dinner performer at the White House last week when President Carter entertained Mexico President Jose Lopez Portillo. ... Erich Leinsdorf named chief conductor of the Radio Symphony of West Berlin starting Sept. 1, 1978. Tours and recordings are planned. ... Cumulative U.S. sales of records by pianist Aldo Ciccolini said to be approaching the 100,000 mark.

Mezzo Beverly Morgan to premiere a setting by Fred Lerdahl of the erotic Ezra Pound poem "Cantos" at New York's Alice Tully Hall Feb. 25. New title is "Eros," and both traditional and rock instruments are employed. ... The Arnold Schoenberg Institute opened formally Feb. 20 at the Univ. of Southern California. It houses a collection of the composer's works valued at more than \$3 million.

The 14th season of the Meadow Brook Festival, summer home of the Detroit Symphony in Rochester, Minn., opens June 23 with a Mahler program under the direction of Michael Tilson Thomas. ... Jonathan Weisberger now the East Coast representative of the Independent Composers' Assn., organization headquartered in Canoga Park, Calif.

Auditions for the newly formed Houston Opera Studio were held during February at seven cities. ... The Kuyken Quartet of European baroque musicians on authentic instruments launched its U.S. tour Feb. 15 at Dartmouth College's Hopkins Center in Hanover, N.H.

Wurlitzer-Bruck, a collection of rare music items for sale, has been assembled in New York by Marianne Wurlitzer, great-granddaughter of the founder of the Wurlitzer Co., and Gene Bruck, music editor-historian-critic. Viewing at 60 Riverside Dr. is by appointment only at (212) 787-6431.

Desmar To \$7.98

NEW YORK—Desmar Records has raised the suggested list price of its basic product line to \$7.98 per disk. International Piano Archive albums, distributed by Desmar, remain at \$6.98.

Marcos Klorman, label head, says the price increase will enable the firm to maintain high recording and production standards in view of ris-

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Sound Waves

Noise Reduction Systems

By JOHN WORAM

NEW YORK—While the popular compressor/expander (compander) type of noise reduction system has become practically an industry standard, it is of no use in playing back program material which was not noise reduction-encoded at the time of recording.

The point was underscored by the interest shown in the new Burwen Research model DNF-1201A Dynamic Noise Filter, seen at the recent Winter CES.

The DNF-1201A is an improved version of the earlier Burwen Laboratories 1201 system and like its predecessor, it is a playback-only device.

Consequently, the filter may be used to "clean up" a variety of program sources, including old 78s.

Designer Dick Burwen explains that at low listening levels, the high frequency content of most music falls off appreciably. This is due in part to a lessening of the harmonic structure of musical instruments

when they are played softly. The same instrument—when played loudly—will typically produce more upper harmonics.

The DNF-1201A continuously monitors the total high frequency content of the program and when this component falls off due to the nature of the music, the dynamic noise filter circuitry automatically reduces the system bandwidth.

The bandwidth reduction is in the form of a 9 dB per octave high frequency roll-off. The point at which the roll-off begins is program-dependent, and may vary between 500 Hz and 30 kHz.

The Burwen specification sheet states that as a result of the filtering action, hiss may be reduced by as much as 30 dB for frequencies above 5 kHz. From 5 dB to 14 dB of total hiss reduction is typical in the range above 400 Hz, depending on program material and control settings.

The amount of dynamic filtering
(Continued on page 65)



Billboard photo by Joe Dera
Creative Session—Engelbert Humperdinck confers with arranger-conductor Jimmy Haskell at New York's Media Sound Studios. Humperdinck has been in New York recording his newest LP for Epic with Joel Diamond producing.

Oslo Group In Nashville

By PAT NELSON

NASHVILLE—Dr. Jonas Fields, a five-member rock group from Oslo, Norway, has arrived in the U.S. to record its first American produced album at crazy Mama Studios under the direction of producer Audie Ashworth.

This marks the second time a foreign group has recorded here in the last two months.

The Phonogram/Mercury group met Ashworth, J. J. Cale's manager and producer, during Cale's European tour in April and discussed the possibilities of doing the group's fifth LP in the U.S.

Auden Tylden, managing director for the label in Norway, arranged the Nashville trip anticipating a greater chance of gaining international appeal for the group whose previous product has not been released in the U.S.

"We still have not determined whether this album will be released in the U.S. That will be decided after we hear the product," Tylden notes.

"We felt that the material was ready for release here and after sending demo tapes to Ashworth and further discussions with him, we decided to come to Nashville to do the album."

Ashworth gathered some of Nashville's top studio musicians for the sessions including Karl Himmel, Buddy Emmons, Bobby Woods, Tommy Cogbill and Johnny Christopher with Cale adding guitar to some of the tracks.

Skeeter Davis and Diane Davidson assisted with backup vocals. All of the songs on the album were written by the Norwegians except three written by Jimmy Tarbuckle, engineer at Crazy Mama, J. J. Cale and one co-written by Jonas Fields, leader of the group, and Paul Craft.

Tin Ear Opens Chicago Studio

CHICAGO—Tin Ear Records, a 4-track studio designed especially for recording folk music, celebrated its grand opening here Jan. 15.

The facility, which became operational in December, has sessions with two Chicago singer/songwriters, Mike Jordan and Carolyn Ford, to its credit.

"It was designed so it can be accessible to the average folksinger who needs a demo but can't afford \$100 per hour for a 16-track studio," explains Bill Landow, owner/designer/engineer of the basement recording site.

Landow says the studio's acoustics were created with folk music in mind. "Acoustically it was designed for a live sound, a brighter sound than the average rock studio, which is pretty dead."

OVER BERKELEY'S KALX

Live Concerts Air From Calif. Univ.

By ED HARRISON

LOS ANGELES—Campus radio station KALX at the Univ. of California, Berkeley, is presenting noon concerts broadcast live from the school's Sproul Hall every Wednesday and Friday.

The concerts are put on in conjunction with the campus Student Union Program Entertainment Recreation Board (S.U.P.E.R.B.) and is believed to be the only such program presented on a continuous basis.

In addition, on Thursdays at noon, the U.C. Jazz Ensemble performs live and is presented by the Univ. without radio broadcast.

Steve Roth, coordinator of the live concert series and member of S.U.P.E.R.B., says local bands which regularly play the Bay Area nightclubs are paid a minimal fee of \$30 for their services. But more importantly is the free exposure to help

promote their club appearances. S.U.P.E.R.B. provides all sound equipment.

Roth adds that the noon concerts have increased the station's listening audience as well as affording the student body a chance to listen to live music.

"People can tune in to what's happening on the campus without actually being there," says Roth. "It also gives us the opportunity to keep on top of local acts and get them airplay."

The program was initiated last spring and has continued on a regular basis since the fall. Acts that have appeared include Snake Pit, Urban Renewal, Runners, Earthquake, Greg Kihn, Sons Of Life, Obeah and Pyramids.

In addition to the noon concerts, a
(Continued on page 77)

Illinois Jr. College Again Hosts Its Sixth Jazz Fest

CHICAGO—More than a dozen Midwestern schools are expected to attend the sixth annual Junior College Jazz Festival here, May 6-7, at Governors State Univ. in suburban Park Forest South.

The event, held each year at the campus of Governor's State, is

Chrysalis Promo Uses Book Covers

LOS ANGELES—Chrysalis Records is distributing 25,000 Leo Kottke book covers. With the aid of College Marketing Research, the label will distribute the covers to students at more than 50 universities and colleges. Special displays will be used in the promotion to coincide with ads in the schools' newspapers, tagged with the names of local retailers.

The covers, which feature the package design of the new Leo Kottke album, are expected to be shipped by the end of February.

NECAA & Bob Hope

• Continued from page 3

and improve its image as its students come through the ranks.

"As a National organization we are missing part of our educational oriented mission if we fail to provide a vehicle by which our student members can display their talents," says Hubbard. "We must provide hope for many young artists who are striving to 'be somebody' in the field of entertainment."

According to Hubbard's timetable of events, the talent search got underway at last week's NECAA national convention in San Antonio, where materials necessary for competition were circulated along with posters, T-shirts and reprints of the logo.

All full-time graduate and undergraduate students who are enrolled and pursuing a degree are eligible. Any accredited institution of higher learning within the U.S. is eligible to hold preliminary competition, regardless of membership with the NECAA. However, contestants from non-member schools will be required to pay a higher entrance fee. After preliminary competition has

claimed to be the nation's only junior college jazz festival. It hosts educational clinics, a competition between the collegian jazz musicians and this year, a "judges' jam."

Prizes are awarded for outstanding collegian big band, combo, soloist, composer/arranger, rhythm section, section leader, trombone, reed and trumpet.

Judges, who also will conduct clinics, are: Ernie Wilkins, composer, arranger and saxophonist with Clark Terry's band and quintet; Freddie Waits, member of the Livingston College music department at Rutgers Univ. and percussionist with Clark Terry's band and quintet; and Willie Pickens, pianist and director of jazz studies at American Conservatory, Chicago.

Jerry Thielman, trumpet, and Billy Howell, trombone, also will conduct clinics.

Air personalities from WBEE, Chicago-area all-jazz station, will be emcees for the festival.

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Seals & Crofts

take great pleasure in presenting...



Fi Expo

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Disco and semi-pro interest is highlighted by the disco itself, put together by Steve Laprade. Atlantis Sound's East Coast technician, included were twin B.I.C. Electronic 200 turntables with Empire 2001 cartridges, a GLI 3800 creative controller/mixer, and a Soundcraftsman PE2217 preamp/equalizer.

Power was supplied by five Pioneer Spec 2 amps and seven Crown 300A units, to push an array of 192 B.I.C. speakers that flanked the room—32 each Formula 1, 2 and 6 models, and 48 each Formula 4 and units.

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FEBRUARY 26, 1977, BILLBOARD

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The lady behind the scene...

Marcia Day

Ms Marcia Day, an enterprising, pioneering lady, was one of the first women to become a successful artist manager. For ten years she has guided Seals and Crofts through the intricate maneuverings of the music industry, establishing them in a stellar position as recording and performing artists.

Marcia is currently exploring the realms of television and film production as producer of a poignant animated film scored by Seals and Crofts and made in Hungary for Hanna-Barbera Productions.

As the head of Day Five Productions, a totally self-contained management and production company located in the San Fernando Valley near Los Angeles, Marcia Day shares the incessant daily responsibilities of making careers for Day Five artists with her daughters, Lana Day Bogan and Garnie Day Heath.

And with great pride, Marcia Day presents...

Backstage at the Greek Theater, Marcia is captured in her most natural pose... applauding and supporting her artist. Her unseen presence is an integral part of every glowing performance.

Day Five • 216 Chatsworth Drive • San Fernando, CA 91340 • 213-365-9371

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The ladies at Day Five



Day Five Productions: Lana Day Bogan • Marcia Day • Garnie Day Heath

Marcia's daughters, Lana Day Bogan and Garnie Day Heath, have been involved with Day Five since its inception 11 years ago. Raised within the music business, seeing it from both sides of the spotlights, Lana and Garnie developed a natural talent. They gradually assumed increasing responsibilities within the company, and through their creative contributions, Day Five has grown to a multi-dimensional corporation.

Housed in a newly constructed office complex in San Fernando, Day Five includes a complete 24-track recording studio that will soon offer facilities for videotaping and film scoring; a fully equipped sound stage and rehearsal hall, a total production service that offers lights, sound, ground transportation, two airplanes for the convenience of its

artists, and, finally, the Day Five Management Offices.

Lana Day Bogan shares administrative duties with her mother and is deeply involved with the Dawnbreaker recording studios along with her husband Joseph Bogan, the company engineer. A singer-songwriter, Lana has several songs published by Dawnbreaker Music, a publishing company founded by Marcia Day and now operated in Hollywood by Rick Joseph.

Marcia manages Seals and Crofts and recording artist Paul Parrish. Garnie Day Heath and Marcia co-manage Deardorff and Joseph on Arista Records, and singer-songwriter Walter Heath.

And now, may the ladies present...

Fi Expo

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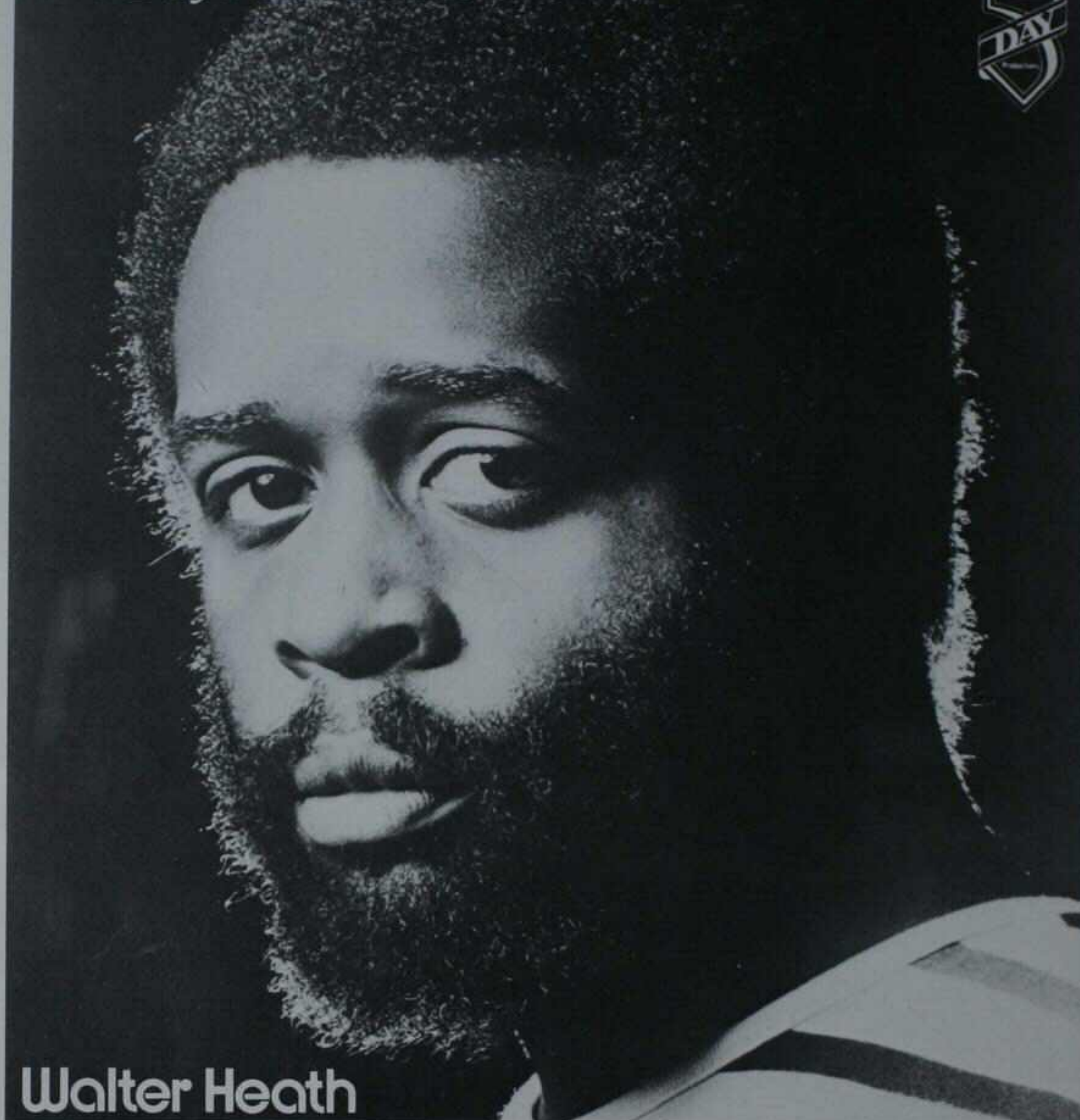
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The Day Five Artists



Walter Heath

Walter Heath is a perfect example of the relationship Day Five establishes with its artists. The faith and support the company has had in this artist is reflected in the long relationship they have enjoyed together.

Now in Dawnbreaker Studios, Walter is recording his third album, produced by Louie Shelton.

"The third time's the charm," say managers Marcia and Garnie.

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"From the time of my 11th birthday, all my dreams were filled with music."

"I had a dream and held it tight
I wished a wish with all my might
All the world could hear my song
And I could see 'em come just to sing along."

Deardorff

Not an uncommon dream, except...

Danny Deardorff, 24, was stricken with polio at the age of 18 months; the disease destroyed his legs and prevented him from ever walking, but it did not stop him from pursuing his love of words and music. His wife Joyce gave him mobility; she literally carried him to the East Coast in search of an audience, to New York in search of a publisher, back to Seattle in search of a benefactor, and finally to Los Angeles in search of advice.

It was Garnie who first met Danny Deardorff when Joyce wheeled him into Day Five offices, last stop on a long road. She heard him play, and knew she had discovered a rare talent. Marcus Joseph came from behind the board to add his songs and guitar to Danny's music and mandolin.

And so it was that two men from different backgrounds by different means came to the same beginning. A tour with Seals and Crofts, a contract with Arista Records, a loving partnership. Marc carries his partner onstage, and together their music carries the audience.

Deardorff & Joseph

Two men, both gifted singers, writers, and musicians, who wanted to be in the music business—not an uncommon dream in this day of superstars and stereo fantasies.

Two men, same age, the same dream—different ways and means.



Clive Davis, Garnie, Marc, Danny, and Louie Shelton.



"Miles and miles of highway stretchin' far and wide
Spending summer my way,
hitching for a ride
Dreaming to be home,
these are some things I've known..."

Joseph

Not an uncommon dream, except...

Marcus Joseph, also 24, was raised in Hollywood. He saw the spectacular as spectacle, parked cars on the Strip, wrote songs about what he saw, swept out studios and learned the board after late-night sessions.

Garnie Day first heard Marcus Joseph's music; she signed him to Dawnbreaker Music, and he started working as a recording engineer with the Day Five Production Company.

Day Five
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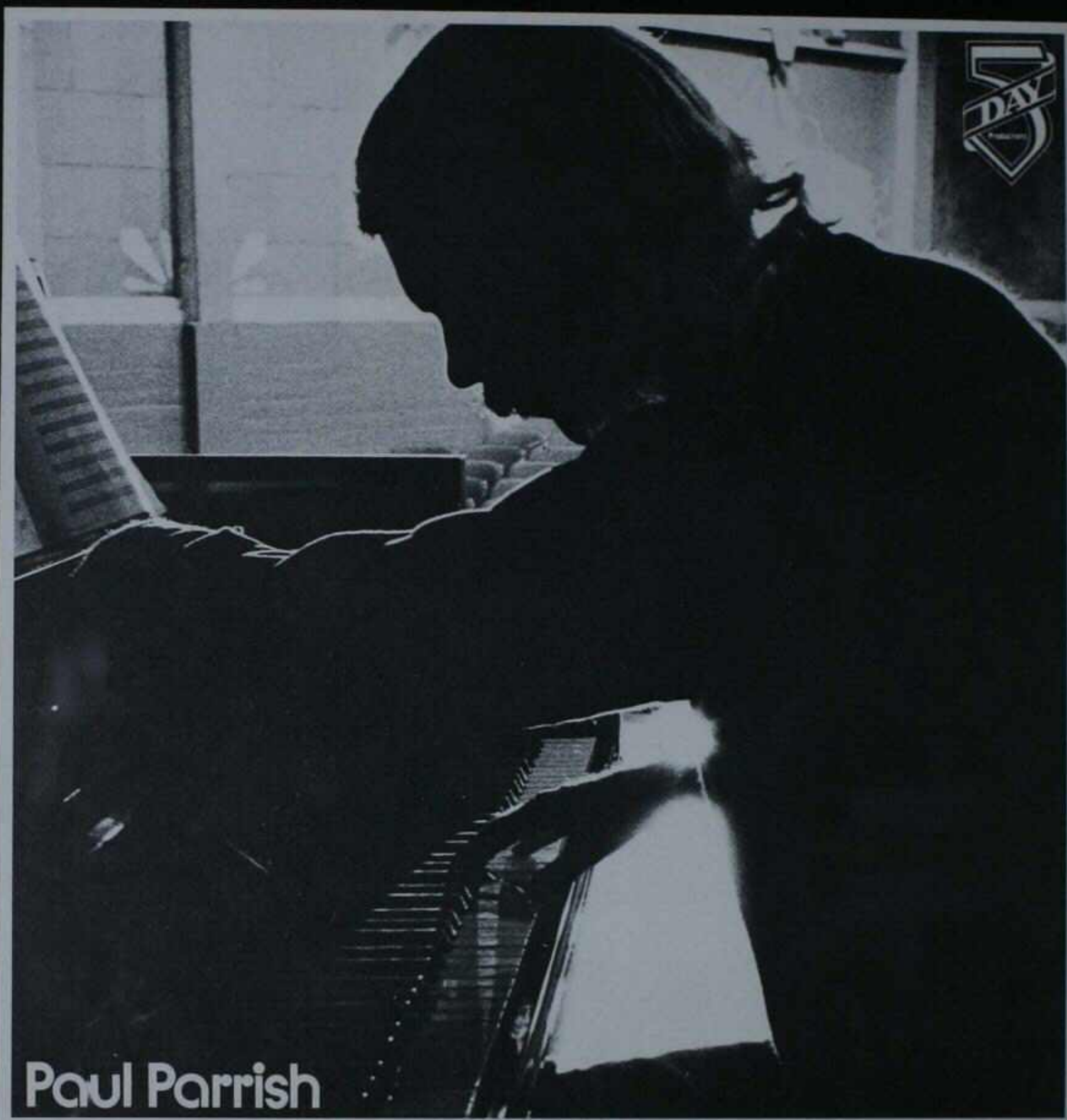
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Paul Parrish

Paul Parrish, the newest artist at Day Five, recorded his first album four years ago and then quietly disappeared from the music scene. While many people in the music industry were wondering what had happened to this brilliantly gifted singer-songwriter, he had moved to Morro Bay, bought a cabin on a mountaintop, and secluded himself with his baby grand piano.

"He can only be compared to Jacques Brel," says Marcia. The poetry that is reflected in his music and that third entity which is born from the perfect marriage of voice and piano will stir profound feelings in the most jaded among us.

He is now in the studio with his producer, Louie Shelton, preparing that long-awaited album.

Thank you, Paul, for coming back.

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Producer Louie Shelton's Oaktree Productions



The relationship between Louie Shelton and Marcia Day goes back ten years, when Louie played guitar for Seals & Crofts in their early days. An extremely talented studio musician, Louie Shelton has played on perhaps more "hits" than any other guitar player in the industry. He took that practical expertise into the studio, became Seals & Crofts'

producer six gold albums ago, and thus helped to create the sound that is so uniquely Seals & Crofts'.

Louie Shelton currently produces all of the acts at Day Five and, along with his wife Donnie Day Shelton, manages Oaktree Productions, located in the Day Five office complex in the city of San Fernando.

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Fi Expo

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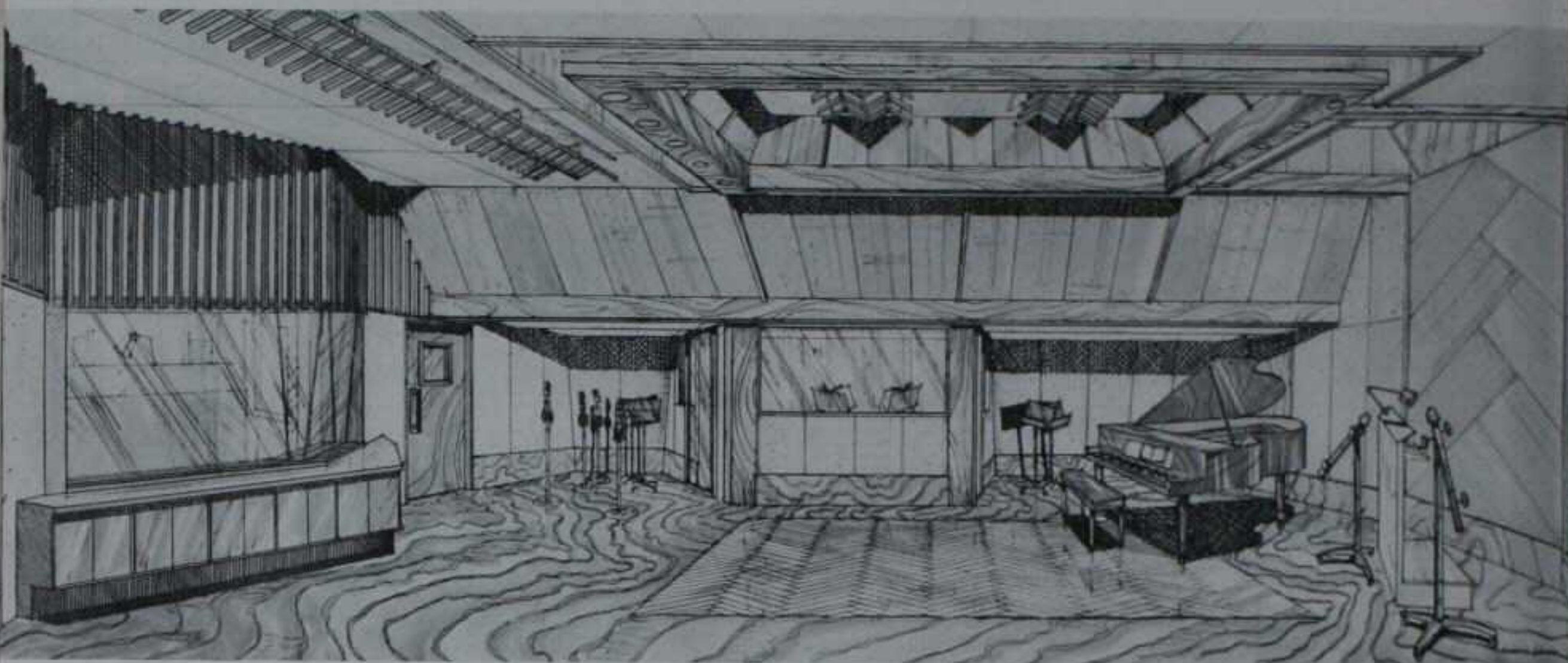
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Three years ago a small 8-track studio was built in the garage of Marcia Day's home. It soon expanded into a 24-track facility under the design and direction of Joseph Bogan and Michael Fraser. It became Dawnbreaker Studios and has produced the past three gold albums by Seals & Crofts.

Phase III began 18 months ago when husband and wife team Joseph Bogan and Lana Day Bogan began investi-

gating the best possible sound equipment. After meeting with the industry's top architects and engineers, they are designing one of the most impressive and complete recording facilities in the L.A. area. Opening is scheduled for mid-May and plans include eventual expansion to cover videotaping and film scoring.

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Dawnbreaker Music Co. - BMI Jasmine Music - ASCAP and affiliated companies

Four years ago Marcia Day, Jimmy Seals, Dash Crofts and Louie Shelton formed Dawnbreaker Music Company. At that time we shared a little office on Highland Avenue. Our resources consisted of one hit single ("SUMMER BREEZE") and a lot of energy and great expectations for the future.

In the past four years many of our dreams have become reality and reality has given us new dreams.

Dawnbreaker Music has come a long way since its meager beginnings. With the working team of Day Five Productions, Seals & Crofts, and Oak Tree Productions, our road ahead looks very bright indeed.

[Signature]
Rick Joseph, Director
DAWNBREAKER MUSIC COMPANY



6430 Sunset Blvd., Suite 716, Hollywood, CA. 90028 213-466-9681

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Unity Nine



Bill Kosman, Marcia, Ron Quillen, Al Wilson (pointing).

Unity Nine is a complete production company formed by Marcia Day to provide production service to all Day Five acts as well as the rest of the music industry.

"The greatest handicap managers face is losing key personnel between tours."

She solved the problem by creating a profit-sharing organization where the people who build the company and are responsible for its success will have security and participation in its profits. Marcia says,

"We all labor together to build what we hope to become one of the most successful production companies in the industry."

LIGHTS...

complete system designed and built to any specifications.

SOUND...

custom-built 32 channel J.B.L. spectra-powered console, used by Elton John, Eagles, Earth Wind and Fire, etc.

PERSONNEL...

qualified and experienced road personnel.

COMPLETE TRANSPORTATION SYSTEM

AIR TRANSPORTATION...

24 passenger Convair 240 with custom interior, electric piano, and color videotape and sound system, capable of landing in small and large airports.

8 passenger Beechcraft Queen Air for road crew.

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Richard Klotzman Talent Consultants



Marcia Day, Lana Day Bogan, Richard Klotzman, Gamie Day Heath

Coordinating personal appearances for Day Five Artists...

East Coast Offices

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West Coast Office

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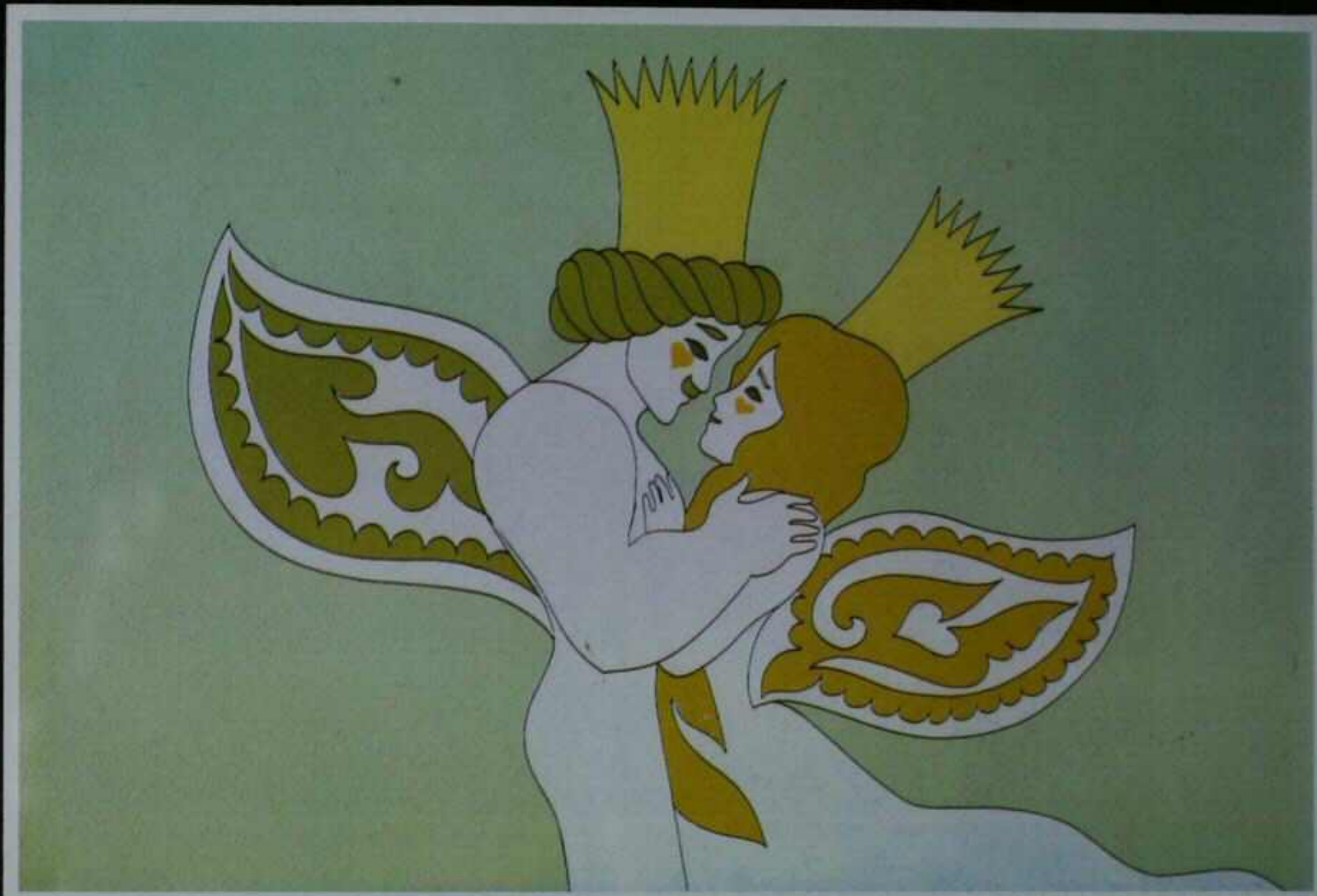
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The Red Rose



©1977 Hanna-Barbera Productions

Marcia Day

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Seals & Crofts

composing and writing the original music and lyrics for
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Produced by: Seals and Crofts/Marcia Day

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it does
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for recording folk music, celebrated its grand opening here Jan. 15.

The facility, which became operational in December, has sessions with two Chicago singer/songwriters, Mike Jordan and Carolyn Ford, to its credit.

"It was designed so it can be accessible to the average folksinger who needs a demo but can't afford \$100 per hour for a 16-track studio," explains Bill Landow, owner/designer/engineer of the basement recording site.

Landow says the studio's acoustics were created with folk music in mind. "Acoustically it was designed for a live sound, a brighter sound than the average rock studio, which is pretty dead."

entertainment."

According to Hubbard's timetable of events, the talent search got underway at last week's NECAA national convention in San Antonio, where materials necessary for competition were circulated along with posters, T-shirts and reprints of the logo.

All full-time graduate and undergraduate students who are enrolled and pursuing a degree are eligible. Any accredited institution of higher learning within the U.S. is eligible to hold preliminary competition, regardless of membership with the NECAA. However, contestants from non-member schools will be required to pay a higher entrance fee. After preliminary competition has

receive handbooks pertaining to competition details.

From area competition 18 finalists will go on to participate in sectional competition. Sectional host schools were to be also decided in San Antonio.

Sectional finalists will then participate in the national finals with Bob Hope acting as judge in selecting the finalists from this competition. Finalists will appear on the 90-minute tv special next February.

Hubbard says the idea for student showcasing dates back to her first NEC meet in 1970 but due to a lack of a sponsor and funds the idea never got off the ground. Hubbard's first encounter with Hope was in

(Continued on page 50)

AM STEREO HIGHLIGHTED

Disco Boosts D.C. Hi Fi Expo

By STEPHEN TRAIMAN

WASHINGTON—The first public demonstration of AM stereo, a nightly disco, special demonstrations by TEAC, Bose and ESS and new products from some 80 companies are credited with drawing about 29,000 to the biennial Washington (D.C.) Hi Fi Stereo Music Show, Feb. 11-13 at the downtown Hotel Washington.

In announcing the attendance total that equaled the last expo here in 1975, co-producers Bob and Terry Rogers cited the disco put together by Atlantis Sound as drawing the first night crowds. Opening night broke all prior records, and the disco was kept open an added hour both Friday and Saturday in response to the audience.

The disco attraction will be repeated at the Rogers' upcoming Philadelphia show, March 18-20 at the Benjamin Franklin Hotel, with Sam Goody putting the equipment together for that event. All available space is sold, with several retailers and manufacturers on "standby" for space there, Terry Rogers reports.

The AM stereo setup put together by WMAL's chief engineer J.B. McPherson and assistant Don Culp, was a big hit due mainly to its simplicity. McPherson had tried to enlist the support of the various system proponents, but when none was

available, went ahead with his own ideas.

"Stereo is a useful programming tool," McPherson emphasizes, "and AM stereo hopefully will perk up the manufacturers to build up the AM section of their hi fi receivers to transmit the current quality available."

"It's so simple technically, without the 'picket fence' of FM stereo and with the ability to transmit over the horizon, that we want to see it come to reality soon."

In essentially a "closed circuit" demonstration, he and Culp split the studio signal of WMAL using two off-the-shelf portable radios, wired to an oscilloscope to highlight the signal separation for the audience. The playback was extremely effective, even in the relatively small room and the event drew several top FCC staff officials, although no commissioners attended.

Other special attractions included the first Edison tinfoil phonograph on loan from the Smithsonian and presented by WGMS, the highly regarded classical station. Remote broadcasts were handled by WETA, the local National Public Radio outlet.

TEAC had continuous showings of its 25-minute presentation on tape deck care in the Atlantis room; Altec ran off its promotional film for new

speaker models 15 and 19; Bose had long lines for its speaker listening comparison demonstrations, and similar highlights of the new ESS Heil Transar speakers were a part of the Sound Gallery exhibit.

Much of the new equipment was just previewed at the Winter CES in Chicago, but of particular interest were new ideas in disco and semi-pro units, record and tape care accessories and merchandising, and blank tape.

Disco and semi-pro interest was highlighted by the disco itself, put together by Steve Laprade, Atlantis Sound's East Coast technician. Included were twin B.I.C. Electronic 1000 turntables with Empire 2001 cartridges, a GLI 3800 creative controller/mixer, and a Soundcraftsman PE2217 preamp/equalizer.

Power was supplied by five Pioneer Spec 2 amps and seven Crown D300A units, to push an array of 192 B.I.C. speakers that flanked the room—32 each Formula 1, 2 and 6 models, and 48 each Formula 4 and 5 units.

Spectro Acoustics featured its "super stack" of pro-racked 217R (Continued on page 64)



Billboard photos by Stephen Traiman
The Washington Hi Fi Stereo Music Show is a family affair since 1954 when Bob and Teresa Rogers ran their first event here. Sons Christopher, a Roanoke, Va., assistant prosecutor, left, and Jonathan, a Georgetown Law School senior, helped out at this year's successful run.



NEBA chairman Jerry Kalov of Jensen Sound, above left, addresses membership meeting as president Bernie Mitchell, U.S. Pioneer, looks on. Bob Davis, WGMS Listener's Guild coordinator, above right, points to one of 10,000 Beethoven posters station gave away to boost fund drive, with program director Mike Cuthbert in foreground.



New Aiwa AD-6500 automatic-feed front loading cassette deck is demonstrated by salesman Tom O'Mara, left, for Hajimi Nagatsuna of the firm's international trade division.



Charles Miller of United Audio, above left, points to effective upside-down playability of Dual 1249 turntable. WMOD deejay J.J. Randall, above right, spins the platters at Atlantis Sound disco for Steve Laprade, the firm's East Coast engineer who put the monster system together.



Remote broadcasts by National Public Radio outlet WETA featured deejay Bill Moore, left, among others, with Bill Moore of Techniarts, who set up the equipment, looking on during commentary.

Koss Japan Venture Is 1st U.S. Direct Distrib

By ALAN PENCHANSKY

CHICAGO—The Koss Corp. has announced the formation of a wholly owned Japanese subsidiary, through which, Koss claims, it will become the first American audio manufacturer to distribute its products directly to Japanese audio retailers.

Groundwork for the new Tokyo-based company, Koss Kabushiki Kaisha (Koss K.K.), was laid three years ago, Koss says, when it secured permission from the Japanese government for establishment of a 100% American-owned operation.

The Japanese subsidiary will handle promotion, distribution and service of high-end Koss phones and Koss electrostatic loudspeakers, through a selective network of large outlets belonging to the NEBA dealer group, Koss says. NEBA (Nippon Big Electric Stores Assn.) is made up of 41 retail corporations which account for more than 30% of

the total audio sales in Japan, according to Koss information.

NEBA chairman Masaji Taniguchi was pictured with John Koss, founder and chairman of the Milwaukee-based company, at ceremonies opening the Japanese arm, during which a commitment between Koss and NEBA was affirmed.

"Our marketing research proves to us that the Japanese audio market is ready for stereophones from the high-end of our line," states the chairman of the American firm.

According to a spokesman for Koss, the market entry represents a breakthrough, since, the source notes, the Japanese have traditionally regarded headphones as a "throw-in" or "give-away" item.

"They will be sold as legitimate components," the spokesman states.

Scott Dunbar, director of the Koss export sales division, will serve as (Continued on page 65)

ITA Seminar Building Fast

NEW YORK—With demonstrations of the MCA/Philips optical videodisk system and the Sony Beta-max home videocassettes as highlights, the seventh annual ITA seminar is close to a sellout for its April 3-6 run at Hilton Head Island, S.C.

Other features will include a full program of audio and video workshops, including a copyright update, plus talks by David Brinkley and Art Buchwald.

More than 50 ITA members will occupy "hospitality villas" to display the latest in equipment, products and services, according to executive director Larry Finley.

At the special home consumer market workshop, speakers will include Harvey Schein, president of Sony Corp. of America; Bob Cay-

anagh, vice president, North American Philips; Norman Glenn, vice president, MCA Disco-Vision, and Frank McClaughlin, Office of Consumer Affairs, discussing "Consumerism Under President Carter."

The new Copyright Revision Law will be covered in two separate sessions, "The Do's And Don'ts Of Copyright and Use Of Music." Chairman is Joe Bellon, CBS News; moderator, Sidney Diamond, counsel to Kaye, Scholer, Fierman, Hays & Handler; and panelists include Ernest Meyers, LaPorte & Meyers; Jules Yarnell, RIAA, and Tom Valentino, Major Music/Thomas J. Valentino Inc.

Brinkley, co-anchorman on NBC-TV, will keynote the seminar on (Continued on page 63)

AES Is SRO For Paris & L.A. Events

NEW YORK—Reflecting the continuing growth of the professional sound reinforcement and semi-pro home recording markets globally, both the 56th AES next month in Paris and the 57th convention in May at Los Angeles have their SRO exhibit signs out.

What is shaping as the biggest meeting of the European section of AES, March 1-4 at the Meridien-Paris Hotel, will see more than 85 exhibitors, including a growing number of U.S. firms.

Anticipated attendance is greater than last year in London, particularly with the prestigious "Lumiere et Son" (Light & Sound) exposition the following week in the "City of Light."

Among U.S. firms exhibiting, either directly or through their European subsidiaries, are Ampex, Audiomatic, EGW Systems, Capitol Magnetics, dbx, Dolby, Electro-Voice, Gotham Export, Ivie Electronics, JBL Sound, MCI, Scully Recording Instruments, Shure Bros., Stanton Magnetics and 3M.

The West Coast AES at the L.A. Hilton, May 10-13, will be the biggest ever, according to Jacqueline Harvey, exhibits coordinator and managing editor of the AES Journal.

More than 121 companies already have booked space, with more demonstration rooms requested than ever before, she notes. As a result, the exhibition is expanding to the fifth floor for demo space, in addition to sound rooms on the fourth floor and mezzanine.

Reflecting the industry's vitality, nearly one-fourth of the exhibitors are new to the West Coast AES, or returning after several years of hiatus. A number of smaller, custom firms are showing for the first time, also emphasizing the expansion of the market.

From the expanded list of exhibitors, the disco imprint will be even (Continued on page 64)

Sony & JVC See Home Video Battle

By STEPHEN TRAIMAN

NEW YORK—Both Sony and JVC are pulling out all stops here and in Japan as the likelihood grows for a two-system standardization for the home videocassette.

Sony clearly has won the first round with the back-to-back announcements of the Zenith licensing of its Betamax deck and a joint "Beta Format" two-hour system with Sanyo and Toshiba (Billboard, Feb. 12, 19, 1977).

JVC still has the backing of Sharp, to which it has committed 5,000 of its VHS units this year. Hitachi and Mitsubishi, but RCA is the big question mark.

An RCA team reportedly was in Japan last week to study the situation, and corporate chairman Edgar Griffiths maintains the firm will be in the home videocassette market this year.

Whether RCA can get units from JVC, already running close to capacity in Japan and not yet committed to a U.S. market date, is a key factor. Equally unsure is the availability of Beta Format decks which go on sale in Japan in April and later this year in the U.S.

It is unlikely that RCA would give Zenith a six-month market jump, given the competitive situation in the U.S. color television market where RCA has narrowed the Zenith lead in the past two years.

Sony is looking ahead, with the announcement last week of an electronic color renewal service that literally pulls out original hues in old home movies and slides in a transfer to videocassette. And this week, as the company dedicates its new \$17 million blank videocassette plant in Dothan, Ala., it announced plans to double the size to 360,000 square feet.

The film-to-tape transfer service, already launched in Japan, initially will be handled by S/T Video-cassette Duplicating in Leonia, N.J., a joint Sony/Teletronics venture set up five years ago for U-Matic duplication.

By early summer, cross-country Sony and independent "depots" will take old reels and slides from consumers and send them to S/T, at first only for a simple transfer to videocassette at about \$25 for 3 to 4 50-foot reels. By year end the color enhancement service will be available, at about double that price, with the addition of editing, simple titling, background music and library-type jackets at slightly higher cost.

Introduced by Sony cofounder and chairman Akio Morita and Harvey Schein, Sony Corp. of America president, the new system was graphically demonstrated with "before and after" closed-circuit tv playback. Schein notes that the longer the tape and bigger the vol-

More Active IHF Asks \$, Broader Base

WASHINGTON—One of the best attended IHF membership meetings Feb. 12 heard a call to action which would necessitate a doubling of existing dues to finance a paid executive director.

Acknowledging that much of the past "inaction" has come from too few members trying to do too much with too little money, IHF president and U.S. Pioneer chief Bernie Mitchell made a plea for wider support.

Although no final action was taken on any proposal, the board's proposal to double the existing dues structure—to increase the budget by 75% to finance a full-time professional executive—had no public dissent and much approval.

However, a mail ballot with commitments from members is to come, with a maximum \$5,550 (from \$2,775) from firms doing over \$2 million in annual sales.

The group also locked up a test promotional campaign for the Atlanta market, with 18 pages of ads committed to the Journal/Constitution March 13 section and other support for radio/tv spots—\$4,000 for a page ad and \$2,500 for a half-page plus other media.

Only 13 member manufacturers had signed up prior to the meeting, with four others responding to gentle arm-twisting there.

New IHF chairman Jerry Kalov of Jensen Sound Labs emphasized that the Atlanta test was designed to bring together all selling elements of the industry. He urged each member to work with its local reps and dealers to make the program the biggest possible success.

ume, the smaller the cost, with \$50/hour without enhancement for 16 50-foot reels seen as the initial price here.

The Dothan plant dedication Tuesday (22) will be highlighted by the announcement doubling existing capacity. Sony last December had committed a \$4 million addition for manufacture of cassette shells and now the total investment will be about \$38 million when completely operational by the summer of 1978.

The added capacity is necessary due to both the initial success of Betamax and the Zenith commitment, Morita says.

Further emphasizing its U.S. growth, Sony officially opens its multimillion-dollar Kansas City, Mo., Midwest distribution center and product testing facility Wednesday (23). The two divisions include warehousing/distribution of consumer audio/video products, and quality control. Kansas City is the fourth major center, joining metropolitan New York, Chicago and Los Angeles, with a total 800,000 square feet in the U.S.

Both Morita and JVC's Dick O'Brien, who recently joined the U.S. subsidiary from Sony as marketing vice president for video products, agree that the market initially can handle two incompatible systems.

O'Brien leaves for Japan Monday (22) and expects to have a better idea of JVC marketing plans for its home system in the U.S. when he returns. He points out, however, that the debut of the two-hour VHS units in Japan with a built-in tuner/timer and lower price cut heavily into one-hour Sony Betamax sales.



Billboard photo by Maurie Grodenker
MID-LANTIC BRASS—Newly elected officers of the Mid-Lantic Chapter, ERA, in Philadelphia, from left, include George Coneen, G.M. Coneen Co., outgoing board chairman and installing officer; Joe Austin, Forti-Austin Assoc., treasurer; Joe Casele, Harry Estersohn Assoc., president; Eugene Klumpp, J.A. Maguire Co., outgoing president and new chairman; George Sandell, Kirk-Sandell, Inc., secretary, and Ronald Lyons, P.S.A., Inc., vice president.

A major membership drive also is considered a must, with those present urging creation of a full-time membership committee aimed at bringing in the many non-members who have not believed the IHF was "for real" in the past.

The executive director would supplement the yeoman work long-time executive secretary Gertrude Murphy has done for the IHF. It would give the group a chance to expand in more meaningful industry directions—including statistics, standards and promotion.

However, members must approve the new dues structure to finance the \$175,000 fiscal 1978 budget that

provides \$70,000 for an executive director (\$40,000 salary, \$20,000 travel/entertaining, \$10,000 phone/mailings, etc.). Those present agree that the IHF has to look "for a Jack Valenti-type" to be its spokesman and "mover."

Acknowledging that the EIA/CEG, sponsor of the CES events, had come through with support for the Atlanta project as part of its new commitment to the hi fi industry, Mitchell emphasizes that the members have to do the job themselves.

"It's an opportunity for the IHF to become professional, and successful and powerful," he says. The vote on new dues and the new member drive will tell the story.

U.K. Film Promotes Tape

LONDON—Ten sponsors have agreed to share the \$17,000 expenses involved in producing a new British Recorded Tape Development Committee film aimed at promoting tape. Location filming starts this month and it is hoped to have the movie ready to coincide with the centenary of recorded sound.

John Deacon, chairman of the committee, says the 25-minute film has been an overriding priority during recent months. "The aim is to promote prerecorded tape rather than try and make a commercial profit. We hope the film will be used by various exhibitions, record companies, youth clubs and other parties."

Record companies involved in sponsorship include Polydor, Phonogram, RCA, CBS, EMI, Precision Tapes/Pye and A&M. Two other participants are Philips Electrical and Securette, tape rack manufacturers.

Representatives of BBC Records, which cannot provide money

through the Corporation charter, will assist in the scripting of the film.

Adds Deacon: "The program of making a cassette will be shown but we don't want to make the film too technical. Several major recording artists have agreed to take part. We look for a life-span of the film of between three and 10 years."


Eastern Distrib Center For Audio Magnetics

LOS ANGELES—Audio Magnetics Corp. has opened a new distribution center for its products in Paulsboro, N.J., which will service the East and Southwest.

According to Dom Saccacio, president, the facility will substantially speed up delivery of orders to those regions.

Initially the center will stock heavy inventory of the firm's Tracs, XHE and other branded product as well as its AV lines and bulk cassettes.

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Rep Rap

Kelso Imports of New York has named Paul Hayden Assoc. to handle sales of its import line of Videoton speakers systems from Hungary in the Southeast, president Leslie Keller announced. The line is exported by Elektromodul, the state-owned trading company, in Budapest. Hayden headquarters is 1530 Nabel Ave., East Point, Ga., phone (404) 766-0261.

John W. Steinberg Co., will be representing Lux Audio of America in Southern California, Arizona and Southern Nevada. Joining the company at 7337 Varna Ave., North Hollywood, Calif. 91605, are Larry Stromberg, from LaBelle's, and Bud Friedman, formerly with Damark Industries, on the sales staff, and Ralph Romano as internal operations manager.

Jim Lee, after 15 years with Bursma Radio Supply and Electronic Supply Corp., has joined Shalco, Inc., Pleasant Ridge, Mich., to work with distributor and consumer accounts in the Western territory. Announcement came from principals Carl Ludwig and Bill McCall.

Robert Nelson has joined the sales engineering staff of Warren & Hickey Sales Co., 175 Fifth Ave., Redwood City, Calif. 94063. The firm handles commercial sound, electronic, mechanical and hardware lines in Northern California.

Joseph Electronics, Chicago and Niles, Ill., has published the first industrial catalog in its 15-year history, a 328-page compilation of 70 product lines. Firm has added a PDP computer system and TWX (910-233-2424) to increase its service capability. The catalog is available from the firm at 8830 N. Milwaukee Ave., Niles, Ill. 60648, phone (312) 297-4200.

Joining Professional Marketing Assoc. as new outside sales and technical rep in the St. Louis office is Arthur Hackman, P.E., with more than

five years in electronic component sales and nine years in design. He'll be based in Maryland Heights, Mo. 63043, at P.O. Box 1539.

Bill Sullivan, with more than 16 years in elec-

tronic sales, joins the Wiley Co., 1632 Silverlake Blvd., Los Angeles 90026. He will handle OEM accounts and industrial distributors in the San Gabriel Valley and Southern Orange County territory.

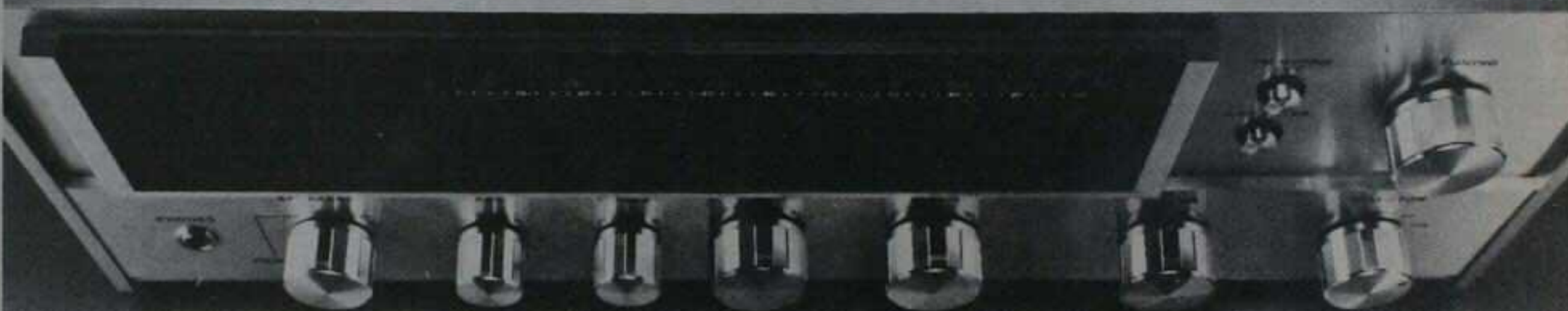
CrO₂ Cassettes By Royal Sound

NEW YORK—Newest marketer of chromium dioxide blank cassettes is Royal Sound of Freeport, N.Y., which announces a new CDC series using Dupont Crolyn tape.

Suggested list for the C-60 is under \$3 and for the C-90, under \$4.50.

The new chrome line complements the firm's ULC gamma-ferric series and an APC low noise/extended range series of cassettes. Also marketed by Royal Sound is a full line of 8-tracks and 5 and 7-inch open reel tape.

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Because once we get a customer into your store to buy Maxell, he becomes a potential customer for everything else you sell.

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If you'd like more information about our dealer program, get in touch with a Maxell sales representative soon.

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FEBRUARY 26, 1977, BILLBOARD

Radio Shack CB Winners Share \$100G

FORT WORTH—The top three winners in the \$100,000 Realistic CB Song Search sponsored by Radio Shack shared \$30,000, in addition to their preliminary \$1,000 awards and \$2,000 semifinalist prizes.

Jim Cox of Muncie, Ind., who has played with a local group The Cedar Valley Boys, took the \$15,000 top award for "Talkin' On The CB." Runner-up was Bob Miller, program director for WGNT radio in Huntington, W.Va., who earns \$10,000 for "Ernie's Talking Kitchen." Third prize of \$5,000 goes to Jeff Boyan, a budding songwriter, for "Heart Breaker (Break In On Me)."

The top 10 songs will be recorded by Radio Shack in a professionally arranged and produced LP on its Realistic label, for sale in its 5,000-plus outlets.

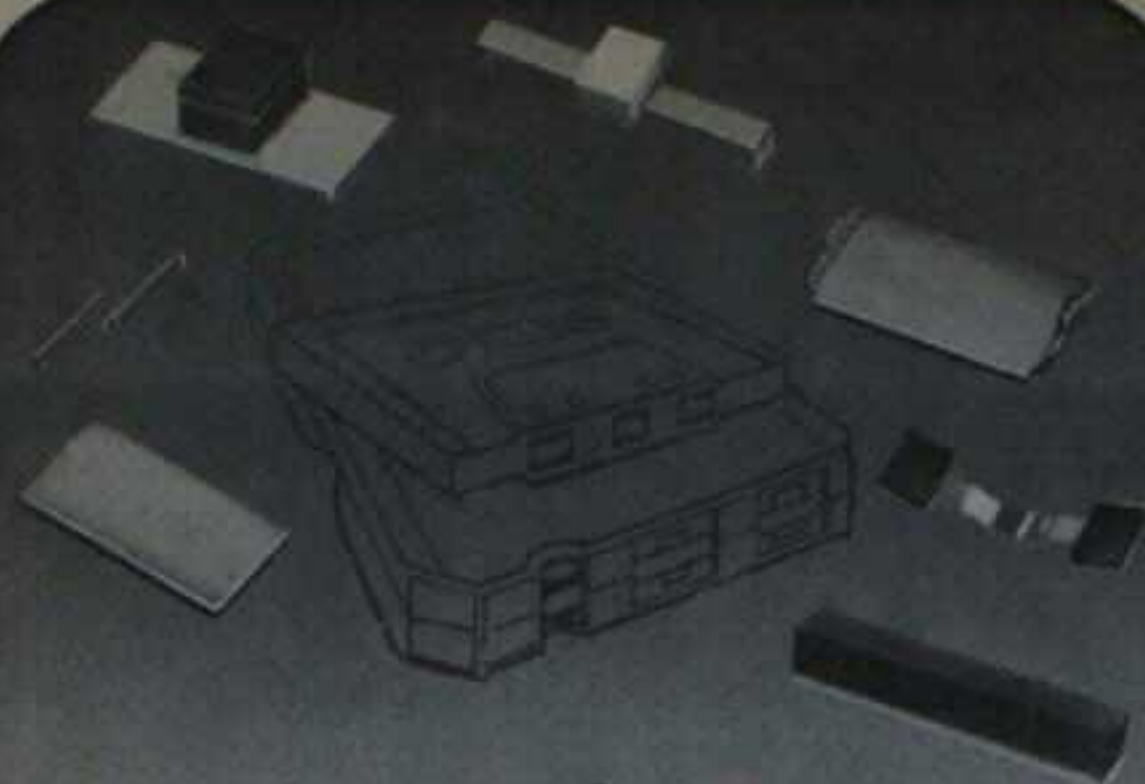
The judging panel included Geri Ann Atherton, 1976 truckers' "Queen Of The Road"; Charlie Douglas of New Orleans' WWL, 1976 truckers' deejay of the year; composer/producer Danny Wolfe, pop star Gary U.S. Bonds and country artist Tommy Overstreet.

ITA Seminar Firms

Continued from page 61

opening day and columnist/author Buchwald will highlight the closing day luncheon. The show at the closing banquet will feature impressionist Will Jordan and co-stars Kay Starr and Danny Davis & the Nashville Brass.

Registration information is available from ITA, 10 W. 66th St., New



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AP-2

AM Stereo And Disco Boost For D.C. Hi Fi Expo

• Continued from page 61

preamp, 202C power amp (100 watts channel/RMS) and 210R frequency equalizer, with the firm's Ken Cox noting excellent reception to the \$1,100 list semi-pro package.

Aiwa drew attention with the commercial applications for the radio or disco deejay with its AD6500 front-load Dolby automatic-feed cassette deck with cue and review that makes it easy to operate for program selection, at suggested \$370 list.

Ultralinear is the most recent hi fi company to tailor a unit to disco, with its upgraded model 260 speaker system offering 75 watts RMS/channel with circuit breaker protection as a "Disco Monitor." Marketing coordinator Rick Gibson sees it for the small clubs or growing consumer disco mart.

Such familiar names to the disco market as Technics (turntables), Cerwin-Vega (speakers), Stanton (cartridges) and Meteor (custom mixers, lighting) were on hand with some of their newest items, but more geared to the consumer than the professional.

• Record and tape care accessories were highlighted by virtually every retailer, acknowledging the growing profit area they represent to an expanding group of companies.

DKL Sound Lab has gone the furthest in promotion, putting together a brochure titled "The Care And Feeding Of The Modern Phonograph Record." It highlights such products as the Discwasher fluid and brush, Ball Corp.'s Sound Guard, the Discwasher Zerostat and the Decca record brush. The Silver Spring, Md.-based outlet has two record care kits of various product combinations, for \$59.95 and \$32.95.

The Audiophile in nearby Gaithersburg, Md., offers the West German line of AEC disk care units made by Decca and has the KMAL (Keith Monks) record cleaning machine with a 50 cents/disk service for its customers.

Discwasher had its own exhibit with Jim Hall showing the firm's complete line of products, and Lienau Associates repped the Sound Guard demo booth. The repackaged Bib (now Audio Kare) Groov-Kleen was also demonstrated as part of the Revox group display.

Sound Gallery, another local retailer, had show specials on the Vaco-Rec at \$24, regularly \$29.95, and Sound Guard at \$4.99, usually \$6.95 list, with a spokesman emphasizing the increased volume that disk care items are providing.

• Blank tape was well represented with factory people from Maxell, TDK, 3M, Fuji and DAK, plus special bulk show specials from a number of the participating retailers and a new import entry Magna from Becker Autoradio.

Maxell's Gene LaBrie hosted consumer clinics to demonstrate the comparative specs of the new UDXL-I and UDXL-II formulations. TDK and TEAC were jointly promoting the offer of 10 reels of

Both AES SRO

• Continued from page 61

more emphatic this year. Included are such familiar disco-equipment names as AKG, Audikon Audio Components, Altec, BGW Systems, Bozak, Cerwin-Vega, Crown International, Electro-Voice, JBL, Sansui, Sound Workshop, Stanton Mag-

Tape/Audio/Video



Billboard photo by Stephen Traiman

AM STEREO DEMO—Simplified AM stereo system is given a first public demonstration at the recent Washington Hi Fi Stereo Music Show by WMAI chief engineer J.B. McPherson, left and assistant Don Culp. McPherson points to oscilloscope showing signal separation from two portable radios used in their setup, put together when no equipment was available from any of the system proponents now preparing for field tests on several local stations.

TDK L-1800 Audua free (\$75 value) with a TEAC A-2340 4-channel deck, with Bud Barger of the tape firm noting excellent response.

3M used the show to bow its Master III ferrichrome product previewed at the Winter CES, with a \$1-off certificate for any C-60 or C-90, good in the Washington-Baltimore area through Feb. 28. The firm continues to push its C-box storage system with a flashy 4-color fold-out brochure.

Fuji continues to quietly show its open reel product now marketed for about a year here at premium prices, and George Saddler notes dealers who have taken the product report good response.

The back-coated FB 151 is offered by Sound Gallery, among others, at list \$8.50 and \$11 for a 1,200 and 1,800-foot 7-inch reel, respectively, and \$30 for a 3,600-foot 10 1/4-inch NAB reel. Fuji also has its FB 101 professional master recording tape, and promotionally priced FG and FM lines.

Newest entry in the blank tape mart is the little known Magna line

from West Germany, imported and distributed initially through Becker Autoradio dealers. Samples of C-60 Chromdioxid and MaX2 cassettes were at the show at suggested \$2.25 (30% dealer markup), with more information anticipated by Becker's Bob Adams.

DAK, named after owner Drew Alan Kaplan, claims to be the biggest worldwide direct mail seller of blank cassette and open reel tape. He was offering several show specials from the extensive 10th anniversary catalog, in addition to giveaways of three auto-reverse stereo cassette decks.

For the Rogers, assisted by sons Christopher and Jonathan, the Washington event continued their generally successful string that began here in 1954.

They already have announced their first New York event (Billboard, Jan. 26, 1977), now pushed back a week to Nov. 10-13 at the Statler Hilton so it will not conflict with the Nov. 4-7 AES. Set for 1978 are Detroit, Feb. 17-19 and their first in San Francisco, March 16-19.

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Sound Waves

• Continued from page 48

may be varied by three front panel push buttons, labelled maximum, medium and minimum. These allow the system response to be tailored to meet the demands of very poor program source (such as old 78s), and to insert a lesser amount when playing back better quality program sources. A continuously variable sensitivity control provides fine tuning adjustments.

As with other noise reduction systems, the Burwen system takes advantage of the fact that high level program usually masks tape hiss and so no filtering action is required. But in the absence of program, the high frequency response falls to -38 dB at 10 kHz, effectively cutting out the sound of tape hiss or other high frequency noise.

★ ★ ★

Another playback-only noise reduction system is Inovonics' model 241 "Dynex" Noise Suppression System, which provides low, as well as high frequency filtering. Rumble may be reduced by either 12 dB or 18 dB at 20 Hz, while two high-frequency shelving curves offer hiss reduction of 6 or 12 dB above 5 kHz. As with the Burwen system, the low and high frequency filtering is program-dependent, with full bandwidth restored when the program level exceeds a preset threshold. In addition to the preset level, the threshold may be continuously varied to -35 dB, via a front panel potentiometer.

The Model 241 also provides a linear expansion facility, which increases program dynamic range by 10 dB.

★ ★ ★

And, from SAE comes word of the "click and pop machine," a noise reduction system designed specifically to eliminate those annoying sounds from scratched phonograph records.



NEBA chairman Masaji Taniguchi affirms agreement with his chain and Koss' new Japanese distribution subsidiary, as U.S. chairman John Koss looks on.

Koss/Japan Bow

• Continued from page 61

president of Koss K.K. Others who hold key positions in the Tokyo office are W. Bruce Kueffner, managing director and Yoji Anamizu, sales manager. Part of the Koss export division, which serves Asia, Australasia and Latin America, Koss K.K. will distribute products manufactured in the company's main plant in Milwaukee.

Koss' overseas marketing operations also encompass Koss International Ltd., a wholly owned subsidiary headquartered near London, with manufacturing facilities near Dublin, Ireland. European markets are serviced with products manufactured in the Dublin plant, which currently is under expansion.

Koss has foreign sales offices also in Toronto, Frankfurt, Paris and Amsterdam.

A unique feature of the SAE model 5000 Impulse Noise Reduction System is its "invert" switch, which cancels out the music, leaving only the annoying clicks and pops.

During calibration, the switch is

depressed, and a sensitivity control is adjusted for maximum noisiness. When the switch is released, normal operation is restored, with clicks and pops reduced to an absolute minimum. Or, you can leave the switch

depressed, if you're into clicks and pops.

As a noise reduction postscript, Gotham Audio vice president Eli Passin reports that the Telcom noise reduction system is now directly in-

terchangeable with other noise reduction cards in the Dolby 360 and 361 series mainframes. A simple circuit change is required only in multi-channel mainframes, such as the M-16.

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ONLY ONE OF ITS KIND? A 'Natural High' At Sun Valley Club

By RADCLIFFE JOE

NEW YORK—The owners of the recently opened Loft discotheque in Sun Valley, Idaho, are touting it as the only room of its kind in the country that offers its audience a "natural high."

The disco, in the heart of a fashionable ski resort district in Idaho's Sawtooth mountains, is more than 6,000 feet above sea level. It is designed to attract ski buffs as well as other visitors to the year-round resort town.

The room, the only one of its kind in Sun Valley, was designed by Vance Campbell of Parkside Discotheques, Calgary, Alta. Parkside is also providing administration, management and accounting consultation services to Loft owner Michael Chamberlain.

The Loft's design features a 16-foot by 20-foot stainless steel dance floor, with a "crow's nest" deejay booth suspended from the room's cathedral ceiling. The booth is paneled in natural redwood, and is reached by the disk jockey by ladders and a "trap door" arrangement.

Sound and lighting systems for the Loft were designed and built by Michael Roberts of Mr. Disco-Tech International of Toronto. For the sound system Mr. Disco-Tech used two Technics by Panasonic model SL1500 direct drive turntables, a Revox model A77 open reel tape deck, Shure model 544 microphone, Rodec model 1364

stereo disco mixer, a Soundcraftsman model PE2217 preamp/equalizer, Cerwin Vega model A18001 stereo power amp and model V35 speaker systems.

According to Roberts, this is the first time that the Canadian-made Rodec disco mixer has been used in a U.S. club. The unit features two photo inputs, a mike input with level pre-set, two tape inputs, full pre-cue on all channels with separate volume for headset, master gain control, illuminated power output meters and full tone control. Roberts explains that the use of this unit obsoletes conventional preamps.

Main feature of the club's lighting system is a Meteor Sonalight four controller unit. It controls three chandeliers of eight arms each, with each arm having an upper and lower lighting fixture. The chandeliers are mounted over the dance floor and appear to spin when the Sonalight is operated in the "chase" mode.

Augmenting the Sonalight are two Meteor projectors, a 12-inch mirrorball with two white and two color wheel pin-spots, a pair of Times Square model LM150 colored strobes and a Meteor max-strobe with remote control.

The decor of the room itself reflects a natural environment with natural wood colors, "earth" colored carpet and rough-hewn brick work.

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Modular Floor Is Bowed In New York

NEW YORK—The Disc-O-Dek Corp. has developed a modular disco dance floor that is "easy to assemble" and can be mounted in any shape to fit the design of the club in which it is to be used.

The floor is constructed of a welded, unitized steel frame, with a durable polypropylene surface that is said to resist alkalies, alcohol and most acids. A three channel color organ controls an individual light intensity system in each module.

Philly Bros.' Mobile Operation

• Continued from page 1

Shamberger, the eldest brother, "is that disco music lovers lack access to the best, the most popular and most promising disco records because of radio's limited approach to programming this music."

They therefore gravitate to us, because we are offering them, often for the first time, music to which they have no other access. Also, we play 12-inch disco disks which the radio stations do not, we do our own mixing and we put our own tapes together."

The eldest Shamberger also attributes some of the firm's rapid acceptance to the flexibility of its principals. "We can put 10 top hits together and keep the music going for 20 minutes or more at a time. This is hardly the case with the radio stations which are locked in with the records they play," says Shamberger.

To bring the realism of radio even closer to their audiences, the Shamberger brothers tape popular radio commercials and intersperse them

Discos

2,000 Customers Nightly; Fla. Club Opens 5th Room

By SARA LANE

MIAMI—Although discotheques are popping up with alarming regularity in Broward County, and the proliferation of clubs is forcing many operators into cutthroat competition, Bobby Van, owner of Mr. Pips here, has begun adding a fifth room.

"Mr. Pips is a monster," says Van, somewhat immodestly. "It has really caught on, and I'd say we have at

least a couple thousand patrons who pass through here every night."

A combination of things have contributed to Mr. Pips' success. They include an Oakland Park location with the city's late hour closing (4 a.m., as opposed to 2 a.m. in Ft. Lauderdale which is just across the street), demographics, drawing from all ages and incomes, and the overall concept of the club.

Explains Van: "Some people love to dance, and dancing is what discos are all about. But I feel it's more important to offer customers something more than a dance floor and a light show."

Mr. Pips houses five rooms. They include the main disco room, a saloon, a backgammon room, a VIP room, and a soon to be completed Candy Store. Food is offered in all five rooms, and there is live entertainment in both the main room and the candy store. The backgammon room, formerly an outdoor cafe, has been enclosed to enable customers to sit in air-conditioned comfort to play what has become the "in" game in the U.S.

Music is deliberately low-keyed in the VIP room which is geared to intimacy and relaxation, and Van explains that music here is merely for background to facilitate conversation.

The live bands in the disco rooms are used in conjunction with records and tapes. Van changes bands about once a month in order to maintain audience interest. A spinner called Tiger is used for the recorded music in the room, and Van appreciates him as being as important to the success of the room as the music he plays.

Van enthuses, "Tiger is one of the finest deejays in the business. He sets the mood of the room and sustains it and, if necessary, can create a new mood if the dancers become lethargic or apathetic about what is going on."

Although Tiger programs current top disco product, Van feels music formats adhering exclusively to conventional disco beats becomes "slighting boring over an extended period of time."

along with plugs for their own company in between the music. The experiment is usually well-received by the people for whom they play, they claim.

The Shamberger brothers are each backed by about 10 years of experience as radio deejays. They have also worked as disco deejays at Pzas's discotheque in York, Pa., and at the Xtra-Xtra club here.

Their mobile operation is geared to providing the entertainment at weddings, bar mitzvahs, high school proms, fraternity and sorority parties and other get togethers. Their audiences at any one party number anywhere from 300 to 600.

To insure that the music programmed for a party fits the needs and tastes of the audience the Shambergers try to get briefings in advance on the people for whom they will play. However, if this is not possible they stack a 500-record pack with a wide assortment of selections ranging from the Trammps, Dazz, Tavares and the Spinners to Natalie Cole, Melba Moore, Aretha Franklin, Nancy Wilson, Benny Good-

man, Harry James, Frank Sinatra, Tommy Dorsey and Glenn Miller.

Despite the fact that Disco Associates is a relatively new operation, the brothers cover an average of eight parties a month. Most of these are held in hotels, but there have been some outdoor dances at the J.F. Kennedy Plaza at City Center City here and at Fairmont Park.

The music is supplied through more than \$25,000 worth of equipment and records which is moved by specially equipped vans from one party to another.

Equipment includes speakers by Cerwin-Vega, ESS and Altec, mixers by Cerwin-Vega and Squire, amplifiers by Cerwin-Vega, Phase Linear and BGW, turntables by Russco and QRK and equalizers by Dynaco. Equipment for a light show is supplied by Times Square and Meteor Lights, and includes a Zero 3000 Light organ.

The entire show is augmented by a group of professional dancers who demonstrate the most popular dance steps. The fee for the complete package is about \$250.

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ATLANTA

- This Week**
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 8 TIME IS MOVIN'—Blackbyrds—Fantasy (LP)
 - 9 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 10 WINTER MELODY/SPRING AFFAIR—Dorcas Summer—Doris (LP)
 - 11 OVERTURE/DON'T KEEP IT IN THE SHADOWS—D.C. Larue—Pyramid (LP)
 - 12 LET IT FLOW—Tamiko Jones—TK (12-inch)
 - 13 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 15 LOVE IS YOU—Carol Williams—Salsoul (LP)

BALT./WASH., D.C.

- This Week**
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DISCO REGGAE—Kalyan—MCA (LP)
 - 4 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
 - 5 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 6 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 7 THE WARRIOR/KEEP ON TRYIN'—Osbias—Island (LP)
 - 8 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 9 TIME WAITS FOR NO ONE/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 10 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 11 SURPRISE—Andre Gagnon—London (12-inch)
 - 12 MOVIN' GROOVIN'—Roy Ayres—Polydor (LP)
 - 13 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 14 UP JUMPS THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
 - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)

BOSTON

- This Week**
- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 2 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
 - 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 4 YOU ARE A BLESSING TO ME/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 5 DREAMIN'/RIPPED OFF/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 6 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 7 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 8 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 9 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 10 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 11 MANGOUS YE/BLACK BROTHER—Black Soul—Beam Junction (12-inch)
 - 12 DO WHAT YOU WANNA DO—T. Connection—T.K. (12-inch)
 - 13 DANCIN'—Crown Heights Affair—De-Lite (LP)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 15 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)

CHICAGO

- This Week**
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 4 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 5 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 6 OPEN SESAME—Kool & The Gang—De-Lite (LP)
 - 7 LET YOURSELF GO—Supremes—Motown (LP)
 - 8 BOY I REALLY TIED ONE ON/THERE'S MAGIC IN THE AIR—Esther Phillips—Kudu (12-inch)
 - 9 FREE LOVE/IF YOU WANT TO GO BACK—Jean Carn—Philadelphia International (LP)
 - 10 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 11 DOWN TO LOVE TOWN—Originals—Motown (12-inch)
 - 12 WAKE UP & BE SOMEBODY—Brainstorm—Taboo (LP)
 - 13 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 14 DO WHAT YOU WANNA DO—T. Connection—T.K. (12-inch)
 - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 2 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 3 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 4 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 5 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 7 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 DREAM EXPRESS—Moneybrees—Rimbury (12-inch)
 - 10 SHAKE THOSE DISCO BLUES/LIFE & MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 11 TURN ON TO LOVE—Jumbo—Prelude (LP)
 - 12 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 13 LOVE IN MOTION—George McCrae—T.K. (LP)
 - 14 I DID IT FOR LOVE—Love Unlimited—20th Century (LP)
 - 15 I WISH/ANOTHER STAR—Steve Wonder—Motown (LP)

DETROIT

- This Week**
- 1 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 2 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 3 DREAMIN'—Loleatta Holloway—Gold Mind (LP)
 - 4 LOVE IN MOTION—George McCrae—T.K. (LP)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 AIN'T IT TIME—Queen Yahnna—P&P (12-inch)
 - 7 IF YOU WANNA GO BACK/FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 8 DO WHAT YOU WANNA DO—T. Connection—T.K. (12-inch)
 - 9 TATTOO MAN—Denise McCann—Polydor (12-inch import)
 - 10 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 11 FLIP—Jesse Green—Red Buss (Import)
 - 12 DISCO REGGAE—Kalyan—MCA
 - 13 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 14 MANGOUS YE—Black Soul—Beam Junction (12-inch)
 - 15 ELEVATOR—Joanne Spain—Casino (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 3 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 4 DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 7 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 8 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 9 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 10 DISCO TRAIN—Jerry Rix—A.V.I. (12-inch)
 - 11 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 12 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 13 LADY LUCK—Ritchie Family—Marlin (LP)
 - 14 DAZZ—Brick—Bang (12-inch)
 - 15 DISCO REGGAE—Kalyan—MCA

MIAMI AREA

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 SIX MILLION DOLLAR MAN/BEEN DECIDED—Originals—Motown (LP)
 - 4 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 5 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 6 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 7 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 8 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 9 DANCIN'—Crown Heights Affair—De-Lite (12-inch)
 - 10 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 11 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 12 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - 13 ISN'T SHE LOVELY/SIX DUKE/ANOTHER STAR—Steve Wonder—Tamla (LP)
 - 14 DANCIN' QUEEN—Carol Douglas—Midland International (12-inch)
 - 15 BLACK BROTHER—Black Soul—Beam Junction (12-inch)

NEW ORLEANS

- This Week**
- 1 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 3 FUNK DE MAMBO—Karma—Horizon (12-inch)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 5 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
 - 6 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 7 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 8 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 9 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
 - 10 ENTER IN/UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
 - 11 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 12 I'M YOUR BOOGIE MAN/KEEP IT COMIN' LOVE—K.C. & The Sunshine Band—T.K. (LP)
 - 13 NO NO NO MY FRIEND—Devotion—S.M.I. (12-inch)
 - 14 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 15 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)

NEW YORK

- This Week**
- 1 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 2 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 3 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 5 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
 - 6 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 7 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 8 SIX MILLION DOLLAR MAN/YOU'RE A BLESSING TO ME—Originals—Motown (LP)
 - 9 DO WHAT YOU WANNA DO—T. Connection—T.K. (12-inch)
 - 10 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 11 LOVE HANGOVER—Players Association—Vanguard (LP)
 - 12 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 13 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
 - 14 FLIP—Jesse Green—Red Buss (Import)
 - 15 UP JUMPS THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)

PHILADELPHIA

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 3 THAT'S THE TROUBLE/SORRY—Grace Jones—Beam Junction (12-inch)
 - 4 GOOD LOVE MAKES EVERYTHING ALRIGHT/GREATEST FEELING—Melba Moore—Buddah (LP)
 - 5 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
 - 6 COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
 - 7 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 8 SPRING RAIN—Silvetti—Salsoul (12-inch)
 - 9 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 10 LIFE IS MUSIC/LADY LUCK/LONG DISTANCE ROMANCE—Ritchie Family—Marlin (LP)
 - 11 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 12 TURN ON TO LOVE—Jumbo—Prelude (LP)
 - 13 CALL ON YOU/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Soul (LP)
 - 14 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 15 NO NO NO MY FRIEND—Devotion—S.M.I. (12-inch)

PHOENIX

- This Week**
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 2 FOR ELISE—Philharmonics—Capricorn
 - 3 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 4 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 5 DISCO INFERNO/STARVIN'/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
 - 6 THEME FROM ROCKY—Current—Playboy (12-inch)
 - 7 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 9 ELEVATOR—Joanne Spain—Casino (12-inch)
 - 10 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 11 GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultimate—T.K. (12-inch)
 - 12 YOU'RE A BLESSING TO ME/SIX MILLION DOLLAR MAN/HURRY UP & WAIT—Originals—Motown (LP)
 - 13 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 14 THE WAY WE WERE—New York Disco Orchestra—Arista
 - 15 DISCO REGGAE/HELLO AFRICA/NICE & SLOW—Kalyan—MCA (LP)

PITTSBURGH

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—T.K. (LP)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 4 OVERTURE/O BA BA/INDISCREET—D.C. Larue—Pyramid (LP)
 - 5 DISCO FANTASY—Coke Escovedo—Mercury (LP)
 - 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 7 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 8 DANCIN'—Crown Heights Affair—De-Lite (12-inch)
 - 9 LIFE IS MUSIC/LONG DISTANCE ROMANCE/LIBERTY—Ritchie Family—Marlin (LP)
 - 10 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 11 RIGOR MORTIS—Cameo—Chocolate City
 - 12 TRIED, TESTED & FOUND TRUE—Ashford & Simpson—Warner Bros. (12-inch)
 - 13 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 14 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12-inch)
 - 15 GOOD LOVE MAKES EVERYTHING ALRIGHT—Melba Moore—Buddah (12-inch)

SAN FRANCISCO

- This Week**
- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 2 TATTOO MAN—Denise McCann—Polydor (12-inch import)
 - 3 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
 - 6 THERE'S LOVE IN THIS WORLD—Mighty Clouds Of Joy—ABC (LP)
 - 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
 - 8 I'VE GOT TO DANCE (To Keep From Crying)—Destinations—A.V.I. (12-inch)
 - 9 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 10 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 11 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
 - 12 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 13 PEOPLE WITH FEELING—Three Degrees—Epic (LP)
 - 14 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
 - 15 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)

SEATTLE

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (LP)
 - 3 BOOGIE CHILD/YOU STEPPED INTO MY LIFE—Bee Gees—RSO (12-inch)
 - 4 DISCO INFERNO—Trammps—Atlantic (LP)
 - 5 DANCIN' QUEEN—Carol Douglas—Midland International (12-inch)
 - 6 I DON'T WANNA LOSE YOUR LOVE—Emotions—Columbia (LP)
 - 7 GET UP & DANCE—Ella Jolie—MCA/Rocket (12-inch)
 - 8 SURE FEELS GOOD TO ME—Confusio—Mercury (12-inch)
 - 9 NIGHT PEOPLE—Fantastic Four—Westbound (LP)
 - 10 BENHANA—Marilyn Chambers—Pyramid (12-inch)
 - 11 LADY LUCK—Ritchie Family—Marlin (LP)
 - 12 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
 - 13 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 14 RUBBERBAND MAN—Spinners—Atlantic (12-inch)
 - 15 DANCIN' MAN—Q—Sweet City Epic

MONTREAL

- This Week**
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Motown (LP)
 - 2 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 3 GET UP & DANCE—Memphis Horns—London (12-inch)
 - 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12-inch)
 - 5 YOU KEEP ME HANGIN' ON/STOP IN THE NAME OF LOVE—Rae Hise—Quality
 - 6 JUNGLE PEOPLE—Soulful Dynamics—CBS
 - 7 PARTY SONG—Lavender Hill Mob—United Artists (12-inch)
 - 8 FLIP—Jesse Green—V.M.
 - 9 LON D'YO—Basil New—Hans Canada
 - 10 DANCE & SHAKE YOUR TANGUINE—Universal Robot—Trans Canada
 - 11 SPRING RAIN—Silvetti—MCA (12-inch)
 - 12 BABY COME ON—Sex O'Clock U.S.A.—London
 - 13 WHEN LOVE IS NEW—Arthur Prysock—Polydor
 - 14 DADDY COOL—Bonny M—Rito
 - 15 WHY MUST A GUY LIKE ME—Claudia Perry—London

National Disco Action Top 40

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- 1 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 2 DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT—Thelma Houston—Tamla (LP)
- 3 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 4 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)
- 5 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 6 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- 7 SPRING RAIN—Silvetti—Salsoul (12-inch)
- 8 LOVE IN MOTION/CUT THE RUG/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 9 UPTOWN FESTIVAL—Shalimar—Soul Train (12-inch)
- 10 TATTOO MAN—Denise McCann—Polydor (12-inch)
- 11 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 12 KING KONG—Love Unlimited Orchestra—20th Century (12-inch)
- 13 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 14 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 15 BOY I REALLY TIED ONE ON/MAGIC'S IN THE AIR—Esther Phillips—Kudu (12-inch)
- 16 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 17 SORRY/THAT'S THE TROUBLE—Grace Jones—Beam Junction (12-inch)
- 18 FREE LOVE/YOU GOT A PROBLEM/IF YOU WANNA GO BACK—Jean Carn—Philadelphia International (LP)
- 19 DO WHAT YOU WANNA DO—T. Connection—T.K. (12-inch)
- 20 MY LOVE IS FREE—Double Exposure—Salsoul (12-inch)
- 21 DISCO LUCY—Wilton Place Street Band—Island (12-inch)
- 22 OPEN SESAME—Kool & The Gang—De-Lite (12-inch)
- 23 DISCO REGGAE—Kalyan—MCA
- 24 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 25 DANCING/SEARCHING FOR LOVE/FAR OUT—Crown Heights Affair—De-Lite (LP)
- 26 OVERTURE/DON'T KEEP IT IN THE SHADOWS/INDISCREET/O BA BA—D.C. Larue—Pyramid (LP)
- 27 UNFINISHED BUSINESS—Blackbyrds—Fantasy (LP)
- 28 DISCO FANTASY—Coke Escovedo—Mercury (LP)
- 29 ELEVATOR—Joanne Spain—Casino (12-inch)
- 30 BLACK BROTHER/MANGOUS YE—Black Soul—Beam Junction (12-inch)
- 31 FLIP—Jesse Green—Red Buss (Import)
- 32 LOVE HANGOVER—Players Association—Vanguard (LP)
- 33 FUNK DE MAMBO—Karma—Horizon (12-inch)
- 34 FOR ELISE—Philharmonics—Capricorn (LP)
- 35 DISCO TRAIN—Jerry Rix—A.V.I. (12-inch)
- 36 YOU'RE MY DRIVING WHEEL/LET YOURSELF GO/LOVE I NEVER KNEW—Supremes—Motown (LP)
- 37 UP JUMPS THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
- 38 GOOD LOVE MAKES EVERYTHING ALRIGHT/GREATEST FEELING—Melba Moore—Buddah (LP)
- 39 LOVE IS YOU—Carol Williams—Salsoul (LP)
- 40 ANOTHER STAR/I WISH/SIR DUKE/ISN'T SHE LOVELY—Steve Wonder—Tamla (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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You Find Them...They'll Find You!

THE COUNTRY DEEJAY

Progressive Stance Bringing
New Sound, Bradley Declares

By STEPHEN TRAIMAN

NEW YORK—The changing concept of the deejay and his (or her) influence on producers, publishers and songwriters is the biggest factor in the shift of country music to its more progressive, contemporary image.

That's the belief of Jerry Bradley, head of RCA's Nashville operations, who has helped spearhead that change in his 6½ years with the label.

"The country deejay is a more progressive, classier type than 10 years ago," he maintains. "Particularly in the last four years, a lot of pop stations have lost out on talent to country outlets."

"This crossover of pop-oriented spinners has helped ratings increase as the music changed. They only knew what they were

hearing. And while we all still have respect for the traditional, we better have a tendency to go where the money is—and that's progressive type country today."

Equally important, Bradley notes that the producers got the message. "People like Billy Sherrill, Jerry Kennedy, Roy Head, Bob Montgomery and myself," he says. "It was an opportunity for guys like Chet Atkins and Don Law to change as well."

"When you multiply that by the publishers and songwriters," he points out, "then you see a whole new generation has come in that still call it country—but the tastes are different."

The RCA Nashville boss, who served his apprenticeship under Atkins, is credited with helping lead the way. He notes that on the la-

bel, Steve Young, Guy Clark, Waylon Jennings, newcomers Dave & Sugar and even Ronnie Milsap "are tuned a little bit different," and that's led to RCA's success.

People in Music City were aware that the label was "with the times first," Bradley observes. And he believes progressive country is happening because a majority of today's generation of producer wants it to happen.

"It's more of a subliminal back-of-the-mind kind of thing, with the program directors and deejays in real close communication with the producers, affecting their work and what they think the stations will play," he believes.

Bradley also emphasizes that he's looking not only for a certain sound in an act but also a "stagewise" presence.

"They have to do more than just get up and

sing. They have to be able to handle a hit record. And they have to tour—it's a sacrifice country acts in particular have to make. And they want to be pulled out of their homes onto the road by their fans," he says.

"The Outlaws" is Bradley's biggest success to date, the first country platinum LP cited by the RIAA due to a massive promotion that pushed the very basic "outlaw music" itself.

Noting that Waylon, Jessi Colter, Willie Nelson and Tompall Glaser each projected their own brand of rebellious attitude toward their labels' way of doing things, Bradley notes that the image fit the package.

It was put together "the Nashville way," with a call to Columbia to get the okay on Nel-

(Continued on page 72)

Las Vegas Country Bookings Rising

NASHVILLE—The Vegas country revival continues.

Kenny Rogers, a Las Vegas veteran who had been absent from the Vegas scene for some two years, has signed a major 12-week pact with the Golden Nugget. Initially booked for a three-week engagement last December, Rogers drew turnaway business in the slow period, prompting the new contract.

The United Artists star is closely paralleling the Las Vegas success of Danny Davis & the Nashville Brass. The group reopened the Fremont's main showroom with a three-week booking (Billboard, Jan. 29, 1977).

Rogers had played Las Vegas often with his First Edition group which has disbanded. The first week under the new agreement begins Tuesday (22) with Rogers returning for two weeks at Easter and three weeks beginning May 24. The May date coincides with the unofficial opening of a 600 room hotel being added to the Golden Nugget, according to Steven Wynn, Nugget president.

Rogers returns for three more weeks Aug. 30 and finishes the commitment with a final three-week stint Nov. 22-Dec. 11.

BMI Honors Go To James, Tannen

NASHVILLE—Awards commemorating one million broadcast performances of "Hooked On A Feeling" and "Suspicious Minds" have been presented by BMI to writer Mark James and his publisher, Paul Tannen of Screen Gems-EMI. The awards were presented at the BMI Nashville office by Frances Preston, vice president.

Meanwhile, the Nashville BMI headquarters hosted a reception, honoring the Music Library Assn. engaged in its 1977 midwinter conference. The group's president, Clara Steuermann of Southern California State Univ. and president-elect Dena Epstein of the Univ. of Chicago, headed the three-day convention which drew music librarians from 24 states to Nashville.

Keene Looking For New Faces

NASHVILLE—Planning to tap the talent reservoirs of St. Louis and New Orleans, the Ken Keene-Frankie Ford-owned and affiliated companies are being restructured under the Ken Keene International banner.

"The time has come to fully exploit the New Orleans area," claims Keene, directing the St. Louis-based firm involved in talent management, record production, music publishing and p.r. Keene expects to seek new artists, songwriters and musicians in New Orleans where Ford is based when not on tour.

Ken Keene International is now the parent firm of Sea Cruise Productions, Briarhead Records, Ken Keene Management, Frankie Ford Enterprises, Briarhead Music and Keeta Music. Keene plans to expand the publishing operations.

Artists managed by the complex include Ford, Ellipsis, Denny Barberio, the Lesters, Pieces, Larry Swift and Bobby Door.

The firm is now located in the Professional Artist Recording Studio complex, 2008 South 39th St., St. Louis, Mo., 63110. Tom Pallardy, vice president, heads the Nashville branch office.

Owens Title Switch

NASHVILLE—A "furor" caused by the title of the new Buck Owens single, "World Famous Holiday Inn," has sent Owens and Warner Bros. back to the studios to recut the song.

Owens isn't saying what caused the "furor" but a hint comes in the new title. "Holiday Inn" has been changed to "Paradise Inn" in the new lyrics and title. The revised version will be shipping shortly.

Gays Protest Hart's Disk

NASHVILLE—Controversy surrounding the Rod Hart record, "C.B. Savage" and protests from the gay community in Bloomington and Normal, Ill., resulted in a special talk show aired on WAKC, Normal.

Members of the gay community, who used their first names only, were in the radio station's studios telling why they feel the record should no longer be played on WAKC. "It furthers the stereotyping of gay people," they complained.

The song's author and artist, Hart, joined the discussion via the telephone from Arizona. As the two sides exchanged viewpoints over WAKC, Hart noted he wrote "C.B.

WHN's Program Director Defends Country Policies

By GERRY WOOD

NASHVILLE—The Assn. of Country Entertainers' questioning of the status of WHN radio as a country station is unfair, says Ed Salamon, the station's program director.

The association recently requested the CMA board of directors to re-examine its classification of WHN as a full-time country music station (Billboard, Feb. 5, 1977).

"The request doesn't reflect the feelings of the members of that organization," claims Salamon who adds that some of the association's members have contacted WHN

disassociating themselves from the group's action. WHN is New York's leading country outlet.

The association had cited the type of songs on the station's playlist in requesting the CMA action. "If you were to look at our list this week of our top 35 records, I don't think you could find a record on it that isn't on the Billboard Hot Country Singles chart," comments Salamon.

"They are there as legitimate country records because they are being accepted by country radio audiences on country radio stations in many parts of the country."

Salamon feels the WHN playlist is reflective of the country music tastes of the station's audience and the tastes of the nation. "We go to a lot of effort to measure our audience's reaction to records. To come down on me because the country audience wants to hear the Eagles or Mary MacGregor—instead of people who are not on the country singles chart like Grandpa Jones and the Willis Brothers—is not my fault."

A spokesman for the CMA indicated that no action was taken on the request from the Assn. of Country Entertainers.

Sovine Hit Rakes In \$

NASHVILLE—Figures now available on the Red Sovine hit "Teddy Bear" reveal interesting statistics on the sales action a country hit can generate.

According to Gusto-Starday Records, the Sovine song enjoyed sales that hit 1.2 million and the "Teddy Bear" LP has sold more than 300,000 copies.

Recorded May 27, 1976, and mailed to country stations only two days later, the record received immediate airplay and strong initial sales action. By June 30, "Teddy Bear" had reached 409,000 sales in its first month, and the charmed gold circle of 1 million was achieved on Sept. 2. RIAA has certified the record gold.

Gusto-Starday officials report that country radio airplay generated sales of more than 700,000 copies before any Top 40 pop airplay began.



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NBC Records—Proof There Is A Right and Wrong Way To Distribute Country Product:

NASHVILLE—After trying many so-called "Independent Record Distributors," Robert Allen, Vice President in charge of Sales and Promotions for NBC Records (a Nashville and Los Angeles based firm), announced today that he has finally found the right way to distribute NBC's Country Product. Mr. Allen was referring of course to the recent signing of an exclusive distribution agreement with All-American Record Distributors, also of Nashville and Los Angeles.

All-American, he stated, came out far and above all other distributors that were contacted, not only in the method in which records are mailed to radio stations, but also in the manner in which the individual distributors of All-American are serviced throughout the United States. We were very impressed by All-American's policy of mailing only one record per envelope to the radio stations, as opposed to some of the others mailing eight (8) to ten (10) records in each package—because we know how valuable a Music Directors time is, Mr. Allen said. Also, we were made aware of All-American's procedure of mailing adequate samples to their distributors and one-stops immediately after mailing to the radio stations, thus insuring the product being available for sale as soon as it starts playing in each area.

Also, Mr. Allen observed, that all records mailed to key stations are sent First Class Mail, and all secondary stations are mailed Third Class.

This is very important to any label that has experienced the long delay that follows a bulk or Fourth Class mailing of records, which sometimes takes as long as three to four weeks for delivery.

We were completely overwhelmed by the tremendous response to our recent first release through All-American Record Distributors, which was, "LUNCH TIME LOVERS," by Robb Redmond. The record had only been out there for six days stated Hal Freeman of All-American, when our phones started ringing for orders. On the sixth and seventh day we accepted orders from four major markets of the country totaling more than eleven-thousand, five-hundred (11,500) pieces of product. "Fantastic for a new Artist," Freeman said.

To quote Mr. Allen, "We feel that All-American's ethics of only accepting high quality product to distribute, is responsible for this kind of early response... and we can highly recommend to anyone with good product and a label that needs the right distribution outlet to contact Jack Adams or Bob Fuller in Nashville, or Hal Freeman in Los Angeles before releasing their label through any other Media of distribution."

You may contact All-American in Nashville at (615) 244-3570, or write 56 Music Square West, Nashville, Tennessee 37203. West Coast Office (213) 986-5784, or write: All-American, 15130 Ventura Blvd., Sherman Oaks, Calif. 91403.

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Billboard Hot Country Singles

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WCMS	WPNX	KQIN
WLOL	WDEN	WOIK
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* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

★ This Week				★ Last Week				★ Weeks on Chart				★ TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))				★ This Week				★ Last Week				★ Weeks on Chart				★ TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))			
1	5	10	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason, Epic 8-50308 (Dick James, BMI))	34	38	7	EVERY BEAT OF MY HEART—Peggy Sue (J. Otis, (W.G.) Door Knob 6021 (Fort Knox, BMI))	80	2	I'M LIVING A LIE—Jeanne Pruett (W. Holyfield, MCA 40678 (Vogue/Mayle Hill, BMI))																					
2	1	10	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (M. James/D. Lee, RCA 10857 (Screen Gems-EMI/Sweet Glory, BMI/Jack/Glad, BMI))	47	3	MOCKINGBIRD HILL—Donna Fargo (V. Horton, Warner Bros. 8305 (Southern, ASCAP))	58	11	THE CLOSEST THING TO YOU—Jerry Lee Lewis (B. McDill, Mercury 73872 (Phonogram) (Hall-Clement, BMI))																						
★	6	7	HEART HEALER—Mel Tillis (T. Ginnier, J. Greenbaum, MCA 40667 (Sawgrass, BMI))	36	16	MIDNIGHT ANGEL—Barbara Mandrell (B. Anthony, B. Morrison, ABC/Dot 17668 (Music City, ASCAP))	71	74	6	LORD, IF I MAKE IT TO HEAVEN (Can I Bring My Own Angel Along)—Billy Parker (T. Overstreet, D. Vest, SCR 135 (Tommy Overstreet, SESAC))																					
4	2	12	NEAR YOU—George Jones & Tammy Wynette (K. Goell, F. Craig, Epic 8-50314 (Supreme, ASCAP))	37	21	LET MY LOVE BE YOUR PILLOW—Ronnie Milsap (J. Scheweers, RCA 10843 (Chess, ASCAP))	72	78	3	LIVIN' HER LIFE IN A SONG—Billy Mize (C. Chafford, Zodiac 1014 (100 Oaks, BMI))																					
★	10	8	TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarrell, Arista America 7638 (Capitol), (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP))	★	53	3	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson, Epic 8-50334 (Rose Bridge, BMI))	★	83	2	I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodward, Con-Brio 116 (NSD) (Wilkes, ASCAP))																				
6	7	11	CRAZY—Linda Ronstadt (W. Nelson, Asylum 45361 (Tree, BMI))	39	37	8	GOOD 'N' COUNTRY—Kathy Barnes (R. Klang, D. Pfimmer, Republic/IRDA 338 (Singletree, BMI))	74	81	2	MR. HEARTACHE—Susan Raye (K. Robbins, United Artists 934 (Pi-Gem, BMI))																				
7	4	11	UNCLOUDY DAY—Willie Nelson (W. Nelson, Columbia 3-10453 (Willie Nelson, BMI))	40	43	8	AFTER THE LOVIN'—Engelbert Humperdinck (A. Bernstein, R. Adams, Epic 8-50270 (Silver Blue, ASCAP/Oceanic Blue, BMI))	75	82	2	BLUE EYES CRYING IN THE RAIN—Ace Cannon (F. Rose, Hi 2313 (London) (Milene, ASCAP))																				
8	8	12	TWO LESS LONELY PEOPLE—Rex Allen Jr. (W. Holyfield, Warner Bros. 8297 (Maple Hill/Vogue, BMI))	41	22	13	WHY LOVERS TURN TO STRANGERS—Freddie Hart & The Heartbeats (F. Hart, B. Fender, Capitol 4363 (Hartline, BMI))	★	86	3	TRYIN' TO FORGET ABOUT YOU—Cristy Lane (B. Bryant, LS 110 (GRT) (House Of Bryant, BMI))																				
★	11	7	DESPERADO—Johnny Rodriguez (D. Henley, G. Frey, Mercury 73878 (Phonogram) (Warner Brothers/Kicking Bare, ASCAP))	42	30	8	VEGAS—Bobby & Jeannie Bare (S. Silverstein, RCA 10852 (Lil Eye, BMI))	★	NEW ENTRY	(You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry, Warner Bros. 8329 (Arc, BMI))																					
★	19	5	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Scheweers, RCA 10875 (Chess, ASCAP))	43	45	8	NEW KID IN TOWN—Eagles (D. Southern, D. Henley, G. Frey, Asylum 45373 (Nut Listed))	★	NEW ENTRY	THE FEELING'S RIGHT—Harvel Felts (J. Foster, B. Rice, ABC/Dot 17680 (Jack And Bill, ASCAP))																					
11	13	10	THERE SHE GOES AGAIN—Joe Stampley (A. Hawkshaw, B. Mason, Epic 8-50316 (Al Gallio, BMI))	44	50	5	SAM—Olivia Newton-John (J. Farrar, H. Marvin, D. Black, MCA 40670 (John Farrar/Blue Gum/DeJamus, BMI/ASCAP))	79	79	5	LITTLE THINGS MEAN A LOT—Linda Cassidy (C. Stutz, E. Lindeman, Cin-Ray 115 (Leo Feist, ASCAP))																				
★	20	5	SOUTHERN NIGHTS—Glen Campbell (A. Tinsaint, Capitol 4376 (Warner-Tamerlane/Marsant, BMI))	45	48	6	ALL THE SWEET—Mel McDaniels (J. Zeffe, B. Zeffe, B. Morrison, Capitol 4373 (Combine, BMI/Music City, ASCAP))	★	NEW ENTRY	LATELY I'VE BEEN THINKING TOO MUCH LATELY—David Allan Coe (D. Coe, Columbia 3-10475 (Showlow, BMI))																					
13	15	10	IF LOVE WAS A BOTTLE OF WINE—Tommy Overstreet (S. Whipple, ABC/Dot 17672 (Tree, BMI))	46	26	10	I HAVE A DREAM, I HAVE A DREAM—Roy Clark (B. Bryant, F. Bryant, ABC/Dot 17667 (House Of Bryant, BMI))	★	NEW ENTRY	THE LAST GUNFIGHTER BALLAD—Johnny Cash (G. Clark, Columbia 3-10483 (Sunbury, ASCAP))																					
★	18	7	THE MOVIES—Stallion Brothers (L. DeWitt, Mercury 73877 (Phonogram) (American Cowboy, BMI))	★	61	4	LOVING ARMS—Sammi Smith (T. Jank, Elektra 45374 (Almo, ASCAP))	82	87	2	I WILL—Wendell Adkins (D. Solomon, Nashville 6050 (Molown) (ABC/Duehill, BMI))																				
15	3	15	SAYING HELLO, SAYING I LOVE YOU, SAYING GOODBYE—Jim Ed Brown & Helen Cornelius (J. Barry, D. Hoffmeier, B. Burg, RCA 10822 (Don Kirshner, BMI/Kirshner Songs, ASCAP))	48	32	10	THE SON OF HICKORY HOLLER'S TRAMP/I WONDER HOW SHE'S DOING NOW—Johnny Russell (D. Frazier, J. Russell, RCA 10853 (Acuff-Rose, BMI/Pi-Gem, BMI))	★	95	3	WAITIN' AT THE END OF YOUR RUN—Rex Barber (J. Foster, B. Rice, Ranwood 1071 (Jack And Bill, ASCAP))																				
★	23	5	LUCILLE—Kenny Rogers (R. Bowling, H. Bynum, United Artists 929 (Brougham Hall/Andite Invasion, BMI))	★	64	2	SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice, Playboy 6100 (Jack & Bill, ASCAP))	84	90	2	RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann, Arista 0223 (American Broadcasting, ASCAP))																				
★	24	5	YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Henschel, Columbia 3-10466 (Interlog U.S.A., ASCAP))	50	34	11	THE LAST OF THE WINFIELD AMATEURS/YOU PUT THE BOUNCE BACK INTO MY STEP—Ray Griff (R. Griff, Capitol 4368 (Blue Echo, ASCAP))	85	85	5	EVERYBODY'S HAD THE BLUES—Maurey Finney (M. Haggard, Soundwaves 4541 (Shade Tree, BMI))																				
18	12	13	WHISPERS—Bobby Borchers (R. Bourke, J. Wilson, G. Onifran, Playboy 6092 (Chappell, ASCAP))	★	63	3	SWEET CITY WOMAN—Johnny Carver (R. Dabson, ABC/Dot 17675 (Covered Wagon, ASCAP))	86	93	2	GET CRAZY WITH ME—Ray Stevens (R. Stevens, Warner Bros. 8318 (Ray Stevens, BMI))																				
★	36	4	ADIOS AMIGO—Marty Robbins (B. Vinton, R. Garado, Columbia 3-10472 (Al Gallio/Algen, BMI))	★	62	4	CHEATIN' OVERTIME—Mary Lou Turner (P. Farman, MCA 40674 (Hello Darlin', SESAC))	★	NEW ENTRY	IF THERE EVER COMES A DAY—Mike Lunford (B. Mercer, M. Lunford, Starday 149 (Gusto) (Power Plus, BMI))																					
★	35	4	IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griff, Columbia 310474 (Blue Echo, ASCAP))	★	68	3	ME AND THE ELEPHANT—Kenny Starr (B. Whitehead, MCA 40677 (Younggun, BMI))	88	88	4	IT'S NOT SUPPOSED TO BE THAT WAY—Steve Young (W. Nelson, RCA 10858 (Willie Nelson, BMI))																				
★	27	6	I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray, MCA 10671 (Continent, SESAC))	54	59	5	OUT OF MY MIND—Cates (J. Hunter, R. LeBlanc, Caprice 2030 (Sound, ASCAP))	89	89	3	ALL MY LOVE—Joe Ely (J. Ely, MCA 40666 (ERE, ASCAP))																				
★	28	6	WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson (J. Cunningham, Columbia 3-10467 (Starship, ASCAP))	55	55	5	A GOOD OLD FASHIONED SATURDAY NIGHT HONKY TONK BARROOM BRAWL—Vernon Oxford (J. Ragdale, T. Dubois, RCA 10872 (Sweet Dreams/Arabella, BMI))	★	NEW ENTRY	AUDOBON—C.W. McCall (C.W. McCall, B. Fries, C. Davis, Polydor 14377 (American Gramophone, SESAC))																					
★	29	7	I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD—David Rogers (B. Burgess, D. Pfimmer, Republic/IRDA 343 (Singletree, BMI))	★	67	4	TEXAS ANGEL—Jacky Ward (J. Foster, B. Rice, Mercury 73880 (Phonogram) (Jack And Bill, ASCAP))	91	91	3	(There's Nothing Like The Love) BETWEEN A WOMAN AND A MAN—Reba McEntire (R. Rice, D. Rice, Mercury 73879 (Phonogram) (Mandy, ASCAP))																				
24	25	8	MY MOUNTAIN DEW—Charlie Rich (C. Rich, RCA 10859 (Charles Rich, BMI))	58	60	6	CHEROKEE FIDDLE—Michael Murphy (M. Murphy, Epic 8-50319 (Mystery, BMI))	92	92	3	WHEN YOUR GOOD LOVE WAS MINE—Marie Owens (J. Foster, B. Rice, MMI 1012 (NSD) (Jack And Bill, ASCAP))																				
★	31	7	YOUR PRETTY ROSES CAME TOO LATE—Loni Johnson (J. Foster, B. Rice, Polydor 14371 (Jack & Bill, ASCAP))	★	NEW ENTRY	4	SUNDAY SCHOOL TO BROADWAY—Anne Murray (D. Rice, R. Rice, Capitol 4375 (Mandy, ASCAP))	93	97	3	YOU'RE GONNA MAKE LOVE TO ME—Lynn Miles (J. Levine, Brown, GRT 100 (Larbell/L. Levine, BMI))																				
26	14	13	A MANSION ON THE HILL—Ray Price (H. Williams, F. Rose, ABC/Dot 17666 (Milene, ASCAP))	60	66	4	TWENTY FOUR HOURS FROM TULSA—Randy Barlow (B. Bacharach, H. David, Gazelle/IRDA 330 (Arch, ASCAP))	94	84	4	SINCE YOU BROKE MY HEART—Don Everly (D. Everly, ABC/Hickory 54005 (Acuff-Rose, BMI))																				
★	33	5	I'M NOT EASY—Billie Jo Spears (J. Vest, D. Chamberlain, United Artists 935 (Hutell, ASCAP))	61	40	14	BABY, YOU LOOK GOOD TO ME TONIGHT—John Denver (B. Danoff, RCA 10854 (Cherry Lane, ASCAP))	95	100	2	DON'T YOU EVER GET TIRED (Of Hurting Me)—Connie Cato (H. Cochran, Capitol 4379 (Tree, BMI))																				
★	44	3	DON'T THROW IT ALL AWAY—Dave & Sugar (G. Benson, D. Mindell, RCA 10876 (Famous, ASCAP))	62	49	11	HE'S GOT A WAY WITH WOMEN—Bob Luman (S. Warner, Epic 8-50323 (La-Nie, BMI))	★	NEW ENTRY	WORLD FAMOUS PARADISE INN—Buck Owens (D. Knutson, J. Shaw, Warner Bros. 8316 (Blue Book, BMI))																					
29	9	13	LIARS ONE, BELIEVERS ZERO—Bill Anderson (G. Warren, MCA 40661 (Tree, BMI))	63	65	6	POOR SIDE OF TOWN—Bobby Wayne Latta (J. Rivers, L. Adler, Charta 104 (NSD) (Johnny Rivers, BMI))	97	76	8	DRINKIN' MY WAY BACK HOME—Shyle (D. Seale, R. Seale, F. Thomas, Columbia 3-10456 (Partners/Julep, BMI))																				
★	41	4	EASY LOOK—Charlie Rich (C. Putnam, S. Throckmorton, Epic 8-50326 (Tree, BMI))	64	54	10	DADDY, THEY'RE PLAYIN' A SONG ABOUT YOU—Kenny Seratt (S. Stone, H. Shannon, Hitville 6049 (Molown) (Welbeck, ASCAP/Music, BMI))	98	99	2	JUST GETTIN' BY—Red Sovine (D. Owens, G. Vowell, Gush 148 (Starday) (Tree, BMI))																				
★	39	6	HE'LL PLAY THE MUSIC (But You Can't Make Him Dance)—Little David Wilkins (D. Wilkins, J. Johnson, C. Doherty, MCA 40668 (An Valley, ASCAP/Forrest Hills, BMI))	★	75	3	DON'T BE ANGRY—Donna Fargo (W. Jackson, ABC/Dot 17668 (Acuff-Rose, BMI))	★	NEW ENTRY	IS ANYBODY GOIN' TO SAN ANTONIO—Chuck Price (D. Kirby, G. Martin, Playboy 6099 (Tree, BMI))																					
★	42	5	PAPER ROSIE—Gene Watson (B. Barnes, Capitol 4378 (Doubleplay/Quality, BMI))	66	46	19	IF NOT YOU—Dr. Hook (D. Locantore, Capitol 4364 (Horse Hair, BMI))	99	★	NEW ENTRY	LOW CLASS REUNION—George Kent (S. Whipple, Soundwaves 4542 (NSD) (Tree, BMI))																				
★	33	17	RIDIN' RAINBOWS—Tanya Tucker (J. Crutchfield, S. Pugh, C. Eldridge, MCA 40650 (Paddle Wheel, ASCAP/Dave Link, BMI))	67	57	13	ANYTHING BUT LEAVIN'—Larry Gatlin (L. Gatlin, Monument 45212 (First Generation, BMI))	100	★	NEW ENTRY																					

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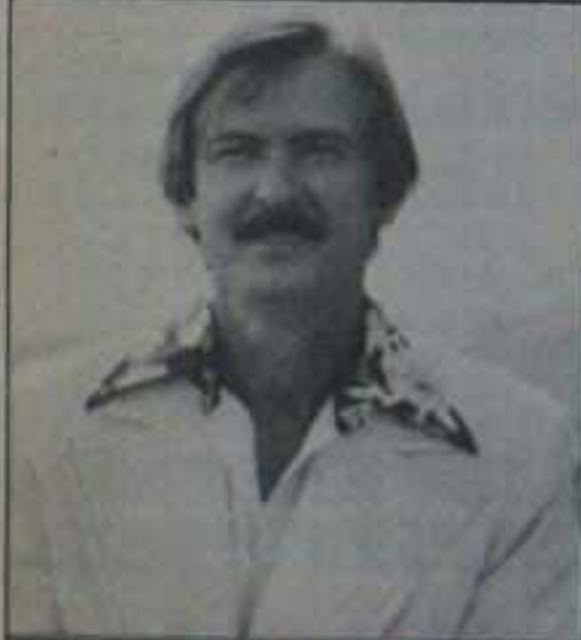
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Country Nashville Scene

By PAT NELSON

Jack Greene and Jeannie Seely have been in the Glaser Sound Studio cutting a road album featuring their complete road show. The LP includes cuts by Greene, Seely, Hank Cochran, the Renegade Band, and features solos by Rick Taylor and Bobby Whitton. The duo has also been putting finishing touches on a live album recorded at a concert at Opryland USA two years ago. Both albums are produced by Chuck Glaser.

Program director and KAYO morning man, Ben Peyton, did a remote broadcast with Tammy Wynette at an autograph session at a Seattle record store while the Epic artist was in town for a concert. Roy Clark will headline the main room at Harrah's Lake Tahoe, Friday (25)-Thursday (3). Epic artist, Jody Miller, will join Clark on the bill. Billie Jo Spears has made additions to her band with Dave Lovell on drums and Don Dempsey on bass.

Merle Haggard begins his 1977 concert schedule at the Houston Astrodome Wednesday (2). La Costa just completed her new Capitol single at Studio 55 in Los Angeles. Chris Christian is handling production on B.J. Thomas' upcoming MCA album at Creative Workshop and Goldmine Studios. Danny Davis & the Nashville Brass are reported enjoying good audiences at the Las Vegas Fremont. The RCA artist reports that the Music City Fiesta Theatre at the Fremont should be an important room for all Nashville talent.

Bill Nash, former Mercury Records artist who had the first cuts on "For The Good Times" and "Help Me Make It Through The Night," is beginning to make moves as a writer as well as performer. Eddy Arnold cut one of Nash's tunes for his new LP and it's set for mid-March release. Nash is packing them in at the New Orleans Marriott in the River Queen Lounge.

Writer-artist, Ray Griff, has a successful 1977 underway in both aspects of his career. His latest Capitol release, "The Last Of The Winfield Amateurs," peaked in the top 30 of Billboard's Hot Country Singles chart. As a writer, Griff's songs have been released during January and February by Faron Young, "Step Aside"; Johnny Duncan, "It Couldn't Have Been Any Better"; Randy Cornor, "Love Doesn't Live Here Anymore"; Gene Watson, "Don't Look At Me (In That Tone Of Voice)"; and Bobby Lewis, "I'm Getting High Remembering." Mel Tillis and Ray Price included Griff's hit "The Morning After Baby Let Me Down" on their latest albums.

Johnny Rodriguez's fourth annual United Cerebral Palsy Telethon '77 is set for March 6, 6 a.m.-6 p.m., originating from Corpus Christi, Tex., over NBC affiliate, KRIS-TV. Also scheduled for guest appearances are Dolly Parton, Willie Nelson, Tom T. Hall, Darrell Royal, Dr. Hook,

Terry Bradshaw and the Rev. Bob Harrington, chaplain of Bourbon St. The organization has raised more than \$500,000 for the telethon which will be seen as far south as Monterey, Mexico.

Freddy Hart is set to appear on the WWVA Jamboree USA, Saturday (26). Leroy Van Dyke opened a Midwestern tour with a college stint at Kansas State Univ., Feb. 11-12. Minnie Pearl will make a guest appearance on the Ann-Margret special being taped in Nashville, Wednesday (23). Marlin Greene is producing Max D. Barnes' upcoming Polydor single for Screen-Gems Music at Creative Workshop. The single is scheduled for shipping in mid-March. Paul Tannen and Marty Lewis are working with the Jeff Pollard Band at Seasaint Studios in New Orleans.

Upbeat In Global Leasing For Label

NASHVILLE—Requests from foreign countries for lease of product on Country International Records has almost tripled in the last two months, reports Jake Payne, head of promotion for the firm.

Payne notes the label is leasing product in England for the first time. The two LPs are "Keep On Truckin'—Keep On Lovin'" by Joy Ford and "Phil Davis #1," to be released next month on Trentlea Ltd. Records.

"We've received lease requests from 11 countries for 'Under The Double Eagle' by Tommy Wills," says Payne, noting that both Wills and Van Trevor will soon be completing LPs in Nashville and a new single by Johnny Swendel is set for March release.

Wins U.K. Gold

NASHVILLE—Don Williams continues his British invasion. The new "Visions" LP by the ABC/Dot artist shipped gold in Great Britain on the strength of advance orders. In the "Top 20 Albums of 1976" list just released by the Country Music Assn. of Great Britain, Williams scored with five albums, including the numbers one, three, four and five spots.

The Country DeeJay

• Continued from page 70

son's duet with Waylon on "Good Hearted Woman," several calls to Chicago to MGM for clearance on Tompall's two cuts, with Willie's other two tracks and Jessi's pair from catalog material cut when they were with RCA.

"I thought it might do 200,000 to 300,000," Bradley recalls, "and it's already over 1.8 million here and was the album of the year in England."

"We've got several similar things in our minds, but I don't know if too many would work. A few like 'Outlaws' are healthy for the business. It was a big boost for Tompall and Willie and pushed Waylon into the top ranks. And if we could get Jessi and Waylon together, it would be a dynamite album."

Commenting on the closing of the Nashville RCA studio, he admits "it's a hell of an inconvenience now, but in the long run the relative costs of our going outside will be about the same. We just couldn't compete with that inflexible national contract with the union, even when we upgraded to 24-track to make it one of the best recording environments in town. We've got hopes of a lease or sale and will be moving on it very soon."

Bradley emphasizes that while he's got his own ad, promotion,

recording, merchandising and artist relations budgets, "when we need support to take an artist in new directions, we've got it in New York."

"The crossover demands are growing and product managers in New York are working with eight of our acts on advice in pop music, including Waylon, Ronnie, Charley Pride and Dolly Parton."

Bradley also notes that the key to RCA's success in Nashville isn't himself or even Chet, "but about 20 people who are devoting their time and effort so you can get an 'executive type' answer on any question any time of day."

"I'm happy where I'm at and RCA has let me do what I want. I'd like to spend more time in the studio, so I've been surrounding myself with capable people. This lets me cut more hit records and helps fight off all the labels nipping at our heels."

The Music City operations chief notes that he's cut as much as 45 to 60 days in getting out an LP, doing everything including the covers in Nashville.

"Five years ago we released 75 albums and more than half did well," he recalls. "Last year, of 36 released, about 33 were profitable—and we expect to do the same or better this year. It's important for the benefit of Nashville to see more labels do this with their country wings," he concludes.

Billboard Hot Country LPs

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
TITLE—Artist, Label & Number (Distributing Label)			
1	2	5	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2958
2	1	11	WAYLON LIVE—Waylon Jennings, RCA APL1 1108
3	3	8	GREATEST HITS—Linda Ronstadt, Asylum TE 1082
4	4	12	RONNIE MILSAP LIVE, RCA APL1 2043
★	8	6	TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America's ST 50015 (Capitol)
6	7	20	THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Capitol)
7	5	13	GREATEST HITS VOL. III—Conway Twitty, MCA 2225
8	6	16	THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1 2023
9	10	33	ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1 1818A
10	11	11	THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11588
★	17	3	THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-1125 (Phonogram)
★	16	3	VISIONS—Don Williams, ABC/DOT DDDD 2064
13	9	12	I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1 2024
14	12	14	CRASH—Billy Crash Craddock, ABC/Dot DDDD 2063
15	13	15	THE BEST OF GLEN CAMPBELL, Capitol ST 11577
16	15	15	DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2222
17	18	26	HASTEN DOWN THE WIND—Linda Ronstadt, Asylum TE 1072
18	14	14	GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415
19	21	25	CRYSTAL—Crystal Gayle, United Artists UALN014 G
20	20	8	THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL1 1321
21	45	2	HOTEL CALIFORNIA—Eagles, Asylum TE 1084
22	19	18	SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2226 - 2
23	23	20	YOU AND ME—Tammy Wynette, Epic KE 34289
24	26	11	MIDNIGHT ANGEL—Barbara Mandrell, ABC/Dot DDDD 2067
25	22	24	DAVE & SUGAR, RCA APL1 1818
26	25	26	GOLDEN RING—George Jones & Tammy Wynette, Epic KE 34291
27	28	4	ME & McDILL—Bobby Bare, RCA APL 1 2175
28	24	25	SPIRIT—John Denver, RCA APL1 1894
29	27	12	AFTER THE STORM—Wynn Stewart, Playboy PB 416
30	29	11	HIGH TIME—Larry Gatlin, Monument MC 6844
31	32	18	TONIGHT! AT THE CAPRI LOUNGE—Mary Kay Place (As Loretta Hagers), Columbia PC 34231
★	46	3	THE BEST OF... VOL. 2—Faron Young, Mercury SRM 11130
33	33	7	DIRT, SILVER AND GOLD—Nitty Gritty Dirt Band, United Artists UA LA678 B3
34	37	19	REFLECTING—Johnny Rodriguez, Mercury SRM 1-1110 (Phonogram)
35	36	3	GREAT MOMENTS AT THE GRAND OLE OPRY—Various Artists, RCA CPL2 1904
36	38	26	EL PASO CITY—Marty Robbins, Columbia KC 34203
37	40	3	SINGS BLUEGRASS, BODY AND SOUL—Bill Monroe, MCA 2251
38	41	3	TOMPALL AND HIS OUTLAW BAND, ABC ABR18
★	49	2	VINTAGE '77—Tommy Overstreet, ABC/Dot DDD 2071
★	NEW ENTRY		FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2956
41	43	4	MIKE LUNSFORD, Starday SD 3888 (Gusto)
42	42	2	RIDIN' HIGH—Rex Allen Jr., Warner Bros. BS 2958
43	30	12	HIGH LONESOME—Charlie Daniels Band, Epic PE 34377
44	50	57	ELITE HOTEL—Emmylou Harris, Reprise 2236 (Warner Bros.)
45	35	6	TEN SONGS ABOUT HER—Joe Stampley, Epic AE 34316
46	34	25	ALL I CAN DO—Dolly Parton, RCA APL1 1605
47	31	5	BREAKEROO—Rod Hart, Plantation PLP 500
48	48	8	RUBBER DUCK—C.W. McCall, Polygram PD 1-6204
49	39	13	I'M NOT EASY—Billie Jo Spears, United Artists UA LA684 G
50	44	6	THE LAST OF THE WINFIELD AMATEURS—Ray Griff, Capitol ST 11946

Walker Recording In Luckenbach

NASHVILLE—Jerry Jeff Walker has returned to the site of one of his most successful albums—Luckenbach, Tex.—to record portions of his new MCA LP. The previous Luckenbach sessions resulted in the popular "Viva Terlingua" album. Besides the new Luckenbach material, the new Walker album will feature tracks from live appearances, including his classic, "Mr. Bojangles," "LA Freeway" and "Redneck Mother." Set for a spring release, the LP includes vocal support from Willie Nelson, Ray Wylie Hubbard and Waylon Jennings.

A Day In The Life Of HAL DURHAM

'Grand Ole Opry' Manager Juggles Artist Schedules To Fit The Show



Though Hal Durham isn't a household name, he does manage the "Grand Ole Opry" radio show. Nashville reporters Sally Hinkle and Pat Nelson—Billboard's dynamic distaff duo—covered a typical Friday in Durham's life and through Hinkle's words and Nelson's photos provide this report:

It's shortly before 7 a.m. and Hal Durham, manager of the "Grand Ole Opry," has already been up 45 minutes. His day begins quietly in his West Meade, Tenn., home with a cup of coffee and the morning's newspaper before heading downtown to the YMCA for his early morning workout on the racquetball courts.

Today, Durham's regular playing partners are not around, so he plays a few games with Billy Linnemen, bass player for the "Opry" staff band and owner of the Hilltop Studios. Another fellow comes in and the three begin to play cut-throat, a faster paced variation of the game.

By 9:30, Durham, neatly dressed now in a light brown tweed coat, tie and dark brown slacks, is ready for his long day at the Grand Ole Opry House, located inside the Opryland complex on Briley Parkway. The complex also accommodates the "Opry's" ticket and tour offices as well as the Opryland entertainment park and its offices and a new convention hotel expected to be completed by late 1977.

Mike Slattery, Opry House manager, is there to greet Durham as he enters the building via the massive, wooden backstage entrance doors. The Opry's general offices are just beyond the entrance behind a sliding glass door.

Inside the office, Durham changes his coat for a yellow Grand Ole Opry slicker that commemorates the "Opry's" 50 years of broadcasting and sits down behind his desk.

Friday is more than an eight-hour day for Durham. The "Opry" show is tonight, beginning at 8, and he will stay through the entire program which will last until around midnight.

Debbie Logue, Durham's secretary, out of the office when Durham arrived, has now returned. She sticks her head into the office to offer morning coffee.

A small stack of mail is lying on Durham's desk. Glancing through, he recognizes a couple of letters to be fan mail and reads them aloud.

One lady writes, "I'm just sick of Hank Snow taking over the whole show on Saturday night. Why can't you be fair and at least let us fans of Marty Robbins know why he has been treated so mean?"

Durham explains that Robbins, an "Opry" member, had jokingly mentioned to the audience, during one of his recent appearances, that he'd like to be on the show more often, but that the manager of the "Opry" wouldn't let him.

Obviously, some of the fans hadn't taken it so lightly. The door between Durham's office and his secretary's is left open. The ringing of the phone is starting to become constant.

Minnie Pearl is on the line and would like to appear on the 7:30 segment of the "Opry" show Saturday night with Roy Acuff who is already scheduled to appear.

Acuff, the "King Of Country Music," has been absent from the "Opry" shows for some time due to illness and Minnie would like to welcome him back with a surprise appearance.

Durham checks the lineup for Saturday night and gives his approval.

The lineup for the Friday and Saturday night shows are taken care of on a weekly basis. Debbie begins placing calls to all of the "Opry" artists and/or their agents on Wednesday. She checks which night they are available, if not already committed, and turns her list over to Durham on Thursday. Durham then arranges the times of appearance and has Debbie verify the times with each artist that afternoon.

On Friday, the sponsor segments are set up. Sponsor segments may either be 15 minutes or 30. With the final rosters completed, some 20 or more artists are now scheduled for each show.

Occasionally, a member artist requests to have a non-member act on their segment, such as Crystal Gayle on the Porter Wagoner segment. If the roster isn't heavy and time permits, or that member is willing to give up one song, the act will go on.



Hal Durham and Ken Ruys, comptroller of the Grand Ole Opry complex, check the talent budget for 1977.



Billboard photos by Pat Nelson

An early morning workout on the racquetball courts preps Durham for his long day.

Duke Pierce of Madison Printing Co. arrives for a copy of the weekend lineup which he'll have printed by this afternoon.

"Opry" member, Justin Tubb, is on the line now and he's available for this weekend. His prior engagement was cancelled. Looking over the Saturday lineup Durham juggles a few names to accommodate Tubb and calls out to Debbie. "Why don't we move the Carlises to the 7 o'clock? We've got them scheduled for the 7:30 with Acuff, so let's move them back with Porter Wagoner and put Justin on the 8 o'clock."

With a second glance at the Friday lineup, Durham calls out to Debbie again. "Put Justin on the 9:30. That will be Grandpa Jones, Billy Grammer, Justin Tubb and Marion Worth."

Anne Cooper, secretary to Bud Wendell, general manager of the Opryland complex, walks into Durham's office with samples of company pins that will be presented to some of the "Opry's" staff. Durham asks when Wendell is expected to return from a trip to L.A. and finds that he will be in sometime tonight.

Debbie enters the office and announces that a representative of Nuggett Records is on the line and would like to have an appointment around 1 p.m. Since Bill Anderson, a member artist, had to cancel a luncheon engagement with Durham but was expected to drop by after 1 p.m., Durham okays the appointment if it's kept short.

Lunch time is near as Sue Leak, Mike Slattery's secretary, comes around for orders. Today, the carry-out will be from Western Sizzlin' steakhouse which just opened in Donelson. Durham orders a steak sandwich which arrives as the Nuggett Records people enter the office.

After their brief talk, Bill Anderson steps in and they talk privately for about 45 minutes.

Dressing room assignments are next on the agenda as Debbie comes in and sits down beside Durham's desk. The phone rings and word comes that Jack Greene and Jeannie Seely have to cancel their appearance on the "Opry" for this weekend. It's too late for printing changes in the lineup and Durham needs to fill that time slot. With a few re-arrangements the problem is taken care of and the dressing room assignments are completed.

Anne Cooper steps in again with the projected talent budgets for 1977. After some discussion, Durham would like to confer with Ken Ruys, comptroller for the complex. A call is placed for Ruys who is not in his office. He'll call back.

By now, it's around 4 p.m. The remainder of the afternoon passes quickly and the phones constant ringing has largely subsided.

Debbie has a call from a lady who would like to come backstage at tomorrow night's 9:30 performance. Not recognizing the name, she turns the call over to Durham who will distinguish the validity of the request. After a minute or so, the caller is recognized and granted a backstage privilege.

Key Ruys arrives to discuss the projected talent budget for 1977 with Durham.

By 5:30, the phones are silent and the offices take on a quietness. Durham, slipping back into his coat, is ready to take a break away from the office. He and Debbie are going to catch a bite to eat and will return around 7 p.m.

The "Grand Ole Opry" had been the draw that drew Durham to WSM radio a little over 10 years ago. As Durham puts it, "It made WSM different from any other country station." He hadn't really expected to become an announcer for the "Opry" show, but as it turned out, he announced the "Opry" for a better part of his 10 years with the station before accept-

ing the "Opry" manager's position vacated by Bud Wendell almost four years ago.

By 7 p.m., the backstage area is alive with confusion. Backup bands and artists are starting to roll in as well as the technicians, hosts and hostesses and security guards. One can smell the hot dogs and popcorn through the corridors from the concession stands. The Opry House is coming alive.

By this time, the 4,400-seat house is beginning to fill up with fans from across the country and the air is charged with excitement.

Durham returns shortly after 7 p.m., rejuvenated and raring to go. Tony Lyons, the junior staff announcer for the "Opry" enters Durham's office and the two trade antics before Durham begins his rounds through the backstage area.



Roy Acuff speaks of his health with Durham (top). Above: Durham arranges lead sheets for the staff band.

Onstage, the WSM barn backdrop is lowered and the pews from the old Ryman Auditorium, the Opry's former home, have been set behind the bandstand for the artists' families and guests. The announcer's stand is to the right of the stage and can be seen by the audience.

At 7:45 p.m., Durham checks the roster posted on the bulletin board outside the backstage lounge. The Wilburn Brothers are scheduled to go on first. Durham makes a run by the dressing rooms of those appearing on the first segment to make sure they are ready. The Wilburn Brothers are on their way out to the stage and Lonzo and Oscar are just coming out.

The show begins promptly at 8 p.m. as the velvet red curtains begin to rise. The nation's longest, continuous radio program is on the air. After 51 years, it's still going strong.

Durham takes a walk out into the audience to get a better perspective of the stage since a large prop that framed the top and corners of the stage had been removed. He takes a survey from the "Opry" hostesses to see if they have noticed any change.

Backstage again, he talks with Kenneth Demonbreun, a union stage hand, as Jan Howard, an Opry member artist, steps over to inform Durham of feedback problems the artists are experiencing.

Fred Frederickson, the stage manager for the Opry and also director of WSM television, is consulted by Durham and they send for Conrad Jones, a sound technician, to help correct the problem.

After speaking with a few of the band members and artists awaiting their turn onstage, Durham steps into the lounge for a cup of coffee and then meets with Bud Wendell, who has just returned.

They talk privately for a few minutes until Bell, the "Opry's" chief security guard who has been with the "Opry" for many years, notifies Durham of a problem with a guest who had tried to use his influence in getting backstage without prior approval. They discuss the situation and Durham approves the way Bell handled the problem.

Durham stops by the lounge again and finds Grant Turner, the elder staff announcer who has been with the "Opry" for about 33 years, sitting on the couch sipping coffee. Turner wants to discuss his vacation and retirement next year with Durham, who attentively listens and then advises Turner of the best way to handle the separation from the company.

Vic Willis and Grandpa Jones are walking out to the sides of the stage as Durham leaves the lounge. They get into a round of jokes and laughter while Roy Acuff is performing onstage. It's now around 9:30 p.m.

After Acuff's segment, Durham checks the schedule on the announcer's stand to see where time can be made up for Acuff's extra five minutes. The next two segments will run pretty fast so Durham doesn't worry with the time.

Walking backstage, Durham runs into Littleton, Strobel and Stu Phillips, an "Opry" member. Strobel begins to rib Durham about his size as Durham towers over the five-foot, four-inch Strobel.

Durham takes a look at his watch and notes that Jerry Clower should be arriving soon. He checks with Bell for any word from Clower who is flying in for the segment. No word as of yet. For the next 20 minutes, Durham spot checks with Bell for any word and finally hears that Clower has arrived. Clower will be one of the last acts for the night before the 11 p.m. gospel show.

With his long day over, Durham returns home to wind down as he reads the night's paper. The excitement is over for another Friday night, but tomorrow night is another show.

Art direction: Bernie Rollins

Soul Sauce

Actress In Search For Record Deal

By JEAN WILLIAMS

LOS ANGELES—Actress and soon to be recording artist Denise Nicholas is out shopping for a label.

Nicholas, who became a lyricist via Bill Withers' recording of "Can We Pretend" from his Sussex LP "Justments," is now a singer and talking to several labels in hopes of landing a recording contract.



Denise Nicholas: She continues to record while shopping for a label.

ABC Records is one which appears to be interested in her. According to Otis Smith, a vice president, ABC is shy a singer of Nicholas' caliber. She calls herself a cross between r&b and MOR.

"We're talking to her and another female singer," explains Smith, although he refuses to name the other artist. "If we sign Denise, it won't be because of her name value as an actress but because we feel she is marketable as a good singer. We lack a female in her musical area to promote here at ABC." (Denise starred in the television series "Room 222.")

Nicholas, who says she is a singer turned actress, now considers herself a writer turned professional singer and actress. She has written and recorded four tunes for her first LP, with plans to write the entire album including its music.

Most of her tunes revolve around love of people and human relationships. "I want my music to be commercial but artistic, not just noise. I want people to feel something about love when they hear my lyrics," she says.

She claims that not many female writers in the r&b field are writing meaningful lyrics and feels the area is wide open to her. She names Valerie Simpson, Minnie Riperton and Linda Creed as female writers who are reaching people in a positive manner.

Denise explains that to capture a commercial sound, she couples smooth, mellow lyrics with r&b rhythm tracks.

"My music is r&b but I'm saying something in my lyrics that's profound."

She notes that she is seeking an identity for her writing in which she uses human images. "My lyrics are a cross between Stevie Wonder and Bill Withers." Withers is her former husband.

Nicholas, who has studied voice with Phil Moore Sr., plans to return to Moore's newly opened entertain-

(Continued on page 75)

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	4	6	I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Tami, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP)	35	40	5	SPACE AGE—Jimmy Carter Bunch (E. Henderson Jr.), Atlantic 2375 (Impire, BM)	68	68	4	SAY YOU LOVE ME—Paula Abdul (P. Abdul), CT 33 (Arista, ASCAP)
2	1	10	DON'T LEAVE ME THIS WAY—Thea Houston (K. Gamble, L. Huff, C. Gilbert), Tami 54278 (Motown) (Mighty Three, BM)	36	42	5	BOOGIE CHILD—Bee Gees (R. Gibb, B. Gibb, M. Gibb, RSO 857 (Polydor) (Clivedon/Unichappell, BM)	69	74	4	WINDY CITY THEME—Carl Davis & CN Sound Orchestra (T. Washington), Ch Sound 904 (United Artists) (Columbia/Seagram, BM)
3	2	12	I WISH—Stevie Wonder (S. Wonder), Tami 54274 (Motown) (Jemite/Black Bull, ASCAP)	37	45	5	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McGee, R. Klen), Epic 8 50313 (Tree, BM)	70	73	3	THE WAY YOU MAKE ME FEEL—Mable Moore (C.H. Roper Jr.), Buddah 542 (Charm, Kapp, BM)
4	3	11	BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electrocard, ASCAP)	38	38	6	SPY FOR BROTHERHOOD—Miracles (B. Griffin, P. Moore), Columbia 3 10464 (Gemma, ASCAP)	71	71	6	WAKE UP & BE SOMEBODY—Branford (C. Kent), Tami 10811 (RCA) (Oscar, BM)
5	7	12	TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73829 (Phonogram) (Bell Kat, BM)	39	44	4	WINTER MELODY—Diana Summer (D. Summer, C. Morrice, P. Bellotti), Canabianca 878 (Rick's, BM)	72	72	5	SHO FEELS GOOD TO ME—Can Funk Shun (M. Cooper, C. Martin, P. Flume, L. McGill), Mercury 73825 (Phonogram) (Val in Inc, BM)
6	5	16	FREE—Deniece Williams (D. Williams, H. Reid, N. Watts, S. Greene), Columbia 3 10429 (Kee-Drick, BM)	40	27	21	HOT LINE—Sylvers (K. St. Lewis, F. Perren), Capitol 4326 (Bell Pen, BM/Perren-Vibes, ASCAP)	73	83	2	I'M QUALIFIED TO SATISFY YOU—Barry White (B. White), 20th Century 7329 (Savvy/Janney, BM)
7	10	11	SOMETHIN' 'BOUT 'CHA—Lattimore (B. Lattimore), Glades 1733 (TK) (Shirley, BM)	41	26	14	FEELINGS—Walter Jackson (M. Albert), Ch Sound 908 (United Artists) (Fennell International Melodies, ASCAP)	74	76	3	THIS SONG WILL LAST FOREVER—Lui Rawls (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3004 (Epic) (Mighty Three, BM)
8	11	10	SOMETIMES—Facts Of Life (B. Anderson), Rayette 5128 (TK) (Stallion, BM)	42	52	3	TIME IS MOVIN'—Blackbyrds (K. Kulgot, Fantasy 767 (Blackbyrd, BM)	75	77	5	STAY AWAY—Denny Gerrard (V. McCoy, I. Cobb), Greedy 108 (Kee-McGee, Warner-Tamela/Interscope, BM)
9	8	8	HA CHA CHA (Funktion)—Brass Construction (R. Muller), United Artists 677 (Desert Moon, BM)	43	39	10	EVER LOVIN' GIRL—Tyronne Davis (A. Green, L. Graham, T. Davis), Duke 4561 (Brunswick) (Julian-Brown/Contest/Early, BM)	76	86	2	BOOGIE BOPPER—Sun (J.M. Wagner, D. Rattomano), Capitol 4362 (Clivedon/Demos, ASCAP)
10	12	12	GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Wilow Girl, BM)	44	56	3	I TRIED TO TELL MYSELF—N. Green (N. Mitchell, A. Green), Hi 2322 (London) (London) (Jazz-Af Green, BM)	77	NEW ENTRY	1	I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbot, P. Hickey), Motown 1414 (Jemite/Butler, ASCAP)
11	13	7	LOOK INTO YOUR HEART—Aretha Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamela, BM)	45	43	6	YOU MAKE ME FEEL LIKE DANCING—Lee Sayer (L. Sayer, V. Ponce), Warner Bros. 8293 (Brunswick/Jana Mann, BM)	78	NEW ENTRY	1	LOVE IN 'C' MINOR (Pt. 1)—Lynette (Alec, R. Castaneda, Lennart, Canabianca 44215 (Atlantic) (Free/Cornell, SACM)
12	9	21	DAZZ—Brick (R. Ransom, R. Hargis, E. Ivins), Bang 727 (Web TV) (Silver Cloud/Trolley, ASCAP)	46	57	3	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (K. Wakefield, M. Sutton, R. Sutton), Tami 54279 (Motown) (Jemite, ASCAP/Stone Diamond, BM)	79	84	3	I'M HIS WIFE—Ann Scales (C. Curry, W. Oggett), Sweet Stage 73504 (Monument) (Sage Max, BM)
13	19	4	AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (T. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Elanora, ASCAP)	47	35	20	ENJOY YOURSELF—The Jacksons (K. Gamble, L. Huff), Epic 8 50289 (Mighty Three, BM)	80	90	2	STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, R. Rudolph, J. Wonder), Epic 8 50287 (Duke/Black Bull/Black Bull, ASCAP)
14	14	12	BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynastone/Belinda/Unichappell, BM)	48	53	4	I'VE GOT THE SPIRIT/DO WHAT YOU WANT—Billy Preston (B. Preston, D. Jones), A&M 1892 (Irving-WEA, BM/Glenwood, ASCAP)	81	85	3	RICH GIRL—Daryl Hall & John Oates (D. Hall, RCA 10845 (Unichappell, BM)
15	21	5	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Gim, BM)	49	59	4	DISCO LUCY (I Love Lucy Theme)—Wilson Pickett Street Band (E. Daniel, H. Adams), Island 078 (Dixie, ASCAP)	82	82	3	WHERE IS THE LOVE—Ralph MacDonald (R. MacDonald), Warner 3308 (TK) (Arista, ASCAP)
16	20	6	THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Bailey), 20th Century 7325 (Ensign, BM)	50	41	6	BABY DON'T YOU KNOW—Wild Cherry (R. Parissi), Epic/Sweet City 8 50306 (Bena, ASCAP)	83	94	2	GOOD THING MAN—Frank Lucas (F. Lucas, V. Fox), Ice 001
17	15	10	FANCY DANCER—Commanders (R. Lapsard, L. Richie, Commanders), Motown 1408 (Jemite/Commanders Entertainment, ASCAP)	51	34	18	I KINDA MISS YOU—Marshall (M. Lovett), Columbia 3 10430 (Kaltzman/Blackwood, BM)	84	87	4	YOU'RE GONNA GET NEXT TO ME—Bo Kaskas & Ruth Davis (B. Kaskas, R. Kaskas, R. Davis, H. Powell), Candice 424 (Candice/Black, ASCAP)
18	6	14	DARLIN' DARLIN' BABY (Sweet, Tender, Love)—O'Jays (K. Gamble, L. Huff), Philadelphia International 3610 (Epic) (Mighty Three, BM)	52	80	3	BLESSED IS THE WOMAN—Shirley Brown (B. Crotcher), Arista 0831 (Discom, BM)	85	89	2	DOUBLE DUTCH—Felixx Band (C. Thomas, N. Curtis, I. Egan, A. Ballard), Spring 171 (Polydor) (Dixie, BM)
19	25	4	TOO HOT TO STOP—Bar Kays (F. Freeman, H. Nefli III, L. Gudson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, J. Thompson), Mercury 73838 (Phonogram) (Warner-Tamela/Dundar, BM)	53	46	18	OPEN SESAME, Part 1—Kool & The Gang (R. Bell, Kool & The Gang), De-Lite 158 (Delightful-Gang, BM)	86	NEW ENTRY	1	A DREAMER OF A DREAM—Candi Staton (A. Staton), Warner Bros. 8229 (Richter-Tamela/Marsand, BM)
20	18	11	ISN'T IT A SHAME—LaBelle (R. Edelman), Epic 8 50315 (Hasting, BM)	54	67	3	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams), Canabianca 4213 (Atlantic) (Pepper, ASCAP)	87	NEW ENTRY	1	THEME FROM ROCKY (Gonna Fly Now)—Beyonce Williams (B. Williams, C. Corners, A. Robinson), ABC 12243 (United Artists, ASCAP/Intert, BM)
21	16	12	EASY TO LOVE—Joe Simon (D. Frits, T.J. White), Spring 169 (Polydor) (Comline, BM)	55	60	5	MY LOVE IS FREE—Double Exposure (A. Feltor, T. G. Conway), Salsoul 2012 (Salsoul Three/Top Sound/Mighty Three, BM)	88	92	2	LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (L. Ingram, I. Ingram, Kase 724 (Kassette, BM)
22	17	13	I LIKE TO DO IT—K.C. & The Sunshine Band (H.W. Cases, R. Finch, T.K. 1020) (Shirley/Harmon, BM)	56	51	14	GOIN' UP IN SMOKE—Eddie Kendricks (A. Felder, W. Morris), Tami 54277 (Motown) (Stone Diamond, BM)	89	NEW ENTRY	1	FAMILY AGAIN—Jay & The Family Stone (J. Stewart), Epic 8 50321 (Clare Flower, BM)
23	22	21	CAR WASH—Roupe Boyce (N. Whitfield), MCA 40615 (Duchess, BM)	57	50	20	DO IT TO MY MIND—Johnny Bristol (J. Bristol), Atlantic 3360 (Blackie, ASCAP)	90	NEW ENTRY	1	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Cases, R. Finch), TK 1022 (Shirley/Harmon, BM)
24	47	3	LOVE IS BETTER IN THE A.M.—Johnny Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3 10478 (Groovesville, BM/Consolidated, ASCAP)	58	49	19	I DON'T WANNA LOSE YOUR LOVE—Emeline (W. Hutcherson, J. Rowett), Columbia 3 10347 (Ponykenn, BM)	91	NEW ENTRY	1	HOW GOOD IS YOUR GAME—Billy Paul (B. Paul), P. Terry's Philadelphia International 3613 (Epic) (Mighty Three, BM)
25	24	15	SATURDAY NITE—Earth, Wind & Fire (M. White, A. McKay, P. Bailey), Columbia 3 10429 (Sagittario, BM)	59	66	5	COMIN' ROUND THE MOUNTAIN—Funkadelic (G. Clinton, G. Cook), Warner Bros. 8209 (Malibu, BM)	92	93	2	UNITED WE STAND—Kassie & Wain (Helen, Simon), Chappell City 407 (Canabianca) (Julian Mills, ASCAP)
26	23	17	WHEN LOVE IS NEW—Arthur Prysock (K. Gamble, L. Huff), Old Town 1000 (Mighty Three, BM)	60	75	3	DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collins, S. Ruffell), Canabianca 875 (Rick's/Malibu, BM)	93	88	4	I ONLY WANTED TO LOVE YOU—Sam (F. Ross), 20th Century 7316 (Paw Faw/Black Sea/Clear Type/Bena, BM)
27	30	6	LOVE TO THE WORLD—LTD (L. Murell, F. Murell, R. Murell), A&M 1807 (Arista, ASCAP)	61	78	2	SWEETER THAN THE SWEET—Staples (C. Mayfield), Warner Bros. 8217 (Mayfield, BM)	94	96	2	WHAT DO YOU DO/WILL YOU LOVE ME TILL TOMORROW—Denny Elbert (D. Elbert, C. King), At Platinum 7367 (Columbia/Canabianca, BM/Green Gums, BM)
28	37	5	DANCIN'—Crown Heights Affair (W. Anderson), De-Lite 1588 (Delightful/Cabini, BM)	62	63	6	I WANNA GET NEXT TO YOU—Roupe Boyce (N. Whitfield), MCA 40612 (Duchess, BM)	95	NEW ENTRY	1	WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (L. Floyd, S. Cooper, Maim 1045 (TK) (East-Wingless, BM)
29	29	7	BETCHA BY GOLLY WOW—Norman Connors featuring Phyllis Hyman (T. Bell, L. Creed), Buddah 554 (Ber-Boy/Recorded, BM)	63	63	6	FIESTA—Gato Barbieri (G. Barbieri), A&M 1825 (Irving-Leandri, BM)	96	NEW ENTRY	1	YOU'RE ONLY AS GOOD AS YOU THINK YOU ARE—Whispers (B. Day, A. Felder), Star Train 10878 (RCA) (Top Trip/Sa Strong, BM)
30	32	8	JUST ANOTHER DAY—Peabo Bryson (P. Bryson), Bullet 02 (Web TV) (Web TV, BM)	64	70	6	RIGOR MORTIS—Cameo (J. Blackman, L. Lefkowitz, A. Lefkowitz), Chappell City 005 (Canabianca) (Bether Ben, BM)	97	97	2	DANCIN'—Paulella Williams (A. Cooper), Fantasy 184 (Broad, BM)
31	31	6	FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Salome, L. Boney, M. Jones, R. Middlebrook, M. Price, W. Beck), Mercury 73821 (Phonogram) (Play One/Unichappell, BM)	65	65	5	LIFE GOES ON—Faith, Hope & Charity (V. McCoy), RCA 10845 (Vocal McCoy/Warner-Tamela, BM)	98	91	6	WHAT YOU NEED BABY—Caprice (C. Davis), Arista America 7649 (Capitol) (S.S. Arista/Capitol, BM)
32	36	5	FEEL FREE—Four Tops (L. Payton, F. Bridges, G.D. McKee), ABC 12236 (ABC/Duchess/Kat, BM)	66	79	2	I CAN'T SAY GOODBYE—Milla Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gambro/No Law, BM)	99	NEW ENTRY	1	LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8232 (Shepherd, BM)
33	28	11	BE MY GIRL—Michael Henderson (M. Henderson), Buddah 552 (Electrocard, ASCAP)	67	69	5	THERE'S LOVE IN THIS WORLD (Tell The Lonely People)—Mighty Clouds Of Joy (V. Wilson, T. McFadden, L. Brown), ABC 12241 (Treco/Sound Gums, BM/Intert, ASCAP)	100	NEW ENTRY	1	FOR ELISE—Pharmacia (Shepherd), Capricorn 0254 (Warner Bros.) (Rear East, ASCAP)
34	33	8	CLOSE TO YOU—Tyronne Davis (L. Graham, M. Reed), Columbia 3 10457 (New York Times/Context/LATE Bear's, BM)								

Calif. Gospel Warehouse On Wheels, Rolls Out Of State

By JEAN WILLIAMS

LOS ANGELES—The Rev. Sam Morgan, owner of Rev. Sam's Gospel Record Warehouse, Pasadena, Calif., has launched a mobile gospel record shop to service small out-of-state record outlets.

Morgan has purchased a large van, installing browsers and record racks to travel to nearby states.

"There are many record shops in small towns where newly released gospel records are sometimes impossible to get.

"Some of these people were coming to Pasadena to buy from my shop. I decided that I could service more outlets if I took a gospel shop on the road," says Morgan.

He notes that approximately 20% of his retail business now comes from the traveling retail shop.

Morgan, who stocks along with his gospel records, 8-track and cassette tapes, sheet music and accessories, has tied into local churches to boost sales.

"I know most of the ministers in the area and have asked some of them to advise their members that they can get records at my shop and I will give them a 15% discount.

"I also advertise on my own three-hour Sunday gospel program on

KPPC, Pasadena, telling those who are church members that they will also receive the discount."

Due to the competitive situation with area r&b record shops also selling gospel LPs at \$3.98 in many cases, Morgan offers customers a 10% discount card after their initial purchase of one of his \$5.98 albums. His purchasing price is \$3.10, he says.

He notes that he has a verbal trade-off customer deal with VIP Records, a local retail record chain.

"If retail shops would consider trading off customers, we could all make more money, particularly if the shops are different specialty outlets.

"With VIP, which is an r&b-oriented shop, I send them customers who want that type of music. In turn, they will send their gospel customers to me."

Morgan, who claims to have more than 3,000 LPs and 1,000 singles on-hand says, "singles are practically non-existent in gospel. I use singles as a promotional vehicle to sell albums. I give away more singles with albums than I can sell.

"Most gospel albums have only one or maybe two hits on them. If

record companies put out a single of the hit tune, they wouldn't sell the album."

Morgan's operating hours are 11 a.m.-6 p.m. Monday through Thursday, 11 a.m.-7:30 p.m. Friday and Saturday, and once a month he offers a special Sunday sale 3-6 p.m.

"We have the Sunday sale when we get in our new product, giving our customers \$1 off on all merchandise."

He says he keeps abreast of the new product by working closely with labels.

Soul Sauce

• Continued from page 74

ment workshop (Billboard, Feb. 5, 1977).

Joe Porter is producing her album with Andy Belling arranging.

★ ★ ★

Papa John Creach is at Quantum Studios, Torrance, Calif., working on his first LP for DJM Records. The album is being produced by Jack Richardson for Little Bear Productions. . . . Chip Donaldson, former director of promotion at CTI Records, New York, has moved to Los Angeles and is a consultant to Famous Music Publishing Co.

Donaldson is seeking black talent, writers and artists for the firm. He claims he will also assist blacks in opening their own publishing firms.

★ ★ ★

Roy Jay, general manager of KQIV, Portland, Ore., has left. Jay, who intends to remain in broadcasting, is also hosting a weekly syndicated r&b show titled "Soul Control U.S.A."

★ ★ ★

Jeff Lane, producer of Brass Construction and B.T. Express, is huddling with Mandrill. Reports are that Lane and Mandrill will team up on the group's next LP.

★ ★ ★

Joe Tex is back on the recording scene with a new disk "Ain't Gonna Bump No More With No Big Fat Woman" on Epic. . . . And the Hues Corporation has switched labels, moving from RCA to Warner/Curb, with a new single due in March titled "I Caught Your Act."

Wally Holmes, who wrote the group's biggest hit, "Rock The Boat," penned the new record.

The Hues Corporation has been touring Europe during the past few months.

★ ★ ★

Producer Marvin Yancy, Natalie Cole's husband, is also the Reverend Yancy, pastoring the Fountain Of Life Baptist Church, Chicago, where the couple was married.

★ ★ ★

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

Tape 71-Year-Old

CHICAGO—Delmark Records here has released the first LP entirely to feature Edith Wilson, 71-year-old veteran blues singer, vaudevillian and radio and film actress.

The album, "He May Be Your Man (But He Comes To See Me Sometime)," spotlights Wilson in 11 blues and show tunes.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★ STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	20	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	31	31	6	LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic)
★ 2	8	4	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975	32	25	22	MESSAGE IN THE MUSIC O'Jays, Philadelphia International PZ 34245 (Epic)
3	2	17	GOOD HIGH Brick, Bang BLP 408 (Web IV)	33	32	5	DISCO INFERNO Trammps, Atlantic SD 38211
4	3	21	THIS IS NIECY Deniece Williams, Columbia PC 34242	34	34	22	CHILDREN OF THE WORLD Bee Gees, RSO R51-3903 (Polydor)
★ 15	3	3	IN FLIGHT George Benson, Warner Bros. BSK 2983	35	27	22	FEELING GOOD Walter Jackson, Chi-Sound CH-LA 656 (United Artists)
★ 10	4	4	A-A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972	36	36	4	ALL MY LIFE Arthur Prysock, Old Town OT 12-004
7	4	20	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, MCA 2-6000	★ 37	45	2	KING SIZE B.B. King, ABC AB 972
8	5	20	SPIRIT Earth, Wind & Fire, Columbia PC 34241	38	28	24	I HOPE WE GET TO LOVE IN TIME Marilyn McCoo & Billy Davis, Jr., ABC ABCD 952
9	6	13	UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518	39	39	4	ENCHANTMENT United Artists UA-LA 582-G
★ 10	13	8	ANYWAY YOU WANT IT Thelma Houston, Tamla T6-34551 (Motown)	★ 40	NEW ENTRY		A MAN AND A WOMAN Isaac Hayes & Dionne Warwick, ABC AB 956-2
11	9	6	PERSON TO PERSON Average White Band, Atlantic SD 2-1002	41	44	7	WONDERFUL Edwin Hawkins Singers, Birthright 4005
12	7	8	A-SECRET PLACE Grover Washington Jr., Kudu 2251 (Motown)	★ 42	NEW ENTRY		DEEP IN MY SOUL Smokey Robinson, Tamla T-35051 (Motown)
13	12	13	THE JACKSONS Epic PE 34229	43	48	3	IN CONCERT— CARNEGIE HALL George Benson, CTI 607251 (Motown)
14	11	7	VIBRATIONS Roy Ayers Ubiquity Polydor PD-1-6093	44	30	5	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
15	14	15	BRASS CONSTRUCTION II United Artists UA-LA677-G	★ 45	NEW ENTRY		UNPREDICTABLE Natalie Cole, Capitol SD 11600
16	17	15	TOO HOT TO STOP Bar Kays, Mercury SRM-1-1099 (Phonogram)	46	50	2	BIRD IN A SILVER CAGE Herbie Mann, Atlantic SD 18209
17	18	18	PART 3 K.C. & The Sunshine Band, TK 605	47	37	15	SOMETHING SPECIAL Sylvers, Capitol ST 11580
18	19	3	REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 969	★ 48	NEW ENTRY		IT FEELS SO GOOD Manhattan, Columbia PC 34450
19	23	5	METHOD TO OUR MADNESS Undisputed Truth, Whitfield WH 2967 (Warner Bros.)	49	42	34	AIN'T THAT A BITCH Johnny "Guitar" Watson, DJM GILPA-3 (Arista)
★ 20	40	2	AN EVENING WITH DIANA ROSS Motown M7-871R2	50	47	13	DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022
21	20	7	BODYHEAT James Brown, Polydor PD-16093	51	53	3	SIT ON IT Jimmy Smith, Mercury SRM-1-1127 (Phonogram)
22	26	15	OPEN SESAME Kool & The Gang, De-Lite DEP 2023	52	58	24	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504
23	16	17	SOLID Michael Henderson, Buddah BDS 5662	53	46	24	CHAMELEON Labbette, Epic PE 34789
24	21	19	JOY RIDE Dramatics, ABC ABCD 955	54	54	8	WELCOME TO OUR WORLD Mass Production, Cotillion SD 9910 (Atlantic)
★ 25	35	3	CARICATURES Donald Byrd, Blue Note BN-LA633-G (United Artists)	55	55	3	JEAN CARN Philadelphia International PZ 34394 (Epic)
26	22	16	FOUR SEASONS OF LOVE Donna Summer, Oasis Casablanca, NBLP 7038	56	49	6	WITH YOU Moments, Stang ST 5068 (All Platinum)
27	24	29	FLOWERS Emotions, Columbia PC 34163	57	51	8	WHAT YOU NEED Side Effect, Fantasy F 9513
28	29	19	THE CLONES OF DR. FUNKENSTEIN Parliament, Casablanca NBLP 7034	58	38	14	HARDCORE JOLLIES Funkadelic, Warner Bros. BS 2973
29	33	3	FESTIVAL Santana, Columbia PC 34423	59	59	4	BRISTOL'S CREME Johnny Bristol, Atlantic SD 18172
★ 30	NEW ENTRY		ROOTS Quincy Jones, AAM SP 4826	60	56	13	HUTSON II Leroy Hutson, Curtom CU 5011 (Warner Bros.)



The Miracles: move ahead with new label, new sound and a fifth member.

ANOTHER GRIFFIN JOINS

The Miracles Blossom Out As Quintet; Offer New Act

LOS ANGELES—After nearly two decades in the business as a quartet, the Miracles are now a quintet. They have also drastically changed their act to compete with the more contemporary, progressive groups, says Pete Moore, an original group member.

Although the ensemble is changing its sound, it seems more concerned with the visual effect it's having on audiences, which is one reason for the fifth member, Don Griffin, brother of Bill, the group's lead singer.

"We want to change our image from conservative to a more progressive modern look," says Moore. "Don is a young, good looking guy who appeals to the young girls; this will give us another audience," he adds. The younger Griffin was the group's guitarist prior to becoming a singer.

"The new trend is to big production acts like David Bowie, Labelle, Parliament/Funkadelic and several others. The trend has moved beyond four guys coming onstage, slick looking and just singing. People

want cannons going off, fog machines and big productions," says Moore.

He feels that keeping the group's music and appearance contemporary is the key to its longevity in the industry. "We must continue to change our act but this is the first time we have changed it to this extent."

The Miracles' act will now include laser lights; different illusions, including making a member of the group disappear from stage; the illusion of the sun falling and a real bird flying through the audience. These gimmicks are being worked up to coincide with a first Columbia Records LP titled "Love Crazy."

Moore explains that "Love Crazy" is a concept LP dealing with the elements of love, and written entirely by Bill Griffin and himself.

Moore contends the group is also creating a more contemporary sound by using different instruments including what he calls unusual percussion instruments, synthesizers and a phase shifter.

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Live Concerts Air

Continued from page 48

regular schedule of taped broadcasts from the Bear's Lair, a local pub, is in operation, also in conjunction with S.U.P.E.R.B.

Among the acts presented are Art Lande and Rubisa Patrol, Night Flight, Ed Kelly Trio, Mark Levine Quartet, Tint Of Darkness and Nafin.

KALX started its Bear's Lair tapings last quarter. Roth says the station and S.U.P.E.R.B. are trying to establish regular broadcasts from Berkeley's West Dakota Club and other Bay Area niteries. The station is taping Roy Ayers' performance at San Francisco's Old Waldorf and has done infrequent tapings at the West Dakota.

To publicize the events, S.U.P.E.R.B. distributes 5,000 printed flyers announcing upcoming groups, a program guide and concert calendar with distribution of 10,000 and continuous listings in the school newspaper, the Daily Californian.

KALX, a 10-watt station, is moving its transmitter to the top of the Berkeley Hills in three weeks which will enable the station to reach greater areas around San Francisco.

Badge Firm Pins Hopes On Artists

LOS ANGELES—The Pinning Co., a firm that makes large size badges for the youth market, is stepping into the music industry with a line of pins devoted to record artists.

Already available are three-inch-diameter pins devoted to Peter Frampton, Kiss, Donny and Marie Osmond, Donny Osmond alone, the Beatles, and another pin devoted to the "Sgt. Pepper's Lonely Hearts Club Band" album. Just signed to a button contract is David Bowie and King Kong.

"The biggest hit we've had was a Fonz button," says David Mickelson of the Pinning Co. More than one million copies of the button were sold. Charles Zeigler is firm president.

The firm is currently lining up other record artists for buttons, paying an advance where necessary and royalties. At the moment, most sales have been via gift stores but Mickelson intends to tee a marketing campaign to distribute buttons through record outlets.

Jazz Beat

Continued from page 34

Carla Bley did a "witty" interview over WEGL-FM, Auburn, Ala., writes A.J. Wright, music director on his weekly "Jazz Primer" show. The program airs May 4 and features her music. . . . Don Schlitten, head of Xanadu Records, has recorded flutist Sam Most in L.A. with sidemen Lou Levy, Donald Bailey and Monty Budwig. Other upcoming LPs will showcase guitarist Jim Raney and Al Cohn. . . . Billy Paul, Jean Corn and Dexter Wansel are performing as a triple bill on a national tour—their first together.

Charlie Rouse's tenor is in line form on his new Douglas LP, "Cinnamon Flower," which Casablanca is distributing. The ex-Thelonious Monk sideman plays Brazilian-themed melodies with some disco flavored tempos and is accompanied by 10 pieces. . . . Vanguard has issued the Players Association, a New York-based band featuring Joe Farrell, Mike Mandel and Jon Faddis. In the twofold category the label has resurfaced from its vaults a Vic Dickenson package, the first of what it promises are a series of mid-'50s reissues.

RCA's continued program of reissues includes titles by Louis Armstrong, Charlie Barnet and Artie Shaw. . . . The Smithsonian Institution has released a study on Dizzy Gillespie on its Smithsonian Collection label. The two-record set includes 33 cuts up to 1946. The release project began in 1973.

Ron Carter's Fantasy debut LP is a laidback experience titled "Pastels." Also in the new re-

lease are Sonny Rollins' first attempt at crossover jazz, "The Way I Feel" and Cal Tjader's live date at Grace Cathedral which is dedicated to Vince Guaraldi. . . . Musical Concepts of Cedarhurst, N.Y., is handling such small labels as Golden Era, Jazz Archives, RCA European imports and Sunbeam through its mail-order catalog. . . . A jazz cruise leaves New Orleans May 15 bound for the Caribbean with such in-resident artists as Earl Hines, Dizzy Gillespie, Lionel Hampton, Joe Williams and Roberta Flack, reports Exprinter, the packager for the ship the Daphne.

KBCA-FM, L.A.'s all jazz station keeps looping off its veteran disk jockeys. Latest casualties: Bob Summers and Sam Fields. The lone remaining veteran is Jim Gosa. All the others are newcomers to the station and to the market.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Best Branches Named By CBS

NEW YORK—Columbia Records branches in Atlanta, Cleveland, Houston, Philadelphia and Los Angeles were honored as branches of the year at CBS' recent beginning of the year marketing meeting in Atlanta.

The recipients were Joe Mansfield, Atlanta; Bob Jamieson, Cleveland; Irv Medway, Philadelphia; Dennis Hannon, Los Angeles; and Roger Metting, Houston.

For Epic the branch managers honored were Al Bergamo, Seattle; George Deacon, Washington; Phil Balsom, Hartford; Roger Metting, Houston, and Jim Scully, Chicago.

Local promotion men honored by Columbia included Ray Welch, Detroit; Jack Perry, Hartford; Earl Rollison, Washington; Gene Denonovich, St. Louis, and Warren Williams in Los Angeles.

For Epic the local promotion men honored were Joel Newman, San Francisco; Ron Douglas, Detroit; Ray Free, New York; Sam Harrell, Houston, and Bill Bennett, Miami.

Local promotion men who won special markets awards included Charles Miller, St. Louis; Glenn Wright, Cleveland; Mike Bernardo, New York, and Emma Garrett, Miami.

Salesmen of the year for Columbia were Joe Yoppollo, Seattle; Bill Broege, Chicago; Larry Wall, Dallas; Tom Mabry, Washington, and Grant Brinser, Philadelphia.

Latin Jazz

Continued from page 34

which was precursor to his current show.

Quevedo's straight-laced appearance and controlled demeanor seem more in keeping with his present full-time job as stock market commodity broker. Or with his previous work as owner of a music publishing firm and technical director of a local television station.

Ultimately, though, Quevedo is torn between the dull duties of employment and the liberating thrill he gets from the radio show. And despite his Don Martin Broadcasting School license, he isn't sure he would take a full-time job if he could find it.

"On the one hand," he says, "two hours a week seems enough. It's my escape, really. It's a fantasy world where I can forget my troubles and I feel I'm in seventh heaven when I do the show. And though I think I wouldn't want to do it all the time, I'm always considering it. It's just the ham in me."

NECAA & Bob Hope

Continued from page 48

1975 when he made a Christmas appearance at New Mexico State. It was then that she approached him for support.

There have been previous propos-

als made such as the "American College Arts Festival," "Center Stage" and the "Ted Mack-NEC Campus Talent Search" which never got off the ground.

Hope will finance the initial printing costs. The staff at New Mexico State will donate its services and time along with postage and telephone expenses, although other schools will be asked to assist in the funding. Hubbard is hopeful that student governments will spread the word and assist in the project.

Contest winners, according to Hubbard, will be in a position to receive guidance and direction from Hope.

Area competition will take place between Sept. 1, 1977 and Oct. 31. Section competition will be held between Nov. 6 and Dec. 16 and the national to be held at the national host school in January 1978.

Any student participating under an assumed name, earning 50% of total income in any field of entertainment or signed to a professional entertainment agency or management firm is ineligible.

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INSURANCE

Ops Win Plea For Coverage

CHICAGO—In what is claimed to be an industry breakthrough, liability insurance has become available for music, amusement and vending equipment on location.

The policy, said to be long-sought by operators, was negotiated with the Transamerica Insurance Group by the Spindel Insurance Agency, Inc., a Lansing, Ill., agent specializing for a decade and a half in insuring the coin operator field.

"We've had hundreds of calls in recent years asking for a liability policy," explains Grace Bogus, vice president of the Spindel Agency. The firm claims to insure more than 1,000 operators nationwide.

Bogus admits ruefully that liability insurance has not previously been offered to operators primarily because insurance companies looked disparagingly upon the rectitude of the coin machine industry.

"They were not really interested in that kind of field," she recalls.

Thus, the availability of a liability policy can be viewed as a further step in the improving public image of operators, an evolution manifested also in the proliferation of games arcades in shopping malls and the spreading legalization of pinball.

Details on the new policy, that will protect operators from claims of damage against their equipment will be forthcoming, the Spindel Agency says.

Claiming to do business with 90 coin machine distributors nationwide, the agency says it is the foremost supplier of "all risk" and "credit life" insurance to the industry. Spindel has been an AMOA exhibitor for the past 10 years.

NEW OFFICES FOR AMOA

CHICAGO—The AMOA will occupy new offices here in the spring, a move the association says is necessitated by its greatest period of expansion since founding.

The new national headquarters, at 35 East Wacker Dr., will provide nearly three times as much space as present offices in the North La Salle St. building that has housed the organization for the past 16 years. Concurrent with the move, the AMOA says at least one new office staffer will be added.

"The larger and more efficiently organized space will enable the association to better serve the growing membership and annual exposition," reports Fred Granger, executive vice president. Granger reportedly has custom-designed the new offices to meet the association's needs.

Clark's Carousel

NASHVILLE—Roy Clark is on another television guesting blitz. The ABC/DoT artist taped his second appearance on the "Donny & Marie Show" for ABC, again hosts NBC's "Tonight Show," then hits rehearsal as Mitzi Gaynor's guest on her annual "Mitzi Zings Into Spring" special before co-hosting the "Mike Douglas Show" in Philadelphia March 14-16.

EMI Group Still Dominant In U.K. Singles & LP Sales

By PETER JONES

LONDON—Topping both singles and albums markets for 1976, as has now become a traditional triumph, EMI's twin power in both domestic and licensed repertoire continues to give an edge over competitors relying mainly on domestic product.

But though its stranglehold on the album area seems unbreakable, the gap between EMI and the rest is nowhere near as clearly defined in singles sales.

The British Market Research Bureau's survey of all sales recorded by its 300-strong dealer panel in 1976 shows that EMI took the album company title with 21.2%, and the singles title with 18.4%.

CBS was second on albums (10.6%) and singles (14.4%), with WEA just edged out into third place on albums (10%), and Pye came third on singles (9.7%).

Looked at over a five-year period,

EMI's singles lead has tended to stand still in terms of market share. From a 17% share of the action in 1972, which peaked at 20.5% in 1973, the major's performance has varied by less than one-half of a percent over the last three years.

CBS, by comparison, which was fifth with 7.6% in 1972, only slipped in 1975 in climbing to a best-ever 1976 achievement with 14.4%. Pye, too, improved significantly going from 2% in 1972 to a record share of 9.7% last year. WEA was another highflyer with a 1976 figure of 7.8%, its best after three unimpressive years since 1972's 6.8%.

For other companies, a five-year singles breakdown produces less impressive results.

Decca claimed 16.3% in 1972, the nearest any company has ever been to toppling EMI, but has lost ground steadily ever since to end 1976 with only 2.6%, equal with GTO. RCA has gone from 9.5% to 3.9% in five years; Polydor from 14.6% to 7.7%; and Arista, which had 5.3% in 1972, and 11.1% a year later, is down to 4.1%.

EMI's performance on albums is

less easy to judge. Over the past five years there have been alterations in the cost definition of a full-price album making comparison difficult. But BMRB's survey of full-price sales shows that EMI holds a seemingly unbeatable lead over the runner-up (CBS and WEA), due partly to tv-promoted Beach Boys and Glen Campbell albums, the year's second and fourth best-selling albums respectively.

Nevertheless, EMI's full-price share is still short of its five-year peak of 25.3% in 1974, but considerably better than the 1972 figure of 18.1%.

The BMRB survey of labels shows CBS in first place with 7.5% and sister label Epic second (6%) and EMI third (5.1%) on the singles side; and for albums CBS was tops with 5.6%, ahead of RCA (5.4%) and Polydor (4.3%).

In a performance survey, Abba's remarkable sales year is reflected, being top group for both singles and albums, with Benny Andersson and Bjorn Ulvaeus top writers and producers (singles) and top producers (albums).

EMI MULLS RELEASE

Live Beatles 'Bowl' Set?

• Continued from page 4

EMI denies that its plans involve those recordings, which have been bootlegged in the U.S. for some years, but says it is still too early to talk about any proposed release of a "live" Beatles album. It is certain, however, that the original members of the group would be fully consulted.

Such a double album of 1964 would have to showcase the group's early repertoire such as "Please Please Me," "She Loves You," "Twist And Shout" and "I Want To Hold Your Hand," rather than material like "We Can Work It Out" or "Yesterday."

Any Beatles "At The Hollywood Bowl" package would also mark the

first time release, since the group breakup, of previously unavailable tracks. A two-album set last year, "Rock 'n' Roll Music," was EMI's first attempt at Beatles repackaging. Television has never before been used to promote Beatle product in the U.K.

EMI progress along these lines could lead to a sales battle. At least one major tv merchandiser has been approached to release a double-album of Beatles material made 15 years ago in West Germany.

Lee Halpern, of New York's Double H Licensing Corp., which obtained worldwide distribution rights to the tapes, has been in London discussing deals with various U.K. firms. The recordings feature the Beatles in Hamburg nightclubs.



GLOBAL CREATIVE TEAM—A&R executives from CBS International's world outposts exchange product plans at the CBS mid-year convention in Atlanta, Ga. Standing, from left, are Dan Loggins (U.K.), Guido Weyprecht (Holland), Jurgen Kramar (Germany), Michel Delorme (France), Don Lorusso (Canada), Peter Robinson (U.K.), Juan Truden (CRI Latin American operations), and Jairo Pirez (Brazil). Seated, from left, are Paul Atkinson (U.S.), Tatsu Nozaki (Japan), Dick Asher (CRI president), Sten Klinteberg (Sweden), and Bob Gallo (Canada).

Teal Chief Sees a Black As 1st S. African Pop Star

By WYNTER MURDOCH

JOHANNESBURG—South Africa's first pop superstar will be black, according to Gerald McGrath, head of the giant Teal record company.

Basing his prediction on more than 20 years experience in the South African record industry, he says: "White artists generally emulate what they see and hear overseas. Our songwriting is weak and of a low creative standard."

"But black artists locally have a raw originality which is what the pop world wants and seeks. With a bit of polish they could go to the top of the international scene. If South Africa produces a superstar, that star will be black."

Earlier this month McGrath bought a 50% shareholding in Teal, and he aims to expand the company's operations in the black section of the market. "The buying power of blacks is increasing. They buy their own kind of music—soul, rhythm and blues and jazz, where 90% of all jazz records sold are to blacks—and we feel that this is where future profits lie."

"We have started a training program for black salesmen and are concentrating on finding an ideal method of dispensing records to rural Africans."

"Once we have our results my in-

tention is to propose to the record industry as a whole that a body be established to improve record facilities for blacks, where they no longer have to buy their disks from general dealer-type stores."

Asked whether the introduction of black television would have an effect on record sales, McGrath replied: "When white tv was introduced it did have a slowing effect. But with blacks there won't be such total involvement in the medium, so we don't foresee any problems."

He adds that political uncertainty does not have a detrimental effect on record sales. "In places like Zambia and Nigeria, sales increased during transition to independence. This is a strange phenomenon, because generally consumer buying decreases during these periods."

McGrath, in partnership with the Gallo organization, bought the Teal company from Lonrho at the beginning of January in a cash deal. According to experts, the deal will be beneficial to the South African record trade because of an elimination of inefficiency and wastage and by the extra muscle which the combine now exercises. Though Teal remains autonomous, its retail outlets have been amalgamated with Gallo, making the two the most dominant

(Continued on page 81)

Total Imports Dip In Japan; Tapes From U.S. Soar

TOKYO—Recorded product imported by Japan last year declined about 9% from 1975 to \$11,648,290 in terms of value at the average Japanese import rate of 297 yen to the American dollar in 1976. Total recorded product from the U.S. dipped about 1% to \$8,295,875, according to advance statistics.

The total import value comprised \$9,936,815 worth of phonograph disks, down 7% from 1975, and \$1,711,475 worth of pre-recorded music tapes, down 18½%.

Total recorded product from the U.S. comprised \$7,343,465 worth of disks, down 5% from 1975, and \$952,410 of tapes, up 46%.

According to the advance statistics, the imports from the U.S. include 2,604,828 LPs valued at \$7,275,983, down 5½%, 66,316 singles at \$64,094, up 59%, 4,613 7-inch LPs at \$2,731, up 69%, and 261 78 r.p.m. disks at \$657, or 16% of the amount in 1975.

Ertegun: WEA Umbrella No Bar To Label Competition

• Continued from page 4

We have sold 250,000 copies of Manhattan Transfer's 'Chanson d'Amour' in France and it was mainly because of its continental success that the single was released in the U.S.

"In the U.K. we sold 50,000 copies in three days. I have sent 10 telexes alerting our companies in other countries to the success of this single. There is no point in waiting for it to be a hit in the U.S."

Reflecting on WEA International's first six years of operation, Ertegun says: "The idea behind our international development was unique. Through a series of acquisitions, Warner, Atlantic and Elektra came under the umbrella. But even though all three companies were divisions of Warner Communications, each was proud of its own identity, jealous of its individuality and deeply concerned to preserve it."

"This desire for autonomy has always been respected and, as a result, the three companies are competitive to a high degree. They fight one another for artists, for airtime, for

media exposure to an extent which makes their common ownership academic. People don't believe this, but I can assure you it's true."

"Originally, these three companies had separate licensing deals in the major markets around the world and it became evident to us that, outside the U.S., it would make sense to pool their resources to compete effectively with other multinational companies like EMI, CBS, Polygram, RCA and Decca."

"I was asked to become head of WEA International and I regarded it as a challenge. Up to that time I had been an Atlantic man, but I was very much interested in the idea of a unified thrust into the markets outside the U.S. The WEA labels had become the No. 1 group in the U.S. but abroad we were a long way from being No. 1."

"To begin with we attacked the major markets—Canada, U.K., France, Germany and Japan—and our philosophy was to find a top local record man to head up each operation," recalls Ertegun.

"With 15 years of international

experience behind me, plus the expertise of Phil Rose who had been in charge of Warner's International contracts, we had a pretty good idea of the people who could do a good job in heading up the WEA companies."

"We didn't always get our first choice, but we always got people



Nesuhi Ertegun: International record market not a one-way street.

who had good personal relationships with artists and with whom I could get along—people who were sympathetic to my way of operating. The result was that the first five overseas companies we formed all showed a profit in their first year of operation."

"The one mistake we made was to separate the three labels in the U.K. This was rectified last year and the results have been extremely positive. Between April and December we doubled our U.K. market share."

The most persuasive vindication of the WEA International philosophy is the fact that sales for 1976 were 34% up on 1975. "And you have to remember," says Ertegun "that 1976 was not a particularly busy year, business-wise."

WEA International now has wholly owned companies in 11 territories outside the U.S., having added Holland, Italy, Australia, New Zealand, South Africa and Brazil to the initial five. "And that means," says Ertegun, "that we cover between 85% and 88% of the world's markets with our own operations, the rest

being accounted for by licensees."

Ertegun spends between nine and 10 months of the year traveling and avers that he is excited by the increasing cross fertilization that occurs among the major international record markets.

"It's much less a one-way street than it used to be. If we can bring great continental product to the U.S. and make it bestselling material, it is just like selling 600,000 Rod Stewart albums in the U.K."

Reviewing the European "That's Jazz" series of Atlantic/Warner jazz reissues, Ertegun says: "This is a project close to my heart since I produced a lot of the acts which are involved."

"We have tried hard to promote and market this series and we have spent more in advertising than would normally be expended on jazz repertoire, but I have to say that the sales have been less impressive than expected."

"The average sale per album has been between 7,000 and 8,000 in Europe. However, we are now picking

(Continued on page 81)

AMBIGUITIES CHARGED

New License Rules Pose Problems For U.K. Agents

Continued from page 10

ers free to operate with no license at all, they say.

As the old local authority licenses begin to expire, agents are applying for the new employment agency and employment business permits, which cost around \$125.

Under the new code of practice, an agent who wishes to buy a season's dates on an act and then sell them off at a profit, as opposed to booking dates and taking a commission, needs an employment business license.

Prior to the new act, he was allowed to transact both types of business through his local authority license.

Another problem clause in the new law requires agents to obtain bona fide facts from foreign producers before booking an act with them abroad. In the past this was done by the Board of Trade, but recently it has discontinued the service for fear of falling foul of civil court action, should its recommendations become public.

This leaves the British agent to find the cost of investigating foreign promoters and can cost up to \$50 each time.

Gordon Blackie, secretary of the Entertainment Agents Assn., says: "Because of a peculiar wording of the law, the agent has to take responsibility for artists working abroad. In reality there is little protection for the act, even if the bona fides prove favorable. Anyway, there is nothing to stop the artist signing a contract and insisting on a foreign engagement against the agent's advice and it would need a test case to sort out the legalities of that."

Blackie says other parts of the new act could need clearing up through the courts.

MATHIS BATTLES APARTHEID

JOHANNESBURG—U.S. singer Johnny Mathis has joined in the fight against South Africa's apartheid policies.

After a highly successful tour, during which 75% of the shows were multi-racial, Mathis returned to America via Paris, leaving behind many new fans, both black and white. And he vowed: "I will be back in a year to perform and challenge the apartheid system."

"During this year I shall fight for major artists to make themselves available for South African tours to break down the barriers on pure musical ability."

According to reports, Mathis has promised to advise his friends, including Ella Fitzgerald and the Temptations, to agree to negotiate for concerts in this country.

He says: "I'm not a political man and I have no wish to interfere with the internal control of South Africa. All I want is to get the best entertainers to visit your country and that your government should feel justified by the quality of those performers to allow full multi-racial audiences to see the tours."

Mathis was allowed more multi-racial shows than Tom Jones who, though regarded as the biggest entertainer ever to visit here, was permitted only 40% mixed audiences.

He adds: "Basically we're in favor of the act, which ought to cut out some of the seamier side of the business. But there will always be small-time promoters prepared to deal with unregistered agents because they know no better. Efforts have been made to publicize the new law, but it still needs more light shed on it."

"It seems unfair that promoters can set up and go broke overnight leaving artists unpaid and yet not be required to be licensed, while the agency trade is under a strict law that was really designed to regulate the activities of employment bureaux and typist agencies."

"And what happens with promoters who take a string of dates on an act and sell one or two of them off to independent operators or colleges? There are many grey areas that need clearing up."

Contravention of the act can bring fines of up to \$650 and possible withdrawal of a license.

WEA Launches New Affiliate In The Philippines

MANILA—WEA International has entered the Philippine market in a major way with the launch of WEA Records of the Philippines.

The new Philippine affiliate was kicked off with a reception covered by the local radio, television and press media. It was attended by nationwide record dealers and music industry executives including Phil Rose, executive vice president of WEA International, who flew in from New York for the occasion.

The gathering featured a video cassette presentation of WEA International's history and artists.

Ramon Chuaying, general manager of the newly formed company, says that his main objective is to give local talent a chance to break into the international market. Another goal, disclosed by Rose, is to combat the chronic tape piracy in the area.

He said that the company will work with the government to establish adequate legislation and controls to end unauthorized duplication of recorded sound.

From The Music Capitals Of The World

LONDON

Big promotion campaign for Peter Gabriel's first solo album on Charisma aimed at making him as big an LP seller as Genesis, also with Charisma, the group with which he used to be lead singer. ... With the success of Leo Sayer's latest single "When I Need You," Chrysalis re-promoting his "Endless Flight" album with extensive cinema advertising.

Children at a primary school in Kent have set up their own radio station, Radio Sherwin Knight, the idea being to improve the standard of English at the school. ... Ken East, vice president of Motown's international operations, presented with a gold disk for sales of Stevie Wonder's "Songs In The Key Of Life" and a platinum disk for the compilation "Motown Gold" on a New Zealand visit.

Big jazz world names holding clinics and signing sessions as part of Chappell's first jazz promotion here, covering software, hardware and instruments, artists including Oscar Peterson, Ike Isaacs and Gordon Beck. ... German concert promotion agency Mama opened office in London, to liaise with the Munich and Frankfurt offices and with Carl Miller, formerly with BKM Management, as director.

In a situation which changes virtually every day, EMI not to be discounted as late bidders for Rolling Stones. ... Punk rock distributors Bizarre Records planning Obnoxious label with first release from Los Angeles group The Nerves. ... Following Daily Mirror advertisement, 10,778 calls logged from people using 30 lines to hear snatch of new Brotherhood of Man single.

New Elvis Presley single "Moody Blue" is his 100th to be released here. ... Harry Nilsson musical "The Point" nominated for "best of year" award by Society of West End Theatres. ... New recording deals for Lyn Paul (ex-New Seekers) with Pye and Paul Jones (ex-Manfred Mann) with RCA. ... Rough Diamond, big new signing to Island Records here, in a legal battle over ownership of group title. Another London band of the same name granted temporary court order restraining the Island band, which includes ex-Uriah Heep David Byron, from using the name.

Big Bear Records of Birmingham signed total label identity deals in France, Holland and Australia to add to existing arrangement in the U.K. (EMI) and Belgium and Luxembourg (CBS). ... Jack Bruce Band tour opens at Leeds (March 5) and ends in London (April 15), taking in Sweden, Norway, Denmark, Germany, Holland, France, Austria, Belgium and Switzerland. ... The members of Rainbow, Ritchie Blackmore, Cozy Powell and Ronnie James Dio are to replace their back-up musicians, keyboard man Tony Carey and bassist Jimmy Bain "because they do not complement the founder members' style of playing."

Kiki Dee featured on "Sight And Sound" (Feb. 26), the show broadcast on BBC TV-2 and BBC Radio 1 in stereo. ... Lorna Luft, daughter of Judy Garland, married here to Jake Hooker, of the pop group Arrows. ... Ex-Moody Blues' Justin Hayward features his wife Marje and daughter Doremi, aged four, on his new album "Song-writer."

PETER JONES

MOSCOW

Melodiya's recent classical releases include a two record set of Mussorgsky's works, including collections of operatic, choral, orchestral and vocal music, plus a narrative about the composer by Soviet composer Gheorgie Sviridov. ... Roster of visiting talent here recently included Hungarian singer Shariota Zalotnai, Poland's Skaldowi rock group and Yugoslavian group ABC.

International classical artists making concert appearances in recent weeks include U.K. pianist John Ogden, John Dagmar Madsen, Allan Schiller, U.S. conductor Leonard Slatkin, and violinist Mary Beryl Kimber. ... Over recent holiday periods, Melodiya presented a special release, "A Happy New Year," featuring current pop talents Sergei Zakharov, Iosif Kobzon, Lev Leshtchenko, Valentina Tolkunova and Anna Gherman.

A new building for the Moscow Children's Theatre being built on the Vernadsky site in Moscow, seating 1,250. The theatre, first of its kind in the world, was founded 10 years ago by composer Nataliya Saz. ... "Russian Winter" annual concert series, now finished, dedicated to the art of Shostakovich and Prokofiev. ... Several other concert series including classics, opera, ballet and folk will be presented during the year including "Moscow Stars," "White Nights" (Leningrad), "Kiev Spring" and "Mecoris" (Kiskinev, Moldavia).

VADIM YURCHENKOV

AMSTERDAM

Queues for tickets for the Pink Floyd concerts here were so great as to cause traffic jams and the group's new album "Animals" went gold on the day of release. ... Gold disk, too, for Chicago, presented to the group at a reception here. ... And a platinum award for Boney M, whose "Daddy Cool" single sold more than 250,000 in the Benelux countries.

EMI-Bovema organized a Buddy Holly Memorial Week, releasing singles "Peggy Sue" and "That'll Be The Day," plus a 28-track "greatest hits" LP. ... Dutchman Will Hoebee to produce a single by U.K. team Peters and Lee. ... U.S. multi-instrumentalist Todd Rundgren in the Philips Eindhoven headquarters seeking financial aid for his visual projects.

Rockaway Boulevard, Dutch funk band, debuts with the single "Boogie Man," produced by Dennis Kloet, press representative of Phono-

(Continued on page 81)

The Year Of The Cat

JXS-7022



The year is 1977 and the cat is Al Stewart. He's the young Scot whose single and album, "The Year of the Cat" are climbing over the tops of the charts. Everywhere. Both in the United States and around-the-world. Naturally, we are doing the around-the-world part of the marketing. It's Al's year. And we have the company.

RCA Records International

Promoters Romance Collegiates

By AURORA FLORES

NEW YORK—In an unprecedented move, New York Latin music promoters Ralph Mercado and Ray Aviles of Mercado Management have embarked on an extended campus campaign.

They have appointed Willie Rodriguez to handle all college bookings and activities.

Although their Latin acts had worked the college scene in the past, at best they were booked once a year to participate in major activities in colleges such as Albany State and the Univ. of Buffalo.

Lack of personnel to handle such affairs extensively outside of New York state was the primary reason for the absence of Latin performances.

The agency handles such top Latin names as Eddie Palmieri, Celia Cruz, Ray Barretto, Tipica '73, Hector LaVoe and a host of other major acts.

Rodriguez, a business administration major at New York's Brooklyn College, had been working on and off with the promoters since his freshman days.

Therefore, when Mercado was

toying with the idea to engage more Latin acts on the college scene, Rodriguez, who is familiar with the intricacies of the school systems, seemed to be the perfect choice. Currently he is receiving his booking training from the promoters themselves.

Recently, Mercado realized that campus exposure is vital for the promotion of his artists.

"Artists have to travel to many parts of the country to do concerts and therefore if there is a Latin community on the college grounds, why not work within the school's budget and perform there as well? Most students can't afford regular concert seat prices anyway so the college concerts would be ideal as the price would be considerably lower. This not only generates more work for the artists but also more exposure for the music as well."

Projects already in motion include the showing of two films on campuses throughout the country, "Our Latin Thing" and "Salsa," which revolve around the spectrum of artists and concerts that have taken place in and around New York City and Puerto Rico.

The films' intended purpose is to motivate interest in the Latin music field not only in the school's Latin population but also with the non-Latins as well.

Latin Scene

NEW YORK

Pianist Charlie Palmieri taped a segment for "Black News" for WNEW-TV which aired Feb. 12 at 10:30 p.m. The interview, hosted by Marion Watson, included a live music segment of Palmieri's performance with the Alegre All-Stars at Madison Square Garden Feb. 4.

Puerto Rican vocalist/actor Miguelito Poveda signed a two-year contract with Orfeon Records four LPs. Poveda, who has appeared in Mexican films, will go to Mexico to record a new LP and promote his latest "Tu Mente," which features the guitar talents of Yomo Toro and his group. In addition to interpreting compositions by Bobby Capo and Marco Antonio Muniz, "Tu Mente" also features a few original compositions.

Argentinian vocalist King Clave's new Orfeon single is "Cartas Para Mama." ... And, another Argentinian vocalist on the Orfeon label, Marina Torrell's single, "Por Curpa De Tu Amor," will be included in her upcoming LP.

Coco records has released a single from vocalist Yolanda Monje's current LP "Floreciendo" entitled "Paginas Del Alma." ... Adalberto Santiago is doing his own solo album, produced for Fania Records by Ray Barretto who previously had Santiago as his own vocalist. ... "Los Dos Msoqueteros" is the new LP produced by Johnny Pacheco for violinist Pupi Lagarreta on Vaya Records.

We hear that Bobby Rodriguez Y La Compania's latest "What Happened" is going gold. ... Orquesta Novel, previously with T.R. Records, has a new LP "Salsamania" on the Fania label produced by Louie Ramirez. ... Songstress Celia Cruz and bandleader Peter "El Conde" Rodriguez appeared at a St. Valentine's dance at Roberto Clemente High School in Chicago Feb. 11. Cruz together with Conjunto Candela left for Panama for one week Wednesday (16). ... Negotiations are underway for Tipica '73 to play Paris in the near future. ... Larry Harlow and Los Kimbos appeared at the Univ. of Buffalo Feb. 12.

Bobby Rodriguez and Alex Masucci of Fania Records are on a promotional trip to Puerto Rico for one week. They also plan to stop in Miami. ... and more on tours, Hector LaVoe, vocalist, will be touring Panama and Colombia from Feb. 16 to 28. LaVoe and his orchestra will be going to Mexico at the end of March marking a first for a N.Y.-based salsa band.

Orq. Novel in Puerto Rico for the first time Feb. 9-13. ... Tito Puente together with Johnny Pacheco have left for Carnival time in Venezuela. ... Back in New York, vocalist Ismael Quintana is at La Tierra Studio preparing a new LP with arrangements by Louie Cruz, "Perico" and Papo Lucca.

AURORA FLORES

Latin Acts Due In California For Oro Kudos

LOS ANGELES—Major recording artists from several Latin American nations will convene here for the Fifth Annual Globo de Oro award ceremonies slated for March 6 at the Sports Arena.

Set to appear at the event, which last year attracted more than 17,000 fans, are Ricardo Cerratto, Miguel Gallardo, Leon Dan, Juan Gabriel, Rosenda Bernal, Gilberto Valenzuela, Olga Guillot, Las Jilguerrillas, Victor Yturbe, Jose Luis Gascon, Feline Arriaga, Los Diablos, Mario Echeverria, Luciana and Martha Caramelo.

The event is sponsored by Musica Latina, a major Latin music distributor/one-stop here.

\$700,000 IN 5 WEEKS

Brazilian Music Makes U.S. Dent

By AGUSTIN GURZA

LOS ANGELES—Demand in the U.S. for imported Brazilian product has taken a steep upturn in recent months, according to this country's major importer and distributor of Brazilian music.

Bob Beyer, general manager of New York-based Brasilia Records and Tapes, claims his firm's \$700,000 sales volume in the first five weeks of this year equaled the volume done in the entire final quarter of 1976.

Brasilia was established in March 1976 as a subsidiary of the Brazilian manufacturer SOM Industria & Comercio whose better known labels are Beverly and Copacabana.

Now the firm, whose representatives spent a productive week at this year's MIDEM, has penned agreements with RCA, EMI/Odeon, Phonogram and Fermata to import product from those Brazilian labels. That move will substantially augment the firm's current 350-item catalog.

Furthermore, Beyer says his firm is expanding out of its New York confines where its product has been moving briskly in outlets like King Carol, Sam Goody's and Alexander's department stores. Now with a new West Coast salesman recently contracted, the firm is fast breaking ground in the west with "sizable" orders from Tower Records and other retailers.

And as still another index of its expansion, the distributor has recently established its own domestic label for marketing what Beyer calls "disco/samba," an "original and distinctive" sound coming from Brazil.

"I really can't explain it," confesses Beyer when asked for an analysis of the sudden growth in demand. "It's just that from

Thanksgiving until now this has been a little boom area."

Beyer says that contemporary Brazilian music is "readily accented in the American market," but feels that a lack of exposure has been the major obstacle.

He also explains that people who already liked the music had trouble obtaining it in the U.S.

"That's why we're providing an important service function to the Brazilian music buyer," he says, "because the more volume we do, the more we're able to make the product available at reasonable prices."

Still, with a \$7.98 retail tag, Beyer is not predicting mass acceptance. He recognizes his market is limited though growing and describes it as "upper middle class, well-traveled Americans."

There are pockets of Brazilian and Portuguese populations in the U.S., claims Beyer. "But they are small and scattered. We can't count on those markets and we don't even shoot for them."

Beyer says the firm likewise does not aim at the U.S. Latin population even though its ethnic origins are at least related to Brazil.

Beyer points to the minimal amount of Brazilian product released by U.S. Latin labels like Caytronics and Latin International as evidence that the Spanish language

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BMI To Puerto Rico

• Continued from page 1

ing heavy airplay but who were not getting any royalties as they didn't belong to a performance rights association.

According to Granville, the activity takes three months to prepare. She said this year she sent more than 1,000 invitations to local composers, publishers and record companies although she avoided publicizing the activity in the Puerto Rican press for fear of encouraging fans to come and mob their favorite stars.

Although she could not say how many composers had affiliated with BMI, Granville speculated that between 30 to 50 persons had joined the association.

Among new affiliates she mentioned were Las Caribelles (Puerto Rico's own Supremes), Billie Carrion (member of a prominent banking family here, father of composer-singer Alberto Carrion and a writer of his own music), Celines and husband Pepe Luis, Juan Melendez of Raices, La Guinot (daughter of famed Olga Guillot), Nydia Caro, Lucenia and two members from the Alborada group which recently dissolved itself.

Granville said BMI had stepped up monitoring of local radio stations to see that disk jockeys, when announcing a musical selection, give proper credit to the composer of the song and not just to the interpreter.

Just because BMI has affiliated a large number of composers and publishers here in Puerto Rico doesn't mean "we are not interested in continuing our relationship with Puerto Rican writers," asserted Granville.

It is not a one-shot deal, she continued, adding BMI will set up its office in San Juan early in 1978. BMI also plans to next hit the Dominican Republic and South America.

Billboard SPECIAL SURVEY For Week Ending 2/26/77

Hot Latin LPs™

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EAST COAST (Salsa)		SAN JUAN, P.R. (Pop)	
Ths Week	TITLE—Artist, Label & Number (Distributing Label)	Ths Week	TITLE—Artist, Label & Number (Distributing Label)
1	CELIA, JOHNNY, JUSTO & PAPO Recordando El Ayer, Vaya 52	1	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada Graffiti 3001
2	HECTOR LAVOE De Ti Depende, Fania 492	2	CAMILO SESTO Memorias, Pronto 1021
3	PUERTO RICO ALL STARS Puerto Rico All Stars, PRAS 001	3	SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1506
4	WILLIE COLON/RUBEN BLADES Mefiendo Mano, Fania 500	4	YOLANDITA MONGE Reflexiones, Coco 129
5	CHARANGA 76 Charanga 76, TR 119	5	LOLITA Lolita, Caytronics 1461
6	LIBRE Con Salsa, Con Ritmo, Vol. 1, Salsoul/Salsa 4109	6	HACINADO PUNTO EN OTRO SON ArtoMax
7	CHEO FELICIANO Cheo's Rainbow, Vaya 55	7	LISSETTE Quiereme, Borinquen 1302
8	THE FANIA ALL STARS Tribute To Tito Rodriguez, Fania 493	8	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
9	RAY BARRETTO Tomorrow: Barretto Live, Atlantic SD2-509	9	CAMILO SESTO Amor Libre, Pronto 1013
10	VARIOUS ARTISTS Jerry Masucci Presents Salsa Greats, Vol. 1, Fania 495	10	YOLANDITA MONGE Floreciendo, Coco 123
11	BOBBY VALENTIN Atuera, Bronco 104	11	ROBERTO CARLOS En Espanol, Caytronics 1487
12	LARRY HARLOW/ISMAEL MIRANDA Con Mi Viejo Amigo, Fania 493	12	JULIO IGLESIAS America, Alhambra 27
13	LA SONORA PONCENA Conquista Musical, Inca 1052	13	SOPHY Que Vas Hacer Sin Mi, Velvet 1506
14	ROBERTO ROENA Lucky 7, International 907	14	ALBERTO CARRION Pajaros Marinos, Graffiti 3002
15	TIPICA 73 Rumba Caliente, Inca 1051	15	RAFAEL Canta, Pronto 2017
16	WILFREDO VARGAS Y LOS BEDUINOS Karen 23	16	ROBERTO CARLOS Todo En Espanol, Caytronics 1473
17	RAPHY LEAVITT Y LA SELECTA De Frente A La Vida, Borinquen 1311	17	ALBERTO CORTES Soy Un Charlatan De Feria, Pronto 2016
18	BOBBY RODRIGUEZ Y LA COMPANIA Salsa At Woodstock, Vaya 58	18	JULIO IGLESIAS El Amor, Alhambra 23
19	MONGO SANTAMARIA Sobrio, Vaya 53	19	NYDIA CARO Contigo Fui Mujer, Alhambra 142
20	CONJUNTO UNIVERSAL Salsa Caliente, Jaguar 5017	20	LAREDO Versos Sencillos De Jose Marti, Al 4008
21	GRUPO FOLKLORICO Y EXPERIMENTAL Lo Dice Todo, Salsoul/Salsa 4110	21	IRIS CHACON Iris Chacon, Borinquen 1298
22	LA DIMENSION LATINA Dimension Latina 77 TH 2008	22	VITIN AVILES Otra Vez Con Amor, Alegre 6000
23	ISMAEL MIRANDA Este Es Ismael Miranda, Fania 490	23	ROBERTO YANES La Voz Romantica, International 904
24	JOHNNY PACHECO El Maestro, Fania 485	24	LINDOMAR CASTILHO Llegue Trayendo Mi Canto, Arcano 3348
25	FRANK FERRER Yerba Brava, Guamin G4	25	WILKINS Velvet 1507

Casablanca & Pye In Link

LONDON—The U.S. Casablanca label, without a U.K. distributor since the premature end of its EMI deal last October, is embarking on a long-term licensing link with Pye.

It is to be a two-way arrangement, with the British company handling Casablanca material here, and the U.S. independent distributing Pye product in the U.S.

S. African Pop Star

Continued from page 78

unit in the Republic's record industry.

Interesting to note is that Gallo has signed a contract with U.K. songwriter Barry Mason, who will be writing for Glenys Lynn, a top singer on the local circuit. Weak songwriting, according to McGrath, is one of the major factors wrong with the South African record industry.

'Disco' Vouchers Aid Sales

LONDON—CBS is to use its disco Discount voucher system in 1977 after scoring a three-out-of-four success rate with disks promoted in this way in 1976. RCA and EMI have also ventured into the voucher market with discounts of around 30 cents on product.

CBS is currently offering its customary discount off the Miracles' single "Spy For Brotherhood." Graham Houghton, head of regional promotions, though reluctant to talk about the scheme in depth, says that an average 1,500 vouchers are distributed to clubs and discotheques in each of the four regions of the country.

He says: "The idea is to try and lift a record from the 'breakers' actually

Final negotiations in Los Angeles, following talks at MIDEM, were concluded by Louis Benjamin, Pye chairman, and Neil Bogart, Casablanca president. Their association goes back to Bogart's days at Cameo-Parkway, when the Philadelphia label was represented by Pye in Britain.

Among acts Pye will handle are Kiss, whose "Destroyer" album sold more than 30,000 copies through EMI last year, and Parliament whose "Tear The Roof Off The Sucker" single sold around 15,000 in the soul-disco market. Casablanca U.S. also has Donna Summer, but her U.K. deal with GTO does not expire until next year.

From Pye's standpoint, the U.S. part of the deal is valuable, coming as it does after the demise of the British firm's U.S. division. First product to go out through Casablanca will be a Jimmy James album, produced by Biddu.

into the chart. Seldom is the scheme used to chart a single from scratch. Our success is a blend of the clubs used, the reputation we have built up, good product and a simple credit procedure for dealers."

Houghton believes the voucher scheme can be used without harming the trade of stores not participating.

The Mecca organization is currently having a promotional drive, printing up a book of vouchers for discounts at various company establishments and CBS has taken space in the book to offer a substantial cut off the Tina Charles' new album.

Polydor discussed the voucher idea last week but decided against it once more on grounds of cost.

From The Music Capitals Of The World

Continued from page 79

gram Holland. ... Comeback single by Shirley Bassey is "It's Me" (Ariola), composed by Arnie Greffers, the lead singer of rock band Long Tall Sally and the Shakers. ... Golden Earring visiting the U.K. for the tv show "Supersonic" and for two concerts at the Rainbow. ... Lucifer group recording a new album, with cover versions of Bonnie Raitt and Barry Manilow songs as well as its original material, the LP produced by Yde de Jong.

Solution group recording its new album in England at the Gus Dudgeon-owned 24-track Mill Studio. ... Pat Boone television special aired here, including highlights of a concert he gave in Holland earlier this year. ... Debut single of Champagne, "Rock And Roll Star," a top-tenner here, out in the U.K. as by Dutch Champagne to avoid mixup with existing British team. ... Fats Domino's European tour starts with two shows in Amsterdam (March 4).

U.K. act Smokie recorded four tracks in Dutch Intertone Studio, the group currently high in the chart here with "Living Next Door To Alice." ... "Evita," double album by Andrew Lloyd Webber and Tim Rice, released here. ... BZN received a gold disk for "Mon Amour" single, with sales of more than 100,000, and the team's new single is "Don't Say Goodbye." ... Ton Van Den Bremer new international manager of Basart. ... Very good reaction for Dutch concerts by Ry Cooder and his Chicken Skin Band, Cooder having scored big here with his single of the Jim Reeves' classic "He'll Have To Go." ... "Whirlwind," new Spin album, launched at a party at the bowling center in Hilversum.

Eric Boom, who has produced hits for Conny Vandenbos and soul singer Tony Sherman, now staff producer for Phonogram-Holland. ... Johnny Hoes, managing director of Telstar label, suing singer Mary Servaes, claiming she made unfair statements about him in a tv show. The singer, for 13 years with Telstar, is in dispute with Hoes over contractual matters.

WILLEM HOOS

OSLO

Fifth anniversary of the New Orleans Workshop featured U.K. musician Sammy Remington and his quartet and the group stayed in for several other concerts. ... The Reim/Neumann Quartet, promising Norwegian group, on two tv programs as well as touring in the north.

U.S. group Oregon visited Bergen, along with Al Jarreau, and new group the Per Goldschmidt/Parlan Quartet performed as tie in with LP "Saxophoria," out on the Hookfarm label. Goldschmidt, a former actor, is in the Lester Young mould as a musician. ... Three important jazz releases: Karin Krog/Archie Shepp (Compendium), drummers Jon Christensen and Paul Thowsen (Zarepta) and Arild Andersen Quartet (ECM). ... The Andersen group receiving an award from the Nordic organization Nomus, the money to be used for touring through Nordic countries, including Iceland and the Faroe Islands.

First recording on Zarepta for local singer Rodka Toneff, plus a group led by Arild Andersen. Zarepta is folk singer Ole Paus' new company. ... "Second Breath," by Denise La Salle produced by Arne Bendiksen and the singer's first ABC recording. ... Bendiksen also presents Keith Jarrett's "Shades" and Scrounger's "Snap," plus product by Frankie Laine and Junior Parker.

Ingmar Nordstrom's "Sax Party 3" sold 130,000 in Sweden, the biggest-selling dance record of the time and promoted by Bendiksen. ... Ytre Suloen Jassensemble, from the west coast of Norway, has released a recording featuring U.S. colleagues Wallace Davenport, Aline White and Olivia C. Cook, united at the New Orleans Festival last year but the sessions held in Oslo. ... Releases here by EMI include "The Magic of Marlene Dietrich," Rod Stewart's "A Shot In White Satin," and an album of Dorothy Donegan with Red Mitchell. ... ECM, distributed by Polydor, has Keith Jarrett's "Hymns Spheres," organ solo work.

(Continued on page 82)

International Whale Of a Show Adds New Talent

NEW YORK—New developments in a three-day benefit in Japan designed to save the world's whale population were announced here last Wednesday (16).

A revised roster of artists for the Tokyo fete topped the agenda. Jackson Browne, J.D. Souther, Jimmy Buffett, Odetta, The Paul Winter Consort, Eric Anderson, Country Joe MacDonald, John Sebastian, Fred Neil and Harvey Brooks were listed, as well as several Japanese stars previously announced.

David Crosby and Graham Nash are not scheduled, as previously reported (Billboard, Feb. 5, 1977).

The event, set for April 8-9-10 in the 15,000-seat Harumi Fairgrounds auditorium, is said to be the largest benefit of its kind held thus far in Japan.

The slant will be on educating the public during the event with an exhibition dealing with the controversial issue of protecting whales while maintaining the country's lucrative whaling industry. The benefit has the backing of the Japanese whaler's union.

Japanese have been concerned about an anti-Japanese boycott organized by other U.S.-based environmentalists. Concert is being run through the Dolphin Project.

EMI Boosts Radio Budget

LONDON—EMI Records here is to spend more than \$700,000 this year on radio advertising on commercial stations. The decision comes after three months of negotiations with the two radio sales operations, BMS and Air Services.

And Peter Hulm, EMI marketing services manager, says it represents the first time that any record company has taken an extensive advertising contract on all 19 Independent Local Radio stations. He adds that the expenditure, which compares with a 1976 outlay of around \$480,000, was intended to reflect the growing importance of the medium as a sales and marketing tool.

He says: "Our MOR and classical divisions will make good use of facilities offered by smaller stations. It won't just be a case of campaigns on the big four stations, Capital, Clyde, BRMB and Piccadilly. And our contract is being made available to other divisions of the EMI group, such as films."

David Munns, marketing and promotion manager for EMI's pop division, says: "As a company we've been concerned that our money was not always being put to its best use. Part of the problem is fundamental to the very nature of the business in that we have to work very quickly,

Dutch Breeze To EMI-EAR

AMSTERDAM—Dutch group Breeze is the latest signing to EMI-EAR, the multi-national talent developing organization. The group comprises three Amsterdam men whose music ranges from U.S. West Coast rock and folk music to funk.

Basically, though, it is a country-rock style for the three singer-guitarists Ed van Toorenberg, Bart van Schoonhoven and Fred Jansen, who have been writing and rehearsing eight hours a day since June 1976. They write their own lyrics and music.

First record release is "Gypsy Woman," by Van Toorenberg, and the flip side, "Never Let You Down," is by van Schoonhoven.

5 FROM BBC

New Albums Celebrate Queen's Silver Jubilee

LONDON—Industry activity centered round the Queen's Silver Jubilee celebrations this year includes a package of five albums from BBC Records, including a limited edition two-LP set "Vivat Regina," compiled from recordings in the corporation sound library.

It will come in a numbered edition of 15,000 and heads up BBC plans for the event. The other four albums include popular songs of the last 25 years, played by Norrie Paramor's orchestra, and an album by the Band of the Welsh Guards. Plans for the other two may include compilations of pop hits.

Richard Robson, sales and marketing manager, says the LPs will all be issued in special silver sleeves, with silver inner sleeves and record labels. The intention, through a major advertising campaign, is to market

Much Traveled Exec

Continued from page 78

up additional sales in Canada, Australia and South Africa and we will certainly continue with a twice-a-year release.

"There is so much wonderful material in the catalog and these records need to be made available."

with chart positions on a Tuesday morning influencing our media buying plans for the rest of the week."

The advertising deals with BMS and Air Services have been separately negotiated, the former dealing with series discounts and the latter volume discounts. The deal offers EMI the facility for short-notice booking on all stations and there is an understanding that EMI will have certain "rate card protection" in the case of any stations increasing costs in the next year.

Method of placement, because of the essential urgency, will be varied. In some cases, on singles, a telephone land line will get the advertisement on the air. In others, rail services will suffice.

International Turntable

Terry Walker has rejoined EMI in London as marketing manager for the licensed label division. He was previously with Rak Records as marketing manager and later worked in the Hollies' management office.

EMI's licensed label division has had extensive changes in the management/promotion team recently. Behind the new appointments is an extensive restructuring with the aim of streamlining and coordinating press, radio and tv promotional efforts. Richard Evans joins the company as radio promotion manager, having previously been with Private Stock. Martyn Barter becomes radio promotions assistant and Phil Holmes remains tv promotion manager. In the press office, Bernadette Kilmartin, previously with State and Polydor, joins Phil Presky.

Following the departure of Hugh Rees-Parnell, Jack Stewart-Grayson takes over as label manager responsible for MAM, Target, Big Bear and Safari. He was previously the division's advertising manager. The vacant post has been filled by Chris Black, previously assistant to Terry Walker.

ket the five albums as a total package.

EMI has a number of albums planned for release to tie in with the Jubilee, including "The Queen's Own Music," played by the Royal Scots Guards and a compilation "Music For Royal Occasions" by the Royal Marines. Both are scheduled for May release.

Two EMI albums released annually, to tie in with the Earls Court Royal Tournament and the Edinburgh Tattoo, are being given a special Jubilee flavor. EMI also repromotes a three-album box set of the Queen's Coronation service at Westminster Abbey, first released in 1953. The albums have never been deleted.

Two other Jubilee releases include an album on Pye's Golden Hour series and a two-album set released by Visual and Audio Leisure, "The Queen's Silver Jubilee," which were among the selections of the Prince Charles Committee for official Jubilee products. More than 10,000 sales were claimed for the set in the first four weeks of release.

And two pop music events are being organized in aid of the Queen's Silver Jubilee Appeal. On May 2, John Reid Enterprises present a gala Elton John concert at the Rainbow Theater in London, and on June 7 there will be a world premiere in Norwich of a new musical "The Best Of British," with a later West End run planned.

Island Gets Stiff In Deal Allowing Dual Sales Plan

LONDON—Stiff Records has been licensed to Island Records here under a unique double-edged deal which allows Stiff to retain its own identity, including a direct mail-order sales network.

The London-based label, which has stressed new-wave talent, is now licensed for all world territories, excluding North America and Finland. The new deal runs for two years and Island is responsible for all press and promotion of Stiff artists and releases. Prior to the Island link, Stiff had issued eight singles.

First Island product through the contract will be Stiff's first album as well as an LP debut for new-wave act the Damned, called "Damned, Damned, Damned." This group was the first long-term signing to Stiff, others being Nick Lowe, the Tyla Gang and Elvis Costello.

SACEM Picks Contest Entries

PARIS—A special jury representing SACEM, the French copyright society, has chosen 14 new songs from which radio and television audiences will be invited to select the official French entry for the 1977 Eurovision Song Contest.

The aim has been to find the kind of commercial number which will meet with international approval.

The jury listened to a total 368 new songs. The selected 14 will be whittled down to just six which will be broadcast over France Inter every day in order to give the public maximum opportunity to choose and vote.

This new method of selection is also calculated to give record companies here a good idea of just what the public likes and how its taste in pop has changed in recent years.

CARAS Head Lauds Juno Awards Input

TORONTO—The input and reaction to the initial planning for this year's Juno Awards presentations from the Canadian industry in general has been "positive" according to Mel Shaw, the outgoing president of the Canadian Academy of Recording Arts and Sciences.

He also indicates that tickets are selling faster than any previous year. An executive meeting at CARAS, has just been held to screen records and artists to insure the accuracy of all nominations.

Booked up to now on the Juno Awards television show to be broadcast on the CBC network on March 16 are Keath Barrie, Patsy Gallant, the THP Orchestra, Andre Gagnon, and Carroll Baker, who appeared on the awards show last year and is the only repeat performer ever in the show's history.

Special guests will be the Four Lads, a Canadian act that had 17 major chart records including such songs as "Moments To Remember," "No, Not Much," and "Standing On The Corner" among others between 1955 and 1959.

The Four Lads were booked on the suggestion of Juno tv show producer Paddy Sampson. As the Juno Awards were initiated in the mid '60s, there has been no opportunity prior to that time to honor Canadian acts that distinguished themselves in the music world.

As this is the year set aside as a celebration of the 100th anniversary of recorded sound, Sampson felt that it would be a good time to honor some of the top Canadian artists of the past. As part of this recognition of the '50s, Bobby Curtola will be giving one of the awards.

A film montage is also being com-

pleted of some of the top Canadian acts of today, including Bachman Turner Overdrive, April Wine, Rush, and the Stampeders.

Regarding eligibility of acts for the awards, Shaw indicates that the committee abides by the CRTC criteria which states that all acts in order to be considered Canadians must have attained landed immigrant status. Shaw indicates that this also means that an act must have had a certain period of residency in this country. All other acts will be considered in the international category.

This point could well come up in the nomination procedures concerning Heart, who is originally from Seattle. The band members got landed immigrant status this year and now reside in Vancouver.

Shaw adds, "We must bear in mind that we are dealing with Canadian success here, and the Juno Awards have no bearing on what an act, Canadian or otherwise, has done internationally."

A surprise hit the panel that had been set up to handle the nominations for jazz album of the year. Nominations were submitted by the record companies, and a highly-touted progressive rock album by Toronto act Klaatu showed up.

For the first time CARAS will present a special achievement Juno Award to a deserving member of the Canadian record industry. Potential winners will be nominated by CARAS.

A&M Radio Draw Fulfills Couple's Romanian Dream

MONTREAL—A Romanian couple, whose dream it was to return to their homeland, were quite coincidentally named the winners of a contest co-sponsored by A&M Records, radio station CJAD, and Swiss Air to fly two people to Europe and in the process meet Olympic gold medal gymnast Nadia Comaneci of Romania.

The contest was set up to promote Barry DeVorzon's LP "Nadia's Theme." To tie in with it, the Montreal market was covered with in-store displays of the LP. In the main stores ballot boxes to take entries for the contest were set up.

At the end of the contest the draw was held on the air at CJAD.

Jean Pierre Guilbert, the A&M promotion director for the eastern region, says, "we were quite surprised when we found out that the winning couple was Romanian. They won the chance of their life to return to their country and meet Nadia to boot."

The same contest was held in Halifax, sponsored by A&M, Radio station CHNS, and Swiss Air.

Army Gets Pop Show

WINNIPEG—The CBC-AM Top-40 show, "90 Minutes With A Bullet," is now being broadcast weekly by the Armed Forces Network from Lar, Germany.

According to the show's executive producer, the arrangements have been made to fly a tape of each week's show to Lar.

More than 15,000 Canadian servicemen and their families are based in Lar. The U.S. forces are also stationed nearby.

From The Music Capitals Of The World

• Continued from page 81

Big success for Frank Zappa in Ekebergshallen in Oslo, with Metronome promoting his recordings "Hot Rats," "Apostrophe," "Rosy and Elsewhere," "One Size Fits All," "Bongo Fury" and "Zoot Allures." ... Phonogram presenting old recordings by the Brotherhood of Man and, in a luxury pack of five records, the Rolling Stones.

Big record company success for Talent Production, headed by Arve Sigvaldsen with its series "Frem Fra Glemselen," new recordings of old tunes, presented by Rita Engebretsen and Helge Borglund, with four albums already having sold more than 200,000. ... Pat Boone and family, and orchestra including Tom Scott, gave gospel shows in religious halls. ... Sammy Davis Jr. in for a Chateau Neuf concert with Swedish big band led by Lasse Samuelsson, the show promoted by a boxing manager. ... Royal Garden Jazz Band from Drammen near Oslo engaged for the New Orleans Jazz Festival in the U.S. this April. ... Jonas Fjeld, a comedy group, currently working and recording in the U.S. RANDI HULTIN

LISBON

Philips group Gemini, recently formed and comprising Toze Brito, Mike Sergeant, Isabel and Tereza, hit the number one spot with its first single "Pensando Em Ti." The group is in the Eurovision Song Contest with "Portugal No Coracao," written by Fernando Tordo and Ary dos Santos.

Portugal's Star of the Year for 1976 has been nominated as Jose Barata Moura (Zip). ... Top singles here last year included: "Fernando," by Abba (Polydor); "I Love to Love," Tina Charles (CBS); "Sorrow," Mort Shuman (Philips); "Save Your Kisses For Me," Brotherhood of Man (Pye), and "Petite Demoiselle," Art Sullivan (Apollo). ... Top albums: "Johannan Livingston Sea-gull," Neil Diamond (CBS); "Crisis? What Crisis?" Supertramp (A&M); "Rock and Roll Music," Beatles (Parlophone); "16 Superhits," Various Artists (Polystar); "Moon Madness," Camel (Decca).

Top songwriters of 1976 on singles were Toze Brito/Mike Sergeant (Philips), Jose Cid and Toze Brito writing alone, and tops on the LP front were Sergio Godinho (Guildd da Musica), Jose Afonso (Orfeu) and Frei Hermanno da Camama (EMI). ... Great problems here because of the lack of professionalism on radio and tv, with bad organization and a disastrously low percentage of Portuguese music programmed. ... Photo exhibition of BBC services, plus Independent Broadcasting Authority of the U.K. and Thames Television at the British Institute here, the accent very much on professionalism. FERNANDO TENENTE

MONTEVIDEO

Although the gift-giving season ended here Jan. 6, more new product from local artists was released late last month. Clave shipped two folk LPs by Jorge Reyes and Les Zucara; Hemisferie debuted the popular rock group Moonlights on its Macondo label and Sonda released two anthologies featuring local folk and pop rockers.

Tacuabe released classical guitarist Jorge Oracion's album of songs by prominent Latin composers, including Heitor Villa-Lobos and Lee Brouwer, and its pop label Ayui debuted singer/composer Dino, a local star.

The flourishing club scene continues to be dominated by Latin talent. Argentinians Cache Tiro (CBS) and actor/singer Paul Larive played Montevideo. ... CAB Productions books the shore resorts. ... Radio personality Rodriguez Tabera presents shows at his club, Carayan. ... La Paloma resort features Carlos Benavides, Amalia De La Vega and Carlos Maria Fosatti.

South American folk music was the theme of a show here starring Washington Carrasco and Canto 2, a female duo. ... Inticante at La Cava Cafe. ... Jose Eduardo Brenella (RCA) and actress Mercedes Buschiazzi star in "Rosas y Espinas," described as a Jewish musical. ... Pop singer Leticia and Pedro Corradi share billing in "La Piel," based on the Paris sparrow's life, at Teatro Circular.

The Sixth Annual Latin American seminar on contemporary art music was held at Buenos Aires' Goethe Institute. ... Yet radio and television star Ruben Castillo in Spain for his Radio Sarandi show, Discodrome. CARLOS MARTINS

D.C. Payola Hearing

• Continued from page 1

Washington described a bitter two-year struggle, first to "work out agreements" with WOL deejay Mel Edwards, who was also president of DJ Productions until its recent disbandment.

As "pressure" grew, Washington said he battled to get away from it and from the WOL deejays' "unfair practices." Finally in 1976, he reached a point where he (with Jack Boyle) offered to buy the station.

In the lengthy testimony, representatives of WOL's owners, Sonderling Broadcasting Co., petitioned for the right to be a party in interest and cross-examine witnesses because of the damaging publicity.

WOL deejays and the WOL attorney A. Harry Becker, also in the crowded hearing room, said the charges against the deejays were untrue, that the two major concert producers were trying to monopolize the local concert scene and used an offer to buy the station as a "threat."

FCC attorney Keith Fagan, with a table full of correspondence, memos, exhibits and cancelled checks, painstakingly led Washington through the details of the various payments made by the two area production companies (chiefly Washington's Dimensions Unlimited) to DJ Productions and individual members of the six WOL deejays for various services.

The services consisted generally of agreements by Mel Edwards "to do the usual number" on the air for the concert talent in return for payment.

"Doing the usual number," Washington had to explain half a dozen times, meant saturation airplay, plenty of ad lib promotion for the star or group, sometimes interviews and overall "continuous" promotion inevitable with six deejays on one station.

Sometimes the fees paid by Dimensions Unlimited included emceeing and production of commercials by the deejays, but more often it was just "doing the usual number."

Eventually, Washington said that in 1975, a pattern emerged, whereby he was to pay specific amounts for the "services." He felt that WOL deejay Mel Edwards was setting a permanent, ongoing demand for a piece of the action on every concert arranged by Dimensions Unlimited. (Some of these were produced in partnership with Jack Boyle of Cellular Door Productions.)

The most spectacular story was that of the 1975 Earth, Wind & Fire concert, a joint Washington and Boyle production. Washington said

the group was contacted here by WOL deejays who "scared the hell out of them" with threats of no more airplay of their records over WOL.

DJ Productions "wanted to promote this group themselves," Washington told the hearing's Administrative Law Judge Joseph Stiermer.

The group's managers felt it had to "work something out" to avoid loss of WOL airplay and in effect gave DJ Productions first refusal of future concerts in this area, said Washington.

The upshot was that Washington paid \$14,000 by check to Mel Edwards to insure non-interference with a 1975 concert. Deejay Edwards had the check cashed then and there and proceeded to ask for more for his personal services.

"That's the power of black radio," Edwards replied—but he did not get the extra money when Jack Boyle objected, Washington testified.

Washington said monitoring WOL showed "ridiculous" amounts of saturation promotion on the air for their own concert talent—which no outside producer ever got.

The testimony went through half a dozen concerts put on by Washington in conjunction with DJ Productions, in the attempt to "reach an agreement with them."

Hearings resume this week with testimony by Jack Boyle, the WOL deejays and others, after which hearings will jump around to different cities possibly including Los Angeles, Chicago and Philadelphia.

Moffat Gets Part Of Research Co.

DALLAS—Consumer Behavior Center, a research firm which specializes in psychographic studies of records, radio station formats and radio-television advertising, has been partially purchased by Moffat Communications with headquarters in Winnipeg.

Terms of the purchase were not revealed, but Dr. Tom Turicchi, president of CBC, recently bought out his other partners, including Lew Witz, Chicago, and reformed the company. Turicchi has been consulting Moffat on records and formats.

Of late, CBC has become more involved in testing radio and television commercials and currently is evaluating words and what they mean to different persons. CBC is also a supplier of research information to Entertainment Response Analysts, San Francisco, a programming consulting firm.

Brazilian Music

• Continued from page 80

market here is uninterested in Brazilian music.

Brasilia, Beyer explains, will import the vast bulk of RCA or EMI Brazil product which the U.S. Latin licensees leave behind.

On the other hand, Beyer does see some American pop acceptance possibilities for his disco/samba product on the new Brasilia label.

The label's first release, a 12-inch disco single by Wando, got exposure in popular disco clubs like Regina's as well as in what Beyer calls the "three exclusively Brazilian discos in New York."

The firm is planning its first local production by bringing Benito di Paula to record in Los Angeles while attempting to convince the artist to sing in English.

"There's an English lyrics wave in

Brazil," says Beyer. "Every LP will come out with at least one English cut even though you can't understand what they're saying."

"Even so," he continues, "we're not shooting for pop acceptance. If something catches on like the disco/samba or a straight samba with English lyrics, then that's great. But it's just icing on the cake."

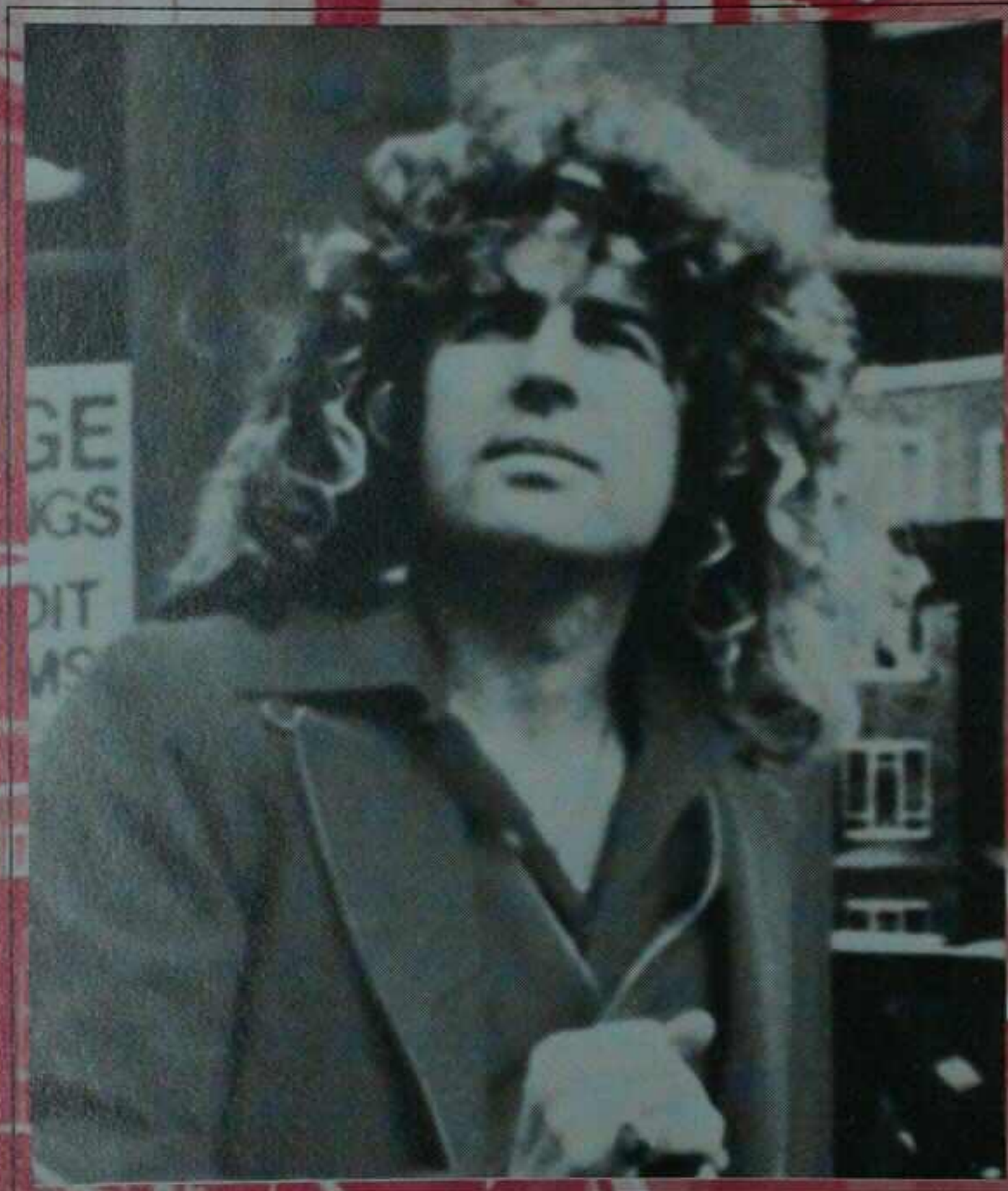
Beyer says interest already runs rampant in France and Germany as well as Africa, where much Brazilian music finds its roots.

His firm also processes all inquiries forwarded from Brazil for European and African orders. Operating from a U.S. base facilitates international trade, says Beyer who spent eight years as an importer/exporter and marketing agent for Brazilian firms in New York before entering the record industry.

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	
1	3	WHEN I NEED YOU—Leo Sayer (Chrysalis)—Chappell (Richard Perry)
2	1	DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tin Rice)
3	2	DON'T GIVE UP ON US—David Soul (Private Stock)—Macaulay (Tony Macaulay)
4	4	SIDE SHOW—Barry Biggs (Dynamic)—Famous Chappell (Byron Lee)
5	5	ISN'T SHE LOVELY—David Parton (Pye)—Jobete London/Blackbull (Tony Hatch/David Parton)
6	16	BOOGIE NIGHTS—Heatwave (GTO)—Rondor/Tincabell (Barry Blue)
7	6	DON'T LEAVE ME THIS WAY—Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff)
8	8	JACK IN THE BOX—Moments (All Platinum)—Sunbury (Goodman/Ray/Keith)
9	7	DADDY COOL—Boney M. (Atlantic)
10	10	SUSPICION—Elvis Presley (RCA)—Carlin
11	19	SING ME—The Brothers (Bus Stop)—Intune (M. Murray—T. Callander)
12	18	CHanson D'AMOUR—Manhattan Transfer (Atlantic)—Carlin (Richard Perry)
13	9	CAR WASH—Rose Royce (MCA)—Leeds (Norman Whitfield)
14	11	YOU'RE MORE THAN A NUMBER IN MY LITTLE RED BOOK—Drifters (Arista)—Macaulay/Cookaway (Roger Greenaway)
15	13	DON'T BELIEVE A WORD—Thin Lizzy (Vertigo)—Pippin the Friendly Ranger (John Alcock)
16	30	ROMEO—Mr. Big (EMI)—EMI/T. Bone (V. Garay)
17	21	THIS IS TOMORROW—Bryan Ferry (Polydor)—E.G. (Black Jim Prod.)
18	24	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)—Carlin (Hal Davis)
19	22	WHAT CAN I SAY—Boyz Scaggs (CBS)—Heath Levy (Joe Wissert)
20	17	EVERYMAN MUST HAVE A DREAM—Liverpool Express (Warner Bros.)—Warner Bros./Moggie (Hal Carter/Peter Swettenham)
21	33	THEY SHOOT HORSES DON'T THEY—Racing Cars (Chrysalis)—Chrysalis (Bill Price/Racing Cars)
22	43	BABY I KNOW—Rubettes (State)—State/Ladysmith (Rubettes/A. Blakeley)
23	12	WILD SIDE OF LIFE—Status Quo (Vertigo)—Leeds (Roger Glover)
24	23	MORE THAN A FEELING—Boston (Epic)—Screen Gems (J. Boylan/T. Scholz)
25	28	IT TAKES ALL NIGHT LONG—Gary Glitter (Arista)—Leeds/Rock Artists/Paul Gadd (Mike Leander)
26	20	NEW KID IN TOWN—Eagles (Asylum)
27	27	MIGHTY POWER OF LOVE—Tavares (Capitol)—ATV (Freddie Perren)
28	14	I WISH—Stevie Wonder (Motown)—Jobete/Blackbull (Stevie Wonder)
29	45	SATURDAY NITE—Earth, Wind & Fire (CBS)—Chappell (M. White/C. Stepney)
30	25	EVERYBODY'S TALKIN' 'BOUT LOVE—Silver Convention (Magnet)—Butterfly/Meridian/Siegel (M. Kunze/S. Levey)
31	48	YOU'LL NEVER KNOW WHAT YOU'RE MISSING—Real Thing (Pye)—Open Choice/Peterman (Eddie & Chris Amoo/D. Weinreich)
32	39	DARLIN' DARLIN' BABY—O'Jays (Philadelphia)—Carlin (Gamble/Huff)
33	15	THINGS WE DO FOR LOVE—10C.C. (Mercury)—St. Annes (10C.C.)
34	29	WAKE UP SUSAN—Detroit Spinners (Atlantic)—Carlin (Tham Bell)
35	26	I WANNA GO BACK—New Seekers (CBS)—Martin-Coulter (Phil Coulter/Bill Martin)
36	40	DAZZ—Brick (Bang)—Silver Cloud/Trolley (Healey/Duncan/R.E. Lee/Brick)
37	41	HA CHA CHA—Brass Construction (United Artists)—RAK (Jeff Lane)
38	—	TORN BETWEEN TWO LOVERS—Mary MacGregor (Arista)—Blue Mountain (P. Yarrow/B. Beckett)
39	31	YEAR OF THE CAT—Al Stewart (RCA)—Gwyneth/Chappell (Alan Parsons)
40	—	ROCKARIA—Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne)
41	49	SOUL CHA CHA—Van McCoy (H&L)—Warner Bros. (Van McCoy)

42	—	MAYBE I'M AMAZED—Wings (Parlophone)—Northern (Paul McCartney)
43	—	FIRST THING IN THE MORNING—Kiki Dee (Rocket)—Rocket (Elton John/Clive Franks)
44	36	BODY HEAT—James Brown (Polydor)—Intersong (James Brown)
45	32	EVERY LITTLE TEARDROP—Gallagher & Lyle (A&M)—Rondor (David Kershenbaum)
46	—	SOUND AND VISION—David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti)
47	47	PUT YOUR MONEY WHERE YOUR MOUTH IS—Rose Royce (MCA)—Leeds (Art Linson)
48	—	ONE DRINK TOO MANY—Sailor (Epic)—Chappell/Morris (J. Lesser/G. Kajanus)
49	—	GET A GRIP ON YOURSELF—Strangers (United Artists)—Albion (Martin Rushent)
50	—	GO YOUR OWN WAY—Fleetwood Mac (Warner Brothers)—Intersong (Fleetwood Mac/Dashut/Caillat) (Buckingham)

This Week
Last Week

This Week	Last Week	
1	48	20 GOLDEN GREATS—Shadows (EMI)
2	—	ANIMALS—Pink Floyd (United Artists)
3	1	RED RIVER VALLEY—Slim Whitman (United Artists)
4	4	EVITA—Various Artists (MCA)
5	9	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
6	3	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
7	13	MOTORVATIN'—Chuck Berry (Mercury)
8	2	DAVID SOUL (Private Stock)
9	5	LOW—David Bowie (RCA)
10	33	HEARTBREAKERS—Various Artists (K-Tel)
11	9	ARRIVAL—Abba (Epic)
12	6	HOTEL CALIFORNIA—Eagles (Asylum)
13	11	GREATEST HITS—Abba (Epic)
14	8	WINGS OVER AMERICA (Parlophone)
15	25	BOSTON—Epic
16	7	GREATEST HITS—Showaddywaddy (Arista)
17	12	WIND & WUTHERING—Genesis (Charisma)
18	14	WHITE ROCK—Rick Wakeman (A&M)
19	—	DANCE TO THE MUSIC—Various Artists (K-Tel)
20	59	22 GOLDEN GREATS—Bert Weedon (Warwick)
21	20	A NEW WORLD RECORD—Electric Light Orchestra (Jet)
22	15	A DAY AT THE RACES—Queen (EMI)
23	16	GREATEST HITS 1971-1975—Eagles (Asylum)
24	19	LOVE ON THE AIRWAYS—Gallagher & Lyle (A&M)
25	21	JOHNNY THE FOX—Thin Lizzy (Vertigo)
26	—	ELVIS IN DEMAND—Elvis Presley (RCA)
27	30	JAILBREAK—Thin Lizzy (Vertigo)
28	26	DISCO ROCKET—Various Artists (K-Tel)
29	18	20ALL TIME GREATEST—Petula Clark (K-Tel)
30	43	R.A.—Todd Rundgren (Bearsville)
31	56	BLUE FOR YOU—Status Quo (Vertigo)
32	22	20 GOLDEN GREATS—Glen Campbell (Capitol)
33	24	GREATEST HITS—Frankie Valli & the Four Seasons (K-Tel)
34	17	LOST WITHOUT YOUR LOVE—Bread (Elektra)
35	40	TUBULAR BELLS—Mike Oldfield (Virgin)
36	—	VISION—Don Williams (ABC)
37	47	CLASSICAL GOLD—Various Artists (Ronco)
38	—	NATURAL AVENUE—John Lodge (Decca)
39	31	100 GOLDEN GREATS—Max Bygraves (Ronco)
40	23	HIT SCENE—Various Artists (Warwick)
41	—	THE FULL LIFE—Jack Jones (RCA)
42	44	JOAN ARMATRADE (A&M)
43	45	DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island)
44	28	LUXURY LINER—Emmylou Harris (Warner Bros.)
45	35	THE DARK SIDE OF THE MOON—Pink Floyd (Harvest)
46	27	FESTIVAL—Santana (CBS)
47	36	DREAMBOAT ANNIE—Heart (Arista)
48	—	DOWNTOWN TONIGHT—Racing Cars (Chrysalis)
49	—	SONGS FROM THE WOOD—Jethro Tull (Chrysalis)
50	37	GREATEST HITS—Hot Chocolate (RAK)
51	34	GREATEST HITS—Gilbert O'Sullivan (MAM)
52	58	THE BEST OF LENA MARTELL (Pye)
53	—	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah)
54	—	YEAR OF THE CAT—Al Stewart (RCA)

55	50	WISH YOU WERE HERE—Pink Floyd (Harvest)
56	39	A NIGHT ON THE TOWN—Rod Stewart (Riva)
57	54	GREATEST HITS—Linda Ronstadt (Asylum)
58	42	20 GOLDEN GREATS—Beach Boys (Capitol)
59	32	GREATEST HITS, VOL. 2—Diana Ross (Motown)
60	—	GREATEST HITS, Vol. IV—Johnny Mathis (CBS)

WEST GERMANY

(Courtesy of Musikmarkt)
SINGLES

This Week

This Week	Last Week	
1	—	LIVING NEXT DOOR TO ALICE—Smokie (RAK/EMI Electrola)—Melodie der Welt
2	—	SUNNY—Boney M. (Hansa/Ariola)—Sikorski
3	—	MONEY MONEY MONEY—Abba (Polydor/DGG)—Union/SMV
4	—	ANITA—Costa Cordalis (CBS)—April
5	—	IF YOU LEAVE ME NOW—Chicago (CBS)—Global
6	—	OH SUSI—Frank Zander (Hansa/Ariola)—Intro
7	—	MARLEEN—Marianne Rosenberg (Philips/Phonogram)—Radio Tele/Intro
8	—	JEANS ON—David Dundas (Chrysalis/Phonogram)—Reba
9	—	DISCO DUCK—Rick Dees and Cast of Idiots (RSO/DGG)—Chappell
10	—	UNDER THE MOON OF LOVE—Showaddywaddy (Arista/EMI Electrola)—Intersong
11	—	SILVER BIRD—Tina Rainford (CBS)—Intersong
12	—	LIVING THING—Electric Light Orchestra (United Artists/Ariola)—Intersong
13	—	YESTERDAY'S HERO—Bay City Rollers (Arista/EMI Electrola)—SMV
14	—	ROCK 'N ROLL CLOWN—Harpo (EMI Electrola)—Melodie der Welt
15	—	AFRICA MAN—Johnny Wakelin (Pye/Ariola)—Francis Day and Hunter

FRANCE

(Courtesy of Groupement d'Interet Economique de l'Edition Phonographique et Audiovisuelle)
SINGLES

This Week

This Week	Last Week	
1	—	VOICI LES CLES—Gerard Lenorman (CBS)
2	—	L'AMOUR QUI BRULE EN MOI—Sheila (Carrere)
3	—	LE TEMPS DES COLONIES—Michel Sardou (Trema)
4	—	MONEY MONEY MONEY—Abba (Vogue/Melba)
5	—	LA VIE EN COULEURS—Remy Bricka (Polydor)
6	—	TANT QU'IL Y AURA—Dave (CBS)
7	—	DES NUITS ENTIERES—Romina Power/Albano (Carrere)
8	—	LE PERE DE SYLVIA—Sacha Distel (Carrere)
9	—	DADDY COOL—Boney M. (Carrere)
10	—	QUELQUEFOIS—Claude Francois (Fleche) LPs
1	—	LA VIEILLE—Michel Sardou (Trema)
2	—	L'AMOUR QUI BRULE EN MOI—Sheila (Carrere)
3	—	WIND AND WUTHERIN—Genesis (Phonogram/Charisma)
4	—	LOVE IN 'C' MINOR—Cerrone (WEA)
5	—	DROLES DE CHANSONS—Gerard Lenorman (CBS)
6	—	CHANSONS NOUVELLES—Georges Brassens (Phonogram/Philips)
7	—	JOHNNY HALLYDAY STORY—Johnny Hallyday (Phonogram/Philips)
8	—	TA SORCIERE BIEN AIMEE—Sylvie Vartan (RCA)
9	—	ARRIVAL—Abba (Vogue Melba)
10	—	LE VAGABOND—Claude Francois (Fleche)

AUSTRALIA

(Courtesy of Radio 2SM)
As Of 2/11/77
SINGLES

This Week

This Week	Last Week	
1	—	THE WAY THAT YOU DO IT—Pussyfoot (EMI)
2	—	HEY ST PETER—Flash & The Pan (Albert)
3	—	THE LIVIN' THING—E.L.O. (U/A)
4	—	IF YOU LEAVE ME NOW—Chicago (CBS)
5	—	LOVE ME—Yvonne Elliman (RSO)
6	—	SO SAD THE SONG—Gladys Knight & Pips (Buddha)
7	—	THE BEST DISCO IN TOWN—Ritchie Family (RCA)
8	—	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Chrysalis)
9	—	DISCO DUCK—Rick Dees & Cast of Idiots (RSO)—Jonathan James (LS)
10	—	LAST ROMANCE—Mark Holden (EMI) LPs
1	—	HOTEL CALIFORNIA—The Eagles (Asylum)
2	—	WINGS OVER AMERICA—Wings (Capitol)
3	—	SHINING—Marcia Hines (Miracle)
4	—	LET'S STICK TOGETHER—Bryan Ferry (Festival)
5	—	ARABIAN NIGHTS—The Ritchie Family (RCA)
6	—	CHICAGO TEN—Chicago (CBS)
7	—	A NEW WORLD RECORD—Electric Light Orchestra (Jet)

8	—	SONGS IN THE KEY OF LIFE—Stevie Wonder (Tania)
9	—	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
10	—	ARRIVAL—Abba (RCA Victor)

ITALY

(Courtesy of Germano Ruscitto)
As Of 2/8/77
SINGLES

This Week

This Week	Last Week	
1	—	DADDY COOL—Boney M. (Durium)
2	—	JOHNNY IL BASSOTTO—Lino Toffolo (RCA)
3	—	DISCO DUCK—Rick Dees & his Cast of Idiots (RSO)—Phonogram
4	—	SEI FORTE PAPA—Gianni Morandi (RCA)
5	—	DON'T GO BREAKING MY HEART—Elton John & Kiki Dee (Rocket—EMI)
6	—	MAMMATUTTO—Iva Zanicchi (Rifi)
7	—	REGINA AL TROUBADOUR—Le Orme (Phonogram)
8	—	DISCO DUCK—D.J. Scott (Saar)
9	—	VERITA' NASCOSTE—Le Orme (Phonogram)
10	—	DANCING QUEEN—Abba (Dig-it—MM)
11	—	NICE AND SHOW—Jesse Green (EMI)
12	—	SOLO—Claudio Baglioni (RCA)
13	—	NICE'N' NAASTY—Salsoul Orchestra (Derby—MM)
14	—	ALL SHUFFLE—Alvin Cash (CBS—MM)

HOLLAND

(Courtesy of Stichting Nederlandse Top 40)
SINGLES

This Week

This Week	Last Week	
1	—	LIVING NEXT DOOR TO ALICE—Smokie (RAK)
2	—	WHO'S THAT LADY WITH MY MAN—Patricia Paay (EMI Bovema)
3	—	WHEN I NEED YOU—Leo Sayer (Chrysalis)
4	—	DON'T GIVE UP ON US—David Soul (Private Stock)
5	—	ZO SLANK ZIJN ALS JE DOCHTER—Corry Van Corp (Polder)
6	—	SOUL DRACULA—Hot Blood (Carrere)
7	—	SOUL CHA CHA—Van McCoy (Ariola)
8	—	DON'T CRY FOR ME ARGENTINA—Julie Covington (EMI Bovema)
9	—	IK I WIL MET YOU WEL DANSEN—Andre V Duin (CNR)
10	—	IN DE VREEMDE—Migras (Negram) LPs
1	—	A DAY AT THE RACES—Queen (EMI Bovema)
2	—	MANTOVANI WORLD SUCCESSES—Mantovani (Philips)
3	—	HOTEL CALIFORNIA—Eagles (Asylum)
4	—	SONGS IN THE KEY OF LIFE—Stevie Wonder (Tania Motown)
5	—	ANIMALS—Pink Floyd (EMI Bovema)
6	—	DAVERENDE 13 CARNAVAL—Various Artists (CNR)
7	—	YEAR OF THE CAT—Al Stewart (RCA)
8	—	TAKE THE HEAT OFF ME—Boney M. (Hansa Int.)
9	—	BEACH BOYS BEST—Beach Boys (Delta)
10	—	ALLE 14 FAVORIET—Various Artists (Negram)

MEXICO

(Courtesy of Radio Mil)
As Of 2/4/77
SINGLES

This Week

This Week	Last Week	
1	—	LLAMARADA—Manolo Munoz (Gas)
2	—	VIVE—Napoleo (Raff)
3	—	YOU MAKE ME FEEL LIKE DANCIN'—Leo Sayer (MGM)
4	—	TE VOY A OLVIDAR—Juan Gabriel (RCA)
5	—	TRY ME, I KNOW WE CAN MAKE IT—Donna Summer (RCA)
6	—	NICE AND SLOW—Jesse Freen (Capitol)
7	—	HEAVEN MUST BE MISSING AN ANGEL—Tavres (Capitol)
8	—	TRIANGULO—Los Baby's (Peerless)
9	—	NADIA'S THEME—Barry de Vorzon y Perry Botkin (A&M)
10	—	SAN FRANCISCO HUSTLE—Silver Convention (RCA)
11	—	UNA LAGRIMA Y UN RECUERDO—Grupo Miramar (Accion)
12	—	DESPUES DE TANTO—Napoleon (Raff)
13	—	QUIEN ERES TU—Nelson Ned (U.A.)
14	—	DEJA DE LLORAR CHIQUELLA—Los Terricolas (Garnica)
15	—	IF YOU LEAVE ME NOW—Chicago (CBS)

DENMARK

(Courtesy of Danmarks Radio)
As Of 2/6/77

This Week

This Week	Last Week	
1	—	ARRIVAL (LP)—Abba
2	—	EFTER ENNU EN DAG (LP)—(Gasolin)
3	—	TAKE THE HEAT OFF ME (LP)—(Boney M)
4	—	BIFROST (LP)—(Bifrost)
5	—	GREATEST HITS (LP)—(Showaddywaddy)
6	—	FOR FULD MUSIK 3 (LP)—(Harpo)
7	—	A DAY AT THE RACES (LP)—(Queen)
8	—	WINGS OVER AMERICA (3 LPs)—(Wings)
9	—	SUTSKOI (LP)—(Barnes Vennar)
10	—	"MEN DET GAR JO NOK" (LP)—(Niels Hausgaard)
11	—	UNDER THE MOON OF LOVE—(Showaddywaddy)
12	—	HJEMLIG HYGGE (LP)—(Rode Mor)

13	—	LIVIN' NEXT DOOR TO ALICE—(Smokie)
14	—	DID YOU BOOGIE (WITH YOUR BABY)—(Flash Cadillac & The Continental Kids)
15	—	SONGS IN THE KEY OF LIFE (Dobson LP)—(Stevie Wonder)
16	—	HOTEL CALIFORNIA (LP)—(Eagles)
17	—	DERUDA (LP)—(Tina Charles)
18	—	ENDNU ENGANG—(Bamsa)
19	—	A NEW WORLD RECORD (LP)—(Electric Light Orchestra)
20	—	CHICAGO X (LP)

FINLAND

(Courtesy of Help and Seura Magazines)
*Denotes local origin
SINGLES

This Week

This Week	Last Week	
1	—	KYLAHAAT—Marion (EMI)
2	—	SING MY LOVE SONG—Jackpot (EMI)
3	—	HAISTAKAA—Irwin Goodman (Philips)
4	—	DADDY COOL—Boney M. (Hansa)
5	—	MYSKYLUODON MAIJA—Leslie Martenson (Kompas)
6	—	SYYSUNELMA—Katri Helena (Scandia)
7	—	JOKKANTU—Erkki Liikanen (RCA)
8	—	MELINA—Tapani Kansa (Scandia)
9	—	DANCING QUEEN—Abba (Polar)
10	—	HAIRIKKO—Irwin Goodman (Philips) LPs
1	—	LADY LOVE—Katri Helena (Scandia)
2	—	A DAY AT THE RACES—Queen (EMI)
3	—	ARRIVAL—Abba (Polar)
4	—	UNOHTUMATTOMAT II—Olavi Virta (Finnlevy)
5	—	HOT WHEELS—Hurricane (Love)
6	—	TAKE THE HEAT OFF ME—Boney M. (Hansa)
7	—	SMILE—Harpo (EMI)
8	—	ALOHA BLAYA BLANCA—Afric Simone (Ariola)
9	—	HOTEL CALIFORNIA—Eagles (Asylum)
10	—	THE THIRD STEP—Sailor (Epic)

SWITZERLAND

(Courtesy of Musikmarkt)
SINGLES

This Week

This Week	Last Week	
1	—	ANITA—Costa Cordalis (CBS)
2	—	LIVING NEXT DOOR TO ALICE—Smokie (RAK/EMI)
3	—	SUNNY—Boney M. (Hansa)
4	—	IF YOU LEAVE ME NOW—Chicago (CBS)
5	—	CINDY—Peter Sue and Marc (

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 2/26/77

Number of LPs reviewed this week **103** Last week **109**

Spotlight

Pop

JOHN DENVER—Greatest Hits, Vol. 2, RCA CPL12195. Denver's long-awaited second installment includes seven million-plus sellers in the repertoire of one of the major crossover artists of all time. A bonus 43-minute-plus on 12 selections, even at the new \$7.98 super star list price, should add to sales appeal. Tracks are all excellent, including "Fly Away" with guest Olivia Newton-John and five re-recorded versions.

Best cuts: "Annie's Song," "Fly Away," "Thank God I'm A Country Boy," "Back Home Again," "Calypso."

Dealers: Anticipate another massive RCA campaign for this one and entire catalog, with bonus from new March 2 ABC-TV special.

JOHN TRAVOLTA—Can't Let You Go, Midland International BKL 12211 (RCA). Travolta is one television romantic idol who really can sing at a high professional and commercial level. His light, sweet voice gets meaningful nuances of conviction from a wide scope of easy-flowing love ballads in productions assembled with impeccable craftsmanship by Jeff Barry. Travolta could widely expand his career as a successful love balladeer if he chose to turn away from acting. He works with string orchestras and trick rhythm-section riffs with equal facility. There is also a vulnerable, beseeching quality to his singing that is one of its rarest and strongest points.

Best cuts: "Slow Dancing," "Back Doors Crying," "Moonlight Lady," "Can't Let You Go."

Dealers: Outstanding Norman Seft Photography and design will help sell this fast from visual displays.

NATALIE COLE—Unpredictable, Capitol SO11600. The multifaceted vocal qualities of this sassy young vocalist spark this top notch commercial package. Still to be determined is who exactly Natalie is going to emerge as: herself, a mixture of she and some shouting slick blues singer or a blending of these two plus some Sly Stone influences. For all three are evident and that is disconcerting. Image seems out of reach for this line performer under the guise of producers Chuck Jackson and Marvin Yancy. The duo incidentally contributes seven of the 10 tunes, using Chicago-based sidemen for the basic instrumental energy. The main emphasis is on a shouting, screeching vocal sound, with some contrasts in a few soft ballads. A strong disco beat plus upfront electric bass ride over Natalie's voice, often melding strongly with some strong female background singers.

Best cuts: "Party Lights," "This Heart," "I've Got Love On My Mind," "Peaceful Living," "I Can't Break Away" (with a gospelish flavor).

Dealers: Natalie has been singing several of these cuts on her national tour, which should prompt additional business.

Country

DOLLY PARTON—New Harvest ... First Gathering, RCA APL12188. Parton's most progressive and individualistic LP ever. Changes in producer (Gregg Perry co-produces this with Dolly), studio, publisher and mental outlook are bound to have a significant effect on the ultimate product. The changes are dramatic and result in some of the most memorable work yet—in writing and singing—by Parton. She wrote most of the songs and vividly displays her stunning powers as a writer. This could be the album that shoves Parton from a country-only base to the category of across-the-board talents like Emmylou Harris and Linda Ronstadt who emulate and admire her.

Best cuts: "Light Of A Clear Blue Morning," "Applejack," "Holdin' On To You," "You Are," "How Does It Feel," "Where Beauty Lives In Memory," "There."

Dealers: Parton has made some career changes to push her more into the crossover category, so try this one pop, too.

CHARLIE RICH—Take Me, Epic KE34444. Another together package of Rich material by the ever-mellow crooner aided by Billy Sherrill's excellent production. A diverse assortment of songs—and ways of handling them—shapes this into a powerful release. Rich even goes back to the evergreens "Mood Indigo" and "Spanish Eyes," giving each a fresh new twist with his whiskey smooth vocalizing. "Spanish Eyes" is especially strong as is the title song composed by Rich and his wife.

Best cuts: "On My Knees," "Easy Look," "Spanish Eyes."

Dealers: Going by track record and excellence of album, you'd better stock both pop and country.

JOHNNY DUNCAN, Columbia KC34442. A smooth delivery of lyrics by Duncan coupled with a comfortable blending of strings, steel, acoustical guitar, voices and harmony by Janie Fricke provide Duncan with an impressive LP following his charted single, "It Couldn't Have Been Any Better," and his No. 1 single "Thinkin' Of A Rendezvous." Stronger cuts for the LP seem to be tunes written by Duncan which include "Maybe I Just Crossed Your Mind" and "Charley Is My Name."

Best cuts: "Thinkin' Of A Rendezvous," "Maybe I Just Crossed Your Mind," "It Couldn't Have Been Any Better" and "Charley Is My Name."

Dealers: Duncan's career is in high gear. Contains some of the hits that got him there.

MARTY ROBBINS—Adios Amigo, Columbia KC34448. Clear delivery of lyrics backed by Billy Sherrill production provides this south-of-the-border Opry balladeer with another solid LP

JETHRO TULL—Songs From The Wood, Chrysalis CHR1132. This is by no means the Tull group's first exploration of the impact of Medieval English life on contemporary situations, as expressed in rhythm section textures and lyrics that combine elements of olden sounds with hard-driving rock beats. But it may well be the most in-depth and fully realized development of this format that leader Ian Anderson has presented yet. The lyrics of the songs make wry comments on what England and the entire contemporary world have lost by losing a closeness with the stately cycles of nature. The music is dramatic, explosive bursts of old English reels and snatches played all-out with demonic energy on a mixture of contemporary and traditional instruments. Anderson's latest song collection gets deeply into the viewpoints of village minstrels, farmers, hunters and other "simple" folk very much in touch with their environments.

Best cuts: "Pibroch (Cap In Hand)," "Velvet Green," "Jack In The Green," "Hunting Girl."

Dealers: This is Tull's first LP on Chrysalis as an independent distribution label and 500,000 units were reportedly shipped.

effort. Titled after his chart single, "Adios Amigo" is a good mixture of love ballads plus an uptempo version of "My Blue Heaven."

Best cuts: "Adios Amigo," "My Blue Heaven," "I Don't Know Why (I Just Do)," "Helen."

Dealers: Robbins has regained his stature as a major sales maker.

TANYA TUCKER—Ridin' Rainbows, MCA MCA2253. Each LP effort brings Tanya closer to the crossover she's been striving for. Some excellent soulful singing highlighted with tasteful string arrangements by Bergen White and Jack Williams and sharp instrumentation bring out the pop potential in the young MCA artist. Members of the Amazing Rhythm Aces add backup vocals to "Dancing The Night Away" written by Russell Smith and James H. Brown Jr. and included on the Aces last album. Seals & Crofts also lend vocals on "Knee Deep In Loving You." A definite step in the right direction by Tucker and producer, Jerry Crutchfield.

Best cuts: "Love Me Like You Never Will Again," "Wait 'Til Daddy Finds Out," "Let's Keep It That Way," "Ridin' Rainbows" and "Wings."

Dealers: This album will appeal to pop audiences as well.

Jazz

HUBERT LAWS—The San Francisco Concert, CTI CTI7071. Recorded at the Paramount Theatre in Oakland in October 1975, the LP features Bob James on keyboards, Glen Deardorff on guitar, Harvey Mason on drums and Garry King on bass. Also on hand were numerous members of the San Francisco Symphony Orchestra conducted by Denis Coteau. But it is Laws and his flute who shines above them all, tripping lightly over a rolling beat. The interplay between the jazz musicians and the orchestra works very well for a thoroughly enjoyable LP.

Best cuts: "Modadji," "Farandole."

Dealers: Note the striking cover art for in-store exposure.

First Time Around

PEPPER, RCA APL12189. Former backup band for Ruth Copeland has put together a very impressive debut album on its own. All three members of the band contribute to the vocals while songwriter Billy Hocker does an admirable job as lead singer. The music is good mainstream rock and rock-soul with a large group of studio musicians filling out the rhythm and horn sections.

Best cuts: "Where You Goin'," "You And I," "You're Killing Me," "Come Find Your Way."

Dealers: This is a band of pros.

MICHAEL BOOTHMAN—Heaven, Tabu BQL11996 (RCA). This mellow but often bouncy, mostly instrumental LP leans generously towards contemporary jazz flavored with calypso rhythms. Background vocals are soft, blending well with instruments. The excellent selection of material is written and produced by Boothman. This album offers throughout, a unique arrangement of horns and strings by L. Leon Pend-arvis.

Best cuts: "Heaven," "Greasy," "Scorpio Stew," "Diego Shuffle."

Dealers: This album should do well in both r&b and contemporary jazz sections.

FLAME—Queen Of The Neighborhood, RCA APL12160. A high energy set of heavy metal rockers characterizes debut effort by this East Coast based sextet. Lead singer Marge Raymond's coarse and gutsy vocals, often uncontrolled, carries much of the group's driving intensity. Instrumental support is adequate with some nifty horn arrangements by Miami Steve Van Zandt.

Best cuts: "Queen Of The Neighborhood," "Beg Me," "You Sit In Darkness," "Laugh My Tears Away."

Dealers: Album will need working for breakout.



Billboard's Recommended LPs

pop

JUSTIN HAWYARD—Songwriter, Deram DES18073 (London). This latest solo effort from a former member of the Moody Blues shows guitarist-singer-writer Hayward as an impressive talent in his own right. Though not as cosmic as the entire Moodies in full swing, Hayward is well into the synthesizer-orchestra sweeping sound with massed sweet-tenor vocal harmonies that characterized the group at its most successful. The main departure is that he prefers to write lyrics about personal, intimate situations rather than the determined politicizing of the Moodies. **Best cuts:** "Tightrope," "Raised On Love," "Songwriter."

PETER GABRIEL, Atco SD36147 (Atlantic). Former Genesis lead singer changes the pace with a symphonic sounding album that puts the listener in a tranquilized mood. The vocals are soft and gentle on the ears with Gabriel's voice well suited for the idiom he chooses to work within. Use of synthesizers, a barbershop quartet, flutes and classical guitar give a hauntingly cosmic effect. The London Symphony Orchestra supplies backup on one cut. **Best cuts:** "Down The Dolce Vita," "Moribund The Burgermeister," "Waiting For The Big One," "Here Comes The Flood."

TOM JONES—Say You'll Stay Until Tomorrow, Epic PE34468 (Columbia). Jones has combined country, pop and MOR on this LP. Strong orchestral string sections on practically all selections complement the singer's vocal highs and lows. Arrangements by Johnny Spence, H.B. Barnum and Gene Page are impressive. **Best cuts:** "Say You'll Stay," "When It's Just You And Me," "At Every End There's A Beginning," "We Had It All."

GENE CLARK—Two Sides To Every Story, RSO RS13011. Veteran Byrd and country-rock pioneer Clark has mellowed as a mature writer-singer with an unpretentious but authoritative vocal style and a way with a wide range of soft-rock material with country touches such as pedal steel or banjo. **Best cuts:** "Sister Moon," "Home Run King," "Silent Clipper."

BILLY SWAN—Four, Columbia P234473. Swan's Memphis recording date produces a blending of pop with country which is not too countryfied. There is a lushness to the arrangements which is augmented by simple melodies and easy-to-follow tempos. Swan's laid back voice is pleasing but not protruding. A brass section plus Swan's small group produces a very tight sound. **Best cuts:** "Not Everyone Knows," "California Song," "Me And My Honey."

STEVE GIBBONS BAND—Rollin' On, MCA MCA2243. Is this the U.K. Creedence Clearwater? Gibbons and his English hard-rockers seem heavily influenced by country blues and roots rock now. There's more Crosby, Stills, Nash & Young here than heavy metal. For all his menacing onstage appearance, Gibbons here sounds a bit like a misplaced Everly Brother leading a rock vocal choir. **Best cuts:** "Wild Flowers," "Now You Know Me."

ART WEBB—Mr. Flute, Atlantic SD18212. Formerly Ray Barretto's lead salsa flute, Webb follows his ex-boss to Atlantic, taking a disco rather than jazz route. Although Webb's dazzling flute gives the LP more character than most assembly-line disco product, his talent is wasted in the genre. **Best cuts:** "Mr. Flute," "Melon Grove."

DEAN FRIEDMAN, Lifesong LS6008. Friedman's stock-in-trade is a jaunty New York urban wariness and rueful guardedness against hurts. He writes pop lyrics with maturity and sings in a small, evocative voice about topics like a mother going crazy and the joys of love accompanied by junk food, television and comics. Sleek, wide colored instrumental textures in the production. **Best cuts:** "Solitaire," "Love Is Not Enough."

JAMES TALLEY—Blackjack Choir, Capitol ST11605. Talley, the true-to-himself progressive country-pop writer-singer who never gave up on his music through years of keeping his fam-

ily going via straight jobs, has had a spate of publicity as a personal favorite of the President Carter family. He comes out for his best shot yet with an easy-flowing, full-bodied LP of poetic rural odes sung in a warm, relaxed baritone with crisp Nashville-studio-star backing. **Best cuts:** "Alabama Summerline," "Everybody Loves A Lovesong," "You Know I've Got To Love Her."

HEARTSFIELD, Columbia PC34456. Sextet, which formerly cut for Mercury, brings its rich vocal blend and its feel for a crossover brand of countryish pop boogie music into a new focus. New a&r man is David Robinson who has kept the band's vocal and instrumental strengths intact. Nothing spectacular emerges, however. **Best cuts:** "Let The Music Play," "Lost Love," "With These Tools."

ELLIOTT RANDALL'S NEW YORK, Kirshner PZ34351 (CBS). A shallow effort in terms of lyrical content, but this debut for guitarist-composer Randall scores on its production values. The charts are crisp and dissonant and the overdubs and echo effects all hold together with the large orchestral setting providing a full arena for Randall's thin vocals. **Best cuts:** "High On Love," "It's Gonna Be Great."

MAMA'S PRIDE—Uptown & Lowdown, Atco SD36146 (Atlantic). Good country boogie rockers and some midtempo ballads from this Southern sextet. Guitarists Danny and Pat Liston supply alternating lead vocals. The Liston's raspy and high vocals add to the group's total effect by giving the songs an authentic down-home country flavor. The use of three guitarists and bass gives a heavy-metal rock feel. **Best cuts:** "Can I Call You A Cab," "Long Time," "She's A Stranger To Me Now," "You Can't Fool Yourself."

ALBERT KING—Live, Utopia CYL2205. This is bluesman Albert at his best in a sprightly double album, recorded live with every delicious note sustained to perfection in the style that every rock guitarist has grown familiar with. Nice package, too, with photos and text. **Best cuts:** "Watermelon Man," "Stormy Monday," "That's What The Blues Are All About."

FREE BEER—Nouveau Chapeau, RCA APL12072. This three-man team of vocalist/composers, backed here by string and horn arrangements, produces appealing, mellow country-rock. The vocal harmonies are an outstanding feature of the work which is consistently competent in other aspects. **Best cuts:** "Queen Of The Purple Sage," "Nouveau Chapeau."

GAP BAND, Taftco, BIL12168 (RCA). Part of the Sly Stone school of rock funk, this band operates on a high energy level with plenty of percussion and nice funky horns. Leon Russell and Chaka Khan contribute on some of the cuts. **Best cuts:** "Stand Up And Dance With Me," "Not Guilty," "Hang On To Yourself."

EARL SCRUGGS REVUE—Live! From Austin City Limits, Columbia PC34464. As much as anybody today, Scruggs straddles the thin line between country and country rock. Scruggs and his sons aren't afraid to play Dylan songs in rock venues, so maybe he deserves his place in the rock racks. **Best cuts:** "I Shall Be Released," "I Just Can't Seem To Care," "Everybody Wants To Go To Heaven."

GRANMAX—A Ninth Alive, Pacific 1. Kansas City hard rock trio, until recently known as Stonehenge, appears on spectacular all-white vinyl with a stomping offering of 10 screaming tracks that will attract attention. Granmax is comprised of Steve Meyers and the McCorkle brothers, Tim and Lewis. Steve and Tim serve up the vocals, all madly uninhibited but attractive in their own way. **Best cuts:** "Crumbling Towers," "Out On The Tide," "Let Me Know."

soul

ELOISE LAWS—Ain't It Good Feeling Good, Invictus 34379 (CBS). This vocalist is too professional to be constantly drowned by background singers and overpowering instruments. She seldom comes through as a good singer. Brian Holland, producer, offers vocal assistance on "Ain't It Good Feeling Good." Much of the material is disco oriented. **Best cuts:** "Ain't It Good Feeling Good," "Where Did We Go Wrong," "Put A Little Love Into It," "Camouflage."

country

WENDEL ADKINS—Sundowners, Hitsville, HS40651. A Waylonesque singer who adds a dash of his own originality to avoid sounding too much like Jennings, Adkins comes through with a good LP. If the Jennings parallels are a little too thick visually and vocally, Adkins displays enough talent to eventually do things his way—which is hopefully the direction his future efforts will take. An interesting assortment of songs, plush production from Ray Ruff and dramatic delivery from Adkins are especially effective on his topical tribute to Willie Nelson, "Willie Didn't Win." **Best cuts:** "I Will," "Willie Didn't Win," "Flying Too High," "The Morning After The Night Before."

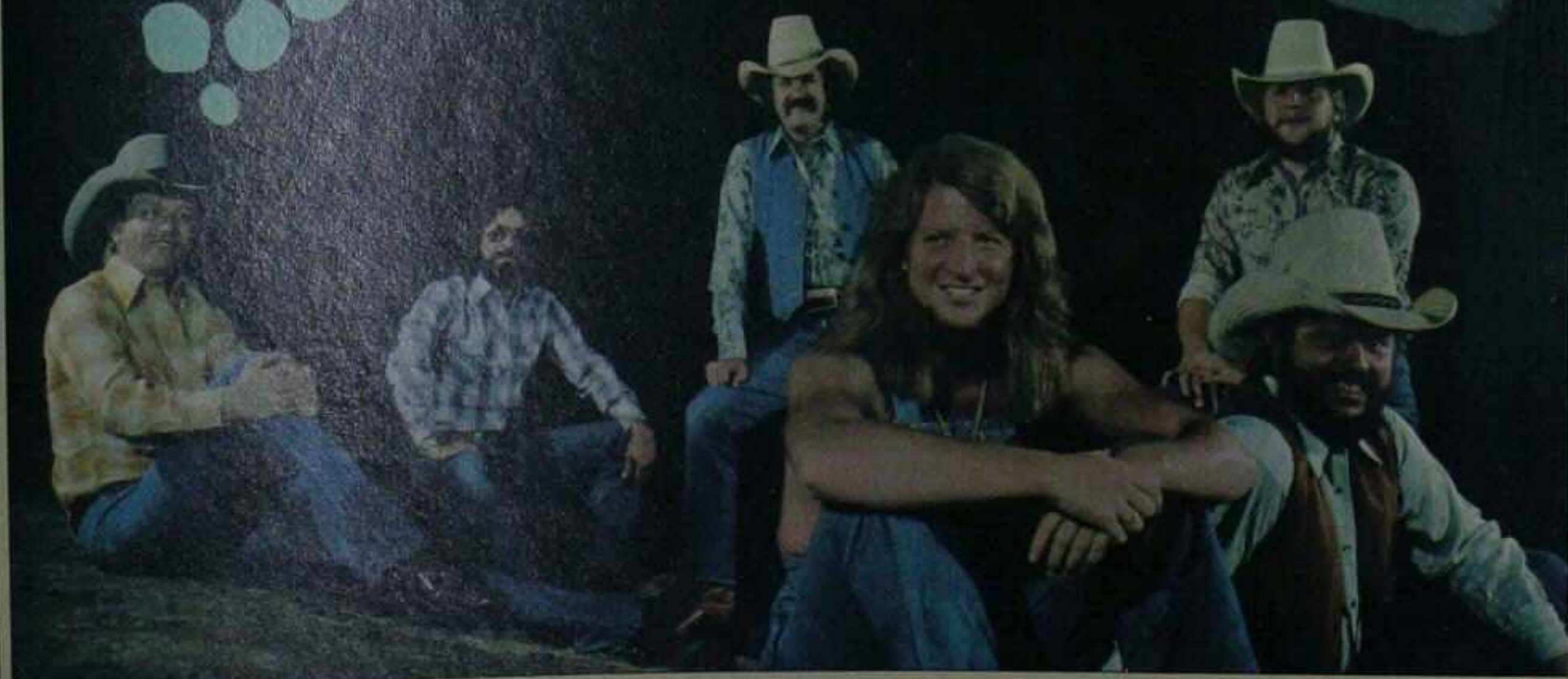
MEL TILLIS—Heart Healer, MCA MCA2252. A good offering by the increasingly successful MCA artist that will add to his steady stream of winners. Includes the Ray Giff tune, "The Morning After Baby Let Me Down," which Tillis renders well and the title cut which reaches the top five in Billboard's Hot Country Singles chart this week. Tillis' consistency and ability blend for enjoyable listening. **Best cuts:** "Heart Healer," "Play It Again, Sam," "The Morning After Baby Let Me Down," "Golden Nugget Gambling Casino."

(Continued on page 88)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top to 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 Tengel, Gerry Wood, Is Harnwell, Ed Harrison, Jean Williams, Dave Dexter, Jr.

THE MARSHALL MATTUCKER BAND

Carolina
Dreams



HOME SWEET HOME NEVER SOUNDED SO GOOD



Produced by Paul Hornsby

ON CAPRICORN RECORDS AND TAPES

Top Single Picks

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Pop

K. C. AND THE SUNSHINE BAND—I'm Your Boogie Man (3:58); producers: Casey/Finch; writers: H.W. Casey, R. Finch; publishers: Sherlyn/Harris, BMI, T.K. TK1022. That good-time disco-boogie sound that has given Casey, Finch & Company a major streak of gold singles is brought back into play. Upfront horn fills and a lead vocal with that spacy raspiness of a Sly Stone or George Clinton are the more noticeable departures from past K.C. successes. The boogie man in this song wants to get down with his partner, not scare her.

recommended

JOHN DENVER—My Sweet Lady (4:47); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH10911.

JOAN BAEZ—O Brother! (2:44); producer: David Kerstenbaum; writer: Joan Baez; publisher: Chandos, ASCAP. A&M 1906.

GENESIS—Your Own Special Way (3:03); producers: David Hentschel, Genesis; writer: Rutherford; publisher: WB, ASCAP. Atco 457076 (Atlantic).

DAVID BOWIE—Sound and Vision (3:00); producers: David Bowie; publishers: Bewlay Bros./Fleur, BMI, RCA JH10905.

NEW RIDERS OF THE PURPLE SAGE—Love Has Strange Ways (2:46); producer: Bob Johnston; writer: Stephen A. Love; publisher: Blue Jeans, BMI, MCA, MCA40686.

WENDY WALDMAN—Living Is Good (3:02); producer: Peter Bernstein; writer: Wendy Waldman; publisher: Irving Music/Moon & Stars, BMI, Warner Bros. WBS8303.

LYNYRD SKYNYRD—Gimme Three Steps (3:19); producer: Tom Dowd; writers: Allen Collins, Ronnie Van Zant; publishers: Duchess/Hustlers, BMI, MCA MCA40647.

RON DANTE—How Am I To Know (3:26); producer: Ron Dante; writers: Ron Dante, Phillip Nameanworth; publisher: Don Kirshner, BMI, RCA JH10898.

THIN LIZZY—Don't Believe A Word (2:18); producer: John Alcock; writer: P. Lynott; publishers: RSO/Chappell, ASCAP. Mercury D1479.

HOODOO RHYTHM DEVILS—Safe Cracker (3:17); producer: not listed; writer: Joe Crane; publisher: Snoid, ASCAP. Fantasy F791AS.

ROBERT PALMER—One Last Look (2:58); producer: Steve Smith; writers: B. Payne, F. Tate; publisher: Streetlights, BMI, Island IS081A.

MARC ALLEN TRUJILLO—I'm Coming Home Again (2:58); producer: Michael Zager; writers: Carol Zager, Bruce Roberts; publishers: New York Times/Dramatics, BMI, Private Stock P545138.

B.B. KING—Slow and Easy (3:02); producer: Esmond Edwards; writer: E. Randle; publisher: Jec, BMI, ABC AB12247.

WEAPONS OF PEACE—Roots (Mural Theme, Many Rains Ago) (3:50); producer: Everybody; writers: G. Fried/G. Fried, Quincy Jones; publishers: DLW, ASCAP/Rashida, BMI, Playboy P6101.

LEDER BROTHERS—Play It In Time (2:40); producer: Leder Brothers; writers: Steven Leder, Sheldon Leder; publisher: Old Sparta, BMI, Leder 1375.

Soul
recommended

BOOTSYS'S RUBBER BAND—The Pinocchio Theory (4:02); producers: George Clinton, William Collins; writers: William Collins, George Clinton; publisher: Rubber Band, BMI, Warner Bros. WBS8328.

LITTLE MILTON—Just One Step (3:30); producers: Milton Campbell, James Mack; writers: D. Eckford, M. Campbell; publisher: Trice, BMI, Glades GL1741 (T.K.).

AL HUDSON & SOUL PARTNERS—Real Love (3:28); producer: Al Perkins; writer: R. Stringer; publishers: Perk's/Jibaro, BMI, ABC AB12249.

SIDE EFFECT—Keep That Same Old Feeling (3:43); producer: Wayne Henderson; writer: Wayne Henderson; publisher: Four Knights, BMI, Fantasy F792 AM.

JOE SHAMWELL—I Wanna Be Your CB (3:34); producers: Couch, Stroud, Stephenson; writers: Shamwell, Johnson, Bass; publishers: Valaco/Jamvah, BMI, Chimneyville CH10215 (T.K.).



Country

EMMYLOU HARRIS—(You Never Can Tell) C'Est La Vie (3:27); producer: Brian Ahern; writer: Chuck Berry; publisher: Arc, BMI, Warner Bros. WBS8329. Pulled from her new "Luxury Liner" LP, this is a fast-paced Chuck Berry song in Harris' crossover country style. The r&b/c&w mixture, driven by some lively guitar work, is pulled off with success through spirited singing and Brian Ahern's production.

BARBARA FAIRCHILD—Let Me Love You Once Before You Go (2:15); producer: Billy Sherrill; writers: Molly Leikin-Steve Dorff; publishers: Almo, ASCAP/Peso, BMI, Columbia 310485. Sensitive, delicate song handled with expertise by Fairchild. A touching tale of a forbidden love prods Fairchild to some impressive heights in feeling and delivery. First rate support from piano and strings.

CONWAY TWITTY—Play, Guitar Play (3:20); producer: Owen Bradley; writer: Conway Twitty; publisher: Twitty Bird, BMI, MCA MCA40682. Retrospective ballad, penned by Twitty, bolstered by an insistent background beat and some substantive steel licks. Coming off some No. 1 records, Twitty should go high with this one, too.

MOE BANDY—I'm Sorry For You, My Friend (2:22); producer: Ray Baker; writer: Hank Williams; publisher: Fred Rose, BMI, Columbia 310487. A natural for jukebox and hard country radio play, Bandy pulls out one of the few seldom-recorded Hank Williams songs. Reminiscent of "Cold Cold Heart," it nonetheless combines fine writer with fine singer for good effect.

FREE BEER—Queen Of The Purple Sage (3:58); producer: Alan Lorber; writers: Christie Herbert; publisher: Sacco, BMI, RCA JH10881. Tremendous harmonics in the chorus give a fresh, fulfilling sound to this haunting tune. This relatively new group has its most powerful outing to date in a song with both country and pop possibilities.

recommended

BILLY SWAN—Swept Away (3:20); producer: Billy Swan; writers: Dennis Linde-Billy Swan; publisher: Combine, BMI, Columbia 310486.

CAROL CHANNING & WEBB PIERCE—Got You On My Mind (2:42); producer: Shelby Singleton; writers: Howard Biggs-Joe Thomas; publisher: Shelby Singleton, BMI, Plantation PL149.

JONI LEE—The Reason Why I'm Here (3:16); producer: Twitty Bird Productions; writer: Conway Twitty; publisher: Twitty Bird, BMI, MCA MCA40687.

JERRY REED—Semolita (2:55); producers: Chet Atkins-Jerry Reed; writer: Lally Stott; publisher: September, ASCAP. RCA JH10893.

RUBY FALLS—Do The Buck Dance (2:37); producers: Johnny Howard-Charlie Fields; writers: Charles Fields-Donald Riis; publishers: Sandburn/Music Craftshop, ASCAP. 50 States F550A.

DARRELL McCALL & Willie Nelson—Lily Dale (3:19); producers: Darrell McCall-Buddy Emmons; writers: B.J. Willis-T. Moore; publisher: Four Star, BMI, Columbia 310480.

LARRY CROCE—Big White House In Indiana (2:30); producer: G. Randolph Nauert; writer: Larry Croce; publisher: Peaceable Kingdom, ASCAP. Warner Bros. WBS8227.

MUNDO EARWOOD—I Can Give You Love (2:25); producer: JA-RA Productions; writers: Mundo Earwood; publisher: Tackhammer, BMI, True T101A.



Easy Listening

ISAAC HAYES AND DIONNE WARWICK—By The Time I Get To Phoenix/Say A Little Prayer (4:28); producers: Isaac Hayes, Dionne Warwick; writers: J. Webb/J. Mason; publishers: Emp. BMI/Mills, ASCAP. ABC AB12253. Stunning, high-class musicianship and a uniquely rueful impact achieved by singing these two oldies in alternate phrases and eventual union are the most immediately apparent hallmarks of this first single from the stunning album of this pair's groundbreaking concept concert tour. Hayes also displays that without his past gimmicks he is a vocalist of mindboggling artistry and conviction. However, it may well take a more uptempo selection from the LP to make an across-the-board hit.

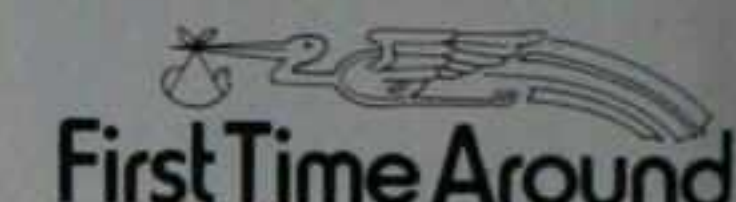
recommended

TOMMY LEONETTI—Crossroads (2:49); producers: Bob Finiz, Al Delory; writers: Tommy Leonetti, Jill Williams; publishers: Cinton/Stacey, ASCAP. RCA JB10847.



Disco

TRAMPS—Disco Inferno (3:35); producers: Haker, Harris & Young; writers: Leroy Green, Ron "Have Mercy" Kersey; publishers: Six Strings/Golden Fleece, BMI, Atlantic 45339. As an LP cut, this is already No. 1 on Billboard's National Disco Action Chart. But only now is this intense, memorable disco-soul an ominous, minor-key riff leads into a surrealistic lyric that weaves boogie-down catchphrases into a vivid picture of a supernatural discotheque with a jukebox 100 stores high and an arsenal of other hellishly effective dancing temptations.



First Time Around

HELEN SCHNEIDER—So Close (3:29); producer: Ron Dante; writer: Jake Holmes; publisher: Out of Business, BMI, Windsong JH10904 (RCA). A softly pretty MOR-rock ballad from a female singer with a pure, sensitive soprano that rises to emotional crescendo for a big finish. With orchestration that ranges from tinkling to throbbing, she describes a love that came "so close" to being lost but seems all right.

MOVIES—Satellite Touchdown (3:26); producer: Vini Poncia; writer: Michael Morgan; publisher: Mind Bee, ASCAP. Arista AS0235. Slightly reminiscent of a bouncier Steely Dan number, Movies follows its well received debut LP and public appearances with a single that uses cheerful melody and bright vocal harmonies for maximum catchy effect.

GAP BAND—Out Of The Blue (Can You Feel It) (3:26); producer: John Ryan; writer: C. Wilson; publisher: Big Heart, BMI, Tatoo JH10884 (RCA). Typical of this group's Sly-Wonder happy funk throughout its brand-new LP is the upbeat single. The impressive former backup band for hire establishes itself instantly as group well into the top 40 hit groove. Fast beat and blazing horns punctuate a rousing semi-raspy vocal.

GLIDER—You're Like A Melody (3:13); producers: Freddie McFinn, Marc Gilutin; writer: T. Myers; publisher: Goblet, BMI, United Artists UAXW938Y. Uptempo medium-rock tune about what a pretty girl is like. The vocalist is a semi Tom Jones better whose big voice is a pleasant departure from many of the mixed-down lead singers fronting rock sections.

GARRET COOPER—Say That You Love Me (3:00); producers: Jim Ed Norman, Garret Cooper; writer: Garret Cooper; publishers: Unichappel/Bundin, BMI, Equator GC101. Easy-flowing melody and smooth, light tenor vocal move through contemporary chords and orchestration for a likable love ballad. Cute use of female backup.

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's Recommended LPs

• Continued from page 86

easy listening

RAY CONNIFF—After The Lovin', Columbia PC34477. Conniiff has made a career covering rock songs and movie themes in a string-laden MOR format and he continues in this effort. The singers sound like they're halfway to heaven and the strings seem already there. It's what Conniiff's fans expect and it's what they get. Best cuts: "If You Leave Me Now," "Low-down," "Tara's Theme."

SERGIO FRANCHI—Volare, RCA12132. This can be sub-titled "Sergio's Greatest Hits" containing some of the better-known selections from his 15-year career. Some of the songs are in Italian, others in English. These are the original recordings, and some sound a bit dated, but then that's Franchi's style.

CLEO LAINE/JOHN WILLIAMS—Best Friends, RCA APL1-1937. Laine's vocal prowess is matched by Williams' mastery of the guitar. The LP contains some very familiar material such as "Feelings" and "Eleanor Rigby" and some original songs. Strings, horns and rhythm are very low key and sensibly done. Best cuts: "Killing Me Softly With His Song," "If."

HILDEGARDE—What I Did For Love, Audio Fidelity 6286. She's been at it for 40 years, singing sophisticated songs, accompanying herself at the keyboard and winning over the skeptical with her long gloves and ingratiating manner. Hilde is back again with 13 tunes taped last November in New York of highly stylized MOR fare. Her own liner notes are brief but touchingly effective, as is her music. Best cuts: "My Heart Sings," "I Get Along Without You Very Well," "Lili Marlene," "I'll Be Seeing You."

disco

VARIOUS ARTISTS—Get Down And Boogie, Casablanca NBLP7042. A pioneering budget disco set from this innovative label, the LP provides 38:47 of continuous play disco mixes at a list price of \$4.98. Biggest names represented are Donna Summer, Parliament and Blacksmoke, with four of the 10 songs having been legitimate disco hits. Best cuts: "Love To Love You Baby," "Give Up The Funk (Tear The Roof Off The Sucker)," "Screamin'."

CERRONE—Love In C Minor, Cotillion SD9913 (Atlantic). Cerrone is a French composer, arranger, producer, publisher and plays the drums. The first side is a 15-minute disco opus with strings and female vocal harmonies behind a relentless beat that should wear out all but the most durable disco dancers. Best cuts: "Love In C Minor," "Black Is Black."

jazz

SONNY STITT—My Buddy—Plays for Gene Ammons, Muse MR5091. This tribute to Stitt's late partner is a nice small group trip down memory lane and fans of that school should dig it. Songs picked by Stitt include some made popular by the group they were associated with as well as individually. Best cuts: "My Buddy," "Red Top," "Exactly Like You," "Confirmation."

BUSTER WILLIAMS—Crystal Reflections, Muse MR5101. Album features Roy Ayers on vibes, Kenny Baron on pianos, Billy Hart on drums and help from Jimmy Rowles, piano; Nobu Uruhiyama on percussion, and vocalist Suzanne Klewan on one particularly sweet cut, "Prism." Ayers romps on a cover of his own composition, "Vibrations," for 11 minutes 42

seconds and a strictly spontaneous studio jam works into a pleasant doddle called "The Enchanted Flower." Best cuts: "Those Three."

DAVID SCHNITTER—Invitation, Muse MR5108. Schnitter is a young tenor sax player who used to play with Art Blakey. His music is firmly rooted in bop, but still sounds fresh. Mickey Tucker blends very well on piano in this small group setting. Best cuts: "Blue Monk," "Fat Face Fenner Saloon."

SAM MOST—But Beautiful, Catalyst CAT7609 (Springboard International). Soft, easy-listening jazz by Most who plays flute and tenor sax. George Muribus helps out on piano, Patrick Smith on bass and Will Brady on drums. They all stay pretty much in the background and leave center stage to Most. Best cuts: "The Eyes Have It," "Leaving."

ERNESTINE ANDERSON—Hello Like Before, Concord JAZZ C131. After a long period of inactivity, Anderson comes back with a roar. Singing as well as she did when she taped her first LP in 1956, she gets top-drawer backup from Hank Jones, piano, and Ray Brown's bass on nine fine cuts, all eminently listenable. Best cuts: "Send In The Clowns," "Bird Of Beauty," "It Don't Mean A Thing," "Tain't Nobody's Business If I Do."

ARNOLD ROSS TRIO—Barbed Wire, Bums & Beans, Jazz Chronicles 76. Harry Babasin's bass and Roy Harte's lily, nifty drumming help spark Ross' delightful piano portraits through 11 sprightly tracks, only two of them old standards. Ross has been celebrated on the West Coast since the '40s, a pianist's pianist who has it all. Good mix by Dan Morehouse. Best cuts: "Barbed Wire," "Then Or Now," "Love Nest."

JACKIE McLEAN, DEXTER GORDON—The Source, Inner City 2020. Two saxophonists known for their bebop days take a stroll back in time in this on location session cut in Copenha-

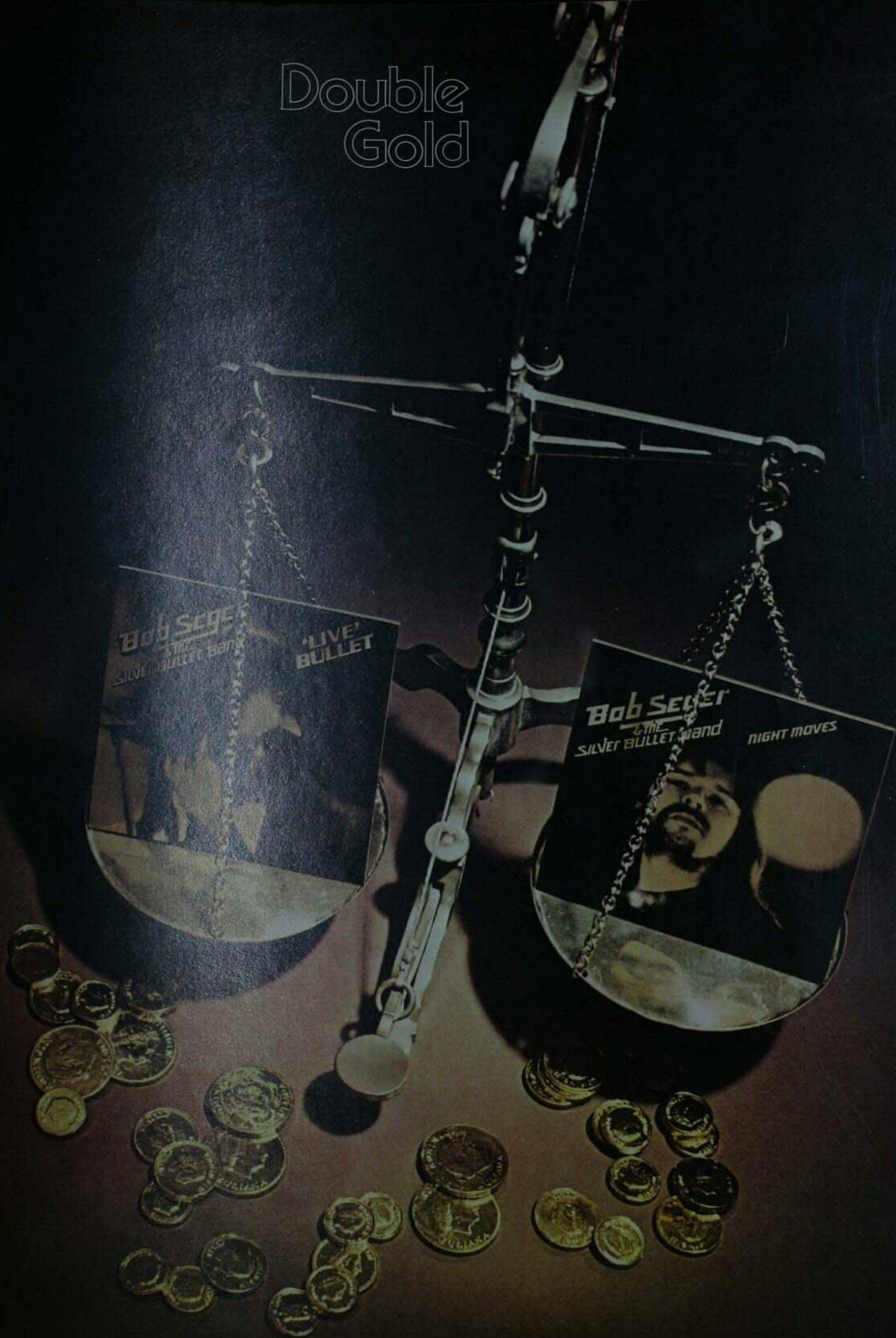
gen in 1973. The complexity of the music is enriched by their fiery blowing in this quintet setting. Best cuts: "Half Nelson," "Another Hair Do," "Dexter Digs In."

JACK DAUGHERTY ORCHESTRA—Carmel By The Sea, Monterey MS100. Small, L.A. area based label is guided by former Carpenters producer Daugherty who plays keyboards on this modern band outing. The players are mainly L.A. name sidemen who enjoy the big band romps, playing seven of Daugherty's charts. Precision and a rockish feeling are the hallmarks. Best cuts: "When's It Gonna Hit," "Carmello" (the cuts are relatively short for a modern jazz band), "Solo Flight," "Wild Turkey," "Rising Star."

LOUIS ARMSTRONG & DUKES OF DIXIELAND—Great Alternatives, Chiaroscuro CR2003. Hank O'Neal has popped with this stirring collection by diligently collecting and editing alternate takes on 11 traditional dixie standards which originally were issued in the '60s. Armstrong and the Dukes mix well, and there are flashes of inspired trumpet from Satch which surprise. Fine spots by Jerry Fuller's clarinet, Frankie Asuntio's trumpet and Stan Mendelsohn's piano rate credit along with edifying annotation by Nat Hentoff. Best cuts: "Just A Closer Walk With Thee," "Dixie," "South," "New Orleans."

TAL FARLOW—A Sign Of The Times, Concord Jazz C126. Little has been heard of Farlow in recent years, but his stellar guitar artistry with Red Norvo is a legend from the 1950s. Now 55, Tal displays rare artistry on eight lengthy tracks; it is difficult to accept that he does not read music. Excellent accompaniment by Hank Jones and Ray Brown adds luster to Farlow's flights of fancy. Best cuts: "You Are Too Beautiful," "In Your Own Sweet Way," "Bayside Blues," "Fascinating Rhythm."

Double Gold



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Closeup

WILLIE COLON & RUBEN BLADES—Metiendo Mano, Fania 500.

It is of prime interest while so many artists are offering watered-down salsa in a frantic search for broad audience acceptance, to consider this LP, the first full collaboration between arranger/trombonist Colon and vocalist/composer Blades.

For without offering excuses or making musical compromises, the pair has produced an album of undiluted salsa for its own sake. And also for the sake of its own people who, refreshingly, are considered to be an audience worth addressing on its own terms.

It is thus an album free of the self-conscious and often self-defeating hope for non-Latin crossover appeal. It is a work that is at once viscerally stimulating and intellectually provocative. A retort, without meaning to be so, to all those who argue that salsa is artistically confining.

The album is certainly the most satisfying work from Colon (who produced and also arranged three cuts) since his 1974 "Lo Mato" LP. His two previous works seemed either uneven and insecure ("The Good, The Bad, The Ugly," 1975) or frivolous and dispensable ("There Goes The Neighborhood," 1976).

To be sure, the former had its high points and the latter was often fun. But neither of them had the clear-minded purpose, the sense of musical and thematic cohesion and the sustained level of artistry which distinguishes "Metiendo Mano."

The opening cut, penned by Blades, is a stark portrait of the mythical "Pablo Pueblo"—the Latin Everyman who embodies the quiet despair and muted rage of Latin America's poor. Being neither ideologically ponderous nor hysterical, it traces the steps of a ghetto resident whose spirit has been crushed by the dulling sameness of his existence.

Colon's arrangement in a particularly effective passage, combines the bass in a barely tolerable, two-note repetition with lead-heavy chords from a three-trombone lineup to duplicate musically the sense of burden and entrapment.

In welcome comic relief, "Segun El Color" follows with the light-hearted message that how you take life depends on how you look at it.

Yet another alternative is posed in "La Maleta," another Blades composition that is autobiographically revealing. In obvious nostalgic distortion, Blades recalls an idyllic homeland where "the sun is brighter and the sky is blue" and condemns New York as a place where too many mugging lunatics are on the loose.

Completing the first side is "Plantacion Adentro," a profoundly unsettling piece by C. Curet Alonso, the dean of salsa composers. The work speaks of the death of a plantation worker, Camilo Manrique, at the hands of his overseer. But unlike "Pablo Pueblo," the treatment is far from sympathetic.

Of special note on the second side is "Lluvia De Tu Cielo," a plea for rain from a drought-stricken farmer assisted in his prayer by the plaintive piano of Joe Torres and the exhorting trombone of Colon.

The closing number, "Pueblo," brings us full circle to our opening theme—the common people of Latin America. **AGUSTIN GURZA**

Stewart & German Firm In Deal

• *Continued from page 3*

proached him anent starting a publishing empire since the German firm has no major publishing outlet here.

Stewart says he will have nothing to do with the Ariola America label, begun and operated by Jay Lasker, except in terms of pitching them songs. He does not plan to have his offices in the same location as Ariola America.

"I'm not starting out with a lead sheet and a demo at my age," says the 52-year-old Stewart. "My first step is to vigorously pursue acquisitions, both domestic and foreign."

Stewart says there is a clause in his pact with his financial partners

which allows them to buy him out after a period of years. They will be partners in all copyrights secured.

"This is a traditional kind of deal," he says, "in which I bring them management and they provide the capital."

The veteran music man—in the business more than 25 years—carries the title of president and chief operating officer of the as yet unnamed firm ("the lawyers are going crazy trying to clear names.")

Stewart points to Lueftner as someone who will be involved in major decision making on acquisitions and someone whose international contacts should be a plus for the upstart firm.

"I want to put together the base of a very big company," is the way Stewart describes his checkbook concept for business.

Stewart says the production firm will be a vital wing of the company. He chooses to stay away from starting a label and going through custom distribution. "We will have our own logo," he says, "but my experience with record companies has convinced me that outside labels don't work."

Stewart claims the distributing label's staff seems to emphasize its own product over the custom label with a "let George do it" attitude.

Stewart says the head of record production will work with freelance producers. "We won't buy a record production company unless the person has a publishing company."

Stewart lays out this sequence for his operation: 1—acquire U.S. publishing firms; 2—open an office in London; "spread to various parts of the world in a prudent way."

The new firm will also administer publishing catalogs for other firms.

Stewart emphasizes that "he's working with" Bertlesmann not "for them."

As for placing material with the family owned Ariola label, Stewart answers: "My responsibility is to the writer and the song, not to a record company," meaning the new firm will not be an in-house publishing outlet for Ariola distribution.

He says he'll be available to United Artists for consultation since the music group "is my baby and I'll do anything I can to help them."

Stewart says his replacement will probably be hired by the UA executive committee comprised of Joe Bos, chairman of the board of the UA Music and Record Group; Jim Harvey, Transamerica group vice president, and Eric Pleskow, president of the UA film corporation.

Having built his own successful music publishing operation (Korwin and Dominion) plus a personal management/record production firm (Michael Stewart Enterprises) plus building the UA publishing group starting in 1962, Stewart says resignedly: "I'm anxious to build a big company and I'm going to do it one more time. If I don't succeed it's my fault because I have the finances" *(Continued on page 98)*

Sony Cites 1st Amendment

• *Continued from page 1*

Disney Productions, who allege their copyrighted material is being infringed upon by users of two models of the Sony home videotape copier.

The suit, which names private citizens as well as chain and independent retail stores as defendants, is a precedential one of major importance.

Sony also contends that MCA, a potential software and hardware producer for the MCA/Philips

videodisk concept, is actually trying to squash Betamax, because it feels the Sony copier is a major competition to the videodisk.

MCA wants to monopolize the audio/visual playback business, Sony claims. Sony charges that the MCA/Disney suit would deprive the public of technological advances which MCA has not achieved.

Judge Warren J. Ferguson will hear motions by defendants to dismiss the action March 14 here.

Labels Meet Rev. Jackson

• *Continued from page 3*

claims his campaign "is not ethnic, but ethical."

"We are a society too prone to engage in intercourse without discourse," he quips.

Jackson proved adroit at treading a fine line between censorship and aesthetics at his various meetings.

Assistance in preparing this story provided by Alan Panchansky, Dick Nusser and Jean Williams.

Stressing the "overwhelming influence of pop culture," Jackson contends he's against censorship but believes artists and executives alike must accept their responsibility to the community.

He cites Aretha Franklin's release of "Respect" during a turbulent period in the 1960s. "She could have done 'Burn, Baby Burn,' but she didn't."

Onhand for the New York conference, which Jackson called "a meeting of minds," were top executives from RCA, Columbia, Atlantic, Cotillion, Buddah and Calla Records.

All agreed to heed Jackson's request to monitor lyrics and use their influence to see that artists do likewise.

At one point Jackson said he'd seek a spot at the forthcoming NARM Convention to expound on his views. However, NARM president Jules Malamud has received no such request so far.

"If he does, there's no way we could find a spot," Malamud adds. "Our program was put together months in advance. There's no room."

Industry observers here don't seem too concerned about Jackson's moralizing, but a clue to their thinking on the subject can be found in the remark of one jaded disco veteran:

"Sex can be overdone. When it is, it's boring. Maybe they'll start playing more intelligent songs now. All that heavy breathing gets to you after a while."

At a Chicago meeting, Feb. 10, Jackson addressed a special meeting of the Greater Chicago Radio

Broadcasters Assn. on the subject of sex-oriented lyrics.

"The reaction was favorable," reports Charlie Warner, WMAQ general manager and president of the broadcasters group.

Warner says the majority of the broadcasters, representing 19 stations, were in agreement with Jackson's position and will support his drive for seminars with record labels, producers and artists.

At the meeting held in Los Angeles, Monday (14) only four labels were represented, UA/Bluenote, Capitol, Playboy and Caress.

Other labels including ABC and Casablanca, both with homes offices in Los Angeles, were not onhand due to reportedly receiving invitations on the day of the meeting and being unable to shuffle schedules.

Prime Time Rock Shows

• *Continued from page 10*

He objects to performers who come on tv creatively unprepared and forced to work with a set that has no relevance to the performance.

"An artist will appear on tv assuming he is a superstar and it's his fault and the managers and agents if it doesn't work," Binder says. "An artist can't go on tv just because he has a good record."

How does a tv appearance affect record sales? "In most cases tv has no bearing on sales. The performer usually sings his hit song. Hardly ever does a singer go on with the intention of debuting a new song," says Binder.

Despite his negative feelings toward the interaction of the tv and record mediums, Binder thinks tv sound reproduction is not as ghastly as sound critics make it seem.

"It's not true that tv speakers are too small. What about car radios? The song is produced the same way as in a recording studio and should sound as commercial."

"If the Rolling Stones were on a tv show and a tv engineer mixes down the sound, naturally it won't sound like the Stones."

Binder is proud of the Elvis Pres-

ley special he produced in 1969 with Bones Howe. An 8-track board was used and produced top quality sound. "If Elvis didn't do the special, he never would have had a rebirth. The show led to a hit single, 'If I Can Only Dream.'"

In the future Binder looks to cable tv as a new outlet for rock musicians although the concept is still in its infancy. The possibility of rock acts involved in dramatic shows with music used as supplementary dialog also exists.

Binder in the past has been closely tied with Bones Howe and helped launch the Fifth Dimension and the Association. He is also responsible for the discovery of songwriters Lambert and Potter and his Talent Associates Records label first signed Seals & Crofts.

In tv he has directed "Hullabaloo," Steve Allen's variety show for Westinghouse, Petula Clark, Liza Minnelli, Harry Belafonte and most recently Manilow.

As president of Steve Binder Productions, he is managing the careers of Roderick Falconer, Tim Weisberg and tv mime personalities Shields & Yarnell. "Working all sides of the business is like fitting pieces to a puzzle," he says.

FBI Raid In Darby

• *Continued from page 1*

of the cache could be counterfeit. "The counterfeits are mixed in with legitimate merchandise," he says.

Another agent in the Philadelphia FBI office says some of the counterfeits are multiple record sets. All counterfeits uncovered, thus far, are vintage product, he adds. Business records found at the House of Sounds have uncovered other links in what is alleged to be a well-coordinated counterfeit LP ring.

The FBI was assisted by representatives of the national force of experienced RIAA illegal recorded product investigators in the post-raid period. The FBI spokesman singles out the RIAA's Jules Yarnell for his expertise.

LaMonte, president of House of Sounds, was arrested on charges of violating the federal copyright law as well as a federal law barring interstate transportation of counterfeit labels for records.

He appeared before U.S. Magistrate Tullio G. Leomporra and was released on \$15,000 bond, pending a Monday (28) hearing.

Counterfeit labels found by FBI agents included David Bowie's "The Man Who Stole The World" originally released by Mercury and "Friends" by Elton John, originally recorded for the Paramount label.

Search of the premises uncovered numerous invoices, indicating that about 41,000 illegally manufactured recordings had been shipped to Scorpio by House of Sounds.

It's possible that the government may include charges involving organized crime and racketeering statutes, the FBI agent states. Several Los Angeles-based FBI agents, experienced in tape piracy and counterfeit product, arrived in Darby early last week to assist local agents in the investigation.

NARM Seminars

• *Continued from page 4*

A seminar entitled, "An Industry Product Code: A Foreseeable Reality," will review the recording industry's efforts to establish a universal industry product code. The efforts began at a joint NARM/RIAA meeting held at the NARM September conference.

The session, chaired by RIAA's executive director, Henry Brief, will feature Dr. Shelley A. Harrison, chief executive officer of Symbol Technologies, Inc.; Harold Okinow, vice president of Lieberman Enterprises, and William Robertson, director of management information services for Capitol Records.

Jay Cooper, president of NARAS, will chair a session on "The Grammy: How To Make The Most Of It." It will specifically relate to merchandising opportunities offered by the annual Grammy Awards.

Another merchandising-oriented seminar will feature a slide presentation incorporating successful creative merchandising ideas. The session will be chaired by Sid Davis of Music Retailer, who worked closely with James Lewis, a Columbia Univ. School of Business graduate student, in preparing the slide presentation.

Panel members include Gary Arnold of Disc Records, David DeFravio of Record Bar, David Crockett of Father's and Son's and Steven Salsberg of Lieberman Enterprises.

The panelists are all members of NARM's "Young Turks" Club, marking the first time the "Young Turks" have participated in a national NARM convention program.



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RECORDS & TAPES



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MY SWEET LADY—John Denver (RCA 10611)
O BROTHER—Joan Baez (A&M 1400)
YOUR OWN SPECIAL WAY—Gema (A&M 1076)
SOUND AND VISION—David Bowie (RCA 10600)
SEE TOP SINGLE PICKS REVIEWS, page 68

THIS WEEK				LAST WEEK				WEEKS ON CHART				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																																																																																																																																																														
★	2	11	NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373	ALM/WBM	★	4	12	LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450	WBM	3	1	15	BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), B. Springsteen, Warner Bros. 8252	B-3	★	8	11	FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372	BB	5	5	17	I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calella), K. Nolan, 20th Century 2287	B-3	6	6	16	ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), R. Gamble, L. Huff, Epic 8-50289	B-3	7	3	15	TORN BETWEEN TWO LOVERS—Mary Macgregor (Peter Tarrow, Barry Beckett), P. Tarrow, P. Jarrell, Arista America 7638 (Capitol)	HAN	★	10	12	NIGHT MOVES—Bub Seger (Jack Richardson), B. Seger, Capitol 4369	CPP	★	14	12	DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvass), B. Andersson, S. Anderson, B. Ulvass, Atlantic 3372	IMM/B-3	★	11	14	WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 9212	B-3	★	13	12	YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Janus 256	WBM	12	7	19	CAR WASH—Roxie Royce (Norman Whitfield), N. Whitfield, MCA 40615	MCA	13	12	13	I WISH—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54274 (Motown)	CPP	★	17	8	GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8304	CPP	15	16	11	HARD LUCK WOMAN—Kiss (Eddie Kramer for Rock Steady Prod.), P. Stanley, Casablanca 873	ALM	★	18	7	BOOGIE CHILD—Bee Gees (Albhy Galuten, Karl Richardson), R. Gibb, B. Gibb, M. Gibb, RSO 867 (Polydor)	WBM	★	19	11	DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), K. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown)	B-3	★	21	6	RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860	CHA	★	23	8	THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Gouldman, Mercury 73875 (Phonogram)	WBM	20	9	14	LOST WITHOUT YOUR LOVE—Bread (David Gates), D. Gates, Elektra 45365	CPP	★	25	10	CARRY ON WAYWARD SON—Kansas (Jeff Griesman), K. Lirgren, Kirshner 4267 (Epic)	WBM	22	22	12	SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232	ALM	★	23	20	19	YOU MAKE ME FEEL LIKE DANCING—Leo Sayer (Richard Perry), L. Sayer, V. Ponce, Warner Bros. 8283	WBM	★	28	5	LONG TIME—Boston (John Baylen), T. Scholz, Epic 8-50329	CPP	★	27	13	LIVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, RSO 860 (Polydor)	WBM	★	37	3	MAYBE I'M AMAZED—Wings (Paul McCartney), P. McCartney, Capitol 4385	WBM	★	31	5	DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129	ALM	★	36	8	SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308	WBM	29	15	19	DAZZ—Brick (Jim Healy, Johnny Duncan, Robert E. Lee, Brick), R. Ransom, R. Hargis, E. Irons, Bang 727	CPP	★	34	5	CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.)	WBM	31	24	21	HOT LINE—Sylvers (Freddie Perren), K. St. Lewis, F. Perren, Capitol 4336	ALM	★	41	3	BITE YOUR LIP (Get Up And Dance)—Elton John (Gus Dugnon), E. John, B. Taupin, MCA/Rocket 40677	MCA	33	35	10	MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (Elvis Presley, Felton Jarvis), M. James, RCA 10857	CPP/PLY	★	38	4	HERE COME THOSE TEARS AGAIN—Jackson Browne (Jan Landau), J. Browne, N. Farmworth, Asylum 45379	WBM
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35	26	15	WALK THIS WAY—Aesop Rock (Jack Douglas for Waterfront Prod. & Contemporary Communications Corp.), S. Tyler, J. Perry, Columbia 3-10449	WBM	★	40	5	SAM—Olivia Newton-John (John Farrar), J. Farrar, M. Marvin, B. Black, MCA 40678	CPP/ALM	★	47	5	SO IN TO YOU—Atlanta Rhythm Section (Bobby Ross), B. Ross, R. M. D. Daughtry, Polydor 14373	CPP	★	46	3	THE FIRST CUT IS THE DEEPEST—Red Stewart (Tom Dowd), C. Stevens, Warner Bros. 8321	MCA	★	54	5	RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 9223	CPP	★	50	5	I'VE GOT LOVE ON MY MIND—Rosalie Cole (Chuck Jackson, Marvin Tancy), C. Jackson, M. Tancy, Jay's Enterprises, Capitol 4360	CHA	★	49	12	FREE—Deniece Williams (Maurice White, Charles Stegney), D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429	WBM	42	42	6	I JUST CAN'T SAY NO TO YOU—Parker McGee (Kylie Lehnig), P. McGee, S. Gibson, Big Tree 16082 (Atlantic)	B-3	43	43	17	WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schenberger, Colburn, Ross, S. Browder Jr., A. Darnell, RCA 10827	CPP/B-3	★	55	8	DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band (Trevor Lawrence, E. Daniel, H. Adamson), Island 078	ALM	45	29	25	YOU DON'T HAVE TO BE A STAR (To Be In My Show)—Marilyn McCoo & Billy Davis (Don Davis), J. Dean, J. Glover, ABC 12208	CPP	★	57	4	DO YA—Electric Light Orchestra (Jeff Lynne for Jet Records), J. Lynne, United Artists 939	B-3	47	33	19	AFTER THE LOVIN'—Engelbert Humperdinck (Joel Diamond, Charlie Calella), A. Bernstein, R. Adams, Epic 8-50270	CPP	48	30	21	JEANS ON—David Dundas (Roger Greenaway), D. Dundas, R. Greenaway, Chrysalis 2094	WBM	49	32	14	SOMEBODY TO LOVE—Queen (Queen), F. Mercury, Elektra 45362	B-3	★	60	5	GLORIA—Enchantment (Michael Stokes), M. Stokes, E. Johnson, United Artists 912	B-3	51	51	10	HA CHA CHA (Funktion)—Brass Construction (Jeff Lane), R. Muller, United Artists 677	B-3	★	62	4	KONG—Dickie Goodman (Bill Ramal, Dickie Goodman), R. Ramal, D. Goodman, Shock 6 (Janus)	CHA	53	56	5	REACH—Orleans (Charles Plotkin), J. Hall, J. Hall, Asylum 45375	ALM	★	64	6	SPRING RAIN—Silverati (Silverati), Silverati, Salsoul 2414 (Barnegat, BM)	B-3	★	66	3	AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (Rufus), T. Maiden, L. Washburn, ABC 12239	CPP	56	39	8	FANCY DANCER—Commanders (James Carmichael, Commanders), R. Lapread, L. Richie, Commanders, Motown 1408	CPP	★	68	4	SOMETHIN' 'BOUT 'CHA—Lattimore (Steve Lattimore), B. Lattimore, Gladys 1739 (TK)	CPP	58	44	15	SATURDAY NITE—Earth, Wind & Fire (Maurice White, Charles Stegney), M. White, A. McKay, P. Bailey, Columbia 3-10439	HAN	59	59	8	BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12235	WBM	60	45	22	TONIGHT'S THE NIGHT (Gonna Be Alright)—Red Stewart (T. Dowd), R. Stewart, Warner Bros. 8262	WBM	★	61	48	21	STAND TALL—Burt Cummings (Richard Perry), B. Cummings, Portrait/CBS 7001	ALM	★	72	2	ALL STRUNG OUT ON YOU—John Travolta (Jeff Barry), N. Tempo, J. Riegall, Midland International 10907 (RCA)	HAN	63	58	7	BABY DON'T YOU KNOW—Will Cherry (Robert Parissi), R. Parissi, Epic/Sweet City 8-50306	CHA	★	75	2	YOU + ME = LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth (Norman Whitfield), N. Whitfield, Whitfield 8321 (Warner Bros.)	CPP	★	86	3	SOUTHERN NIGHTS—Glen Campbell (Glen Campbell), A. Toussaint, Capitol 4376	WBM	★	77	3	WINTER MELODY—Doona Summer (Gloria Summer, Pete Bellotte), D. Summer, G. Moroder, P. Bellotte, Casablanca 874	CPP	67	70	4	I'LL ALWAYS CALL YOUR NAME—Little River Band (Glen Wheatley, Little River Band for Tumbleweed Prod.), B. Birtles, Harvest 4380 (Capitol)	WBM	68	76	6	THEME FROM KING KONG (Part 1)—Lase Unlimited Orchestra (Barry White), J. Barry, 20th Century 2325	HAN
THIS WEEK				LAST WEEK				WEEKS ON CHART				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)																																																																																																																																																														
69	73	3	DEDICATION—Boy City Rollers (Jimmy Jones), G. Fletcher, S. Felt, Arista 9233	ALM	★	83	2	RACE AMONG THE RUINS—Gordon Lightfoot (Larry Warlock, Gordon Lightfoot), G. Lightfoot, Reprise 1380 (Warner Bros.)	WBM	71	78	6	SORRY/THAT'S THE TROUBLE—Gracy James (Tom Moulton), G. James, P. Pataki, Atlantic 10621	WBM	★	72	NEW ENTRY	HOTEL CALIFORNIA—Eagles (Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45386	WBM	★	84	2	I'M SCARED—Burt Cummings (Richard Perry), B. Cummings, Portrait/CBS 70002	ALM	74	80	3	REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (Harold Melvin), D. Floyd, ABC 12280	WBM	★	85	2	TRYING TO LOVE TWO—William Bell (William Bell, Paul Mitchell), W. Bell, P. Mitchell, Mercury 73829 (Phonogram)	B-3	76	79	3	TOO HOT TO STOP (Pt. 1)—Bar Kays (Alan Jones), F. Freeman, H. Heits U. L. Dubois, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson, Mercury 73888 (Phonogram)	WBM	★	87	2	WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Productive (Ed. A. Elterbe), T. Williams, Catillon 44213 (Atlantic)	B-3	★	88	2	N.Y., YOU GOT ME DANCING—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 564	B-3	★	80	4	LOVE IN C MINOR—Heart & Soul Orchestra (F. Cracker, M. Simon), Carisma, Casablanca 876	CPP	★	82	4	WHEN I NEED YOU—Lee Sayer (Richard Perry), C.B. Sayer, A. Hammond, Warner Bros. 8332	WBM	★	94	2	COULDN'T GET IT RIGHT—Climax Blues Band (Mike Vernon), Climax Blues Band, Sire 736 (ABC)	CPP	★	86	91	2	DANCIN'—Crown Heights Affair (Freddie Noriega, Britt Britton), W. Anderson, De Lite 1588	CPP	★	87	90	2	ANGEL IN YOUR ARMS—Hat (Clayton Evey, Terry Woodford), T. Woodford, C. Evey, T. Woodford, Big Tree 16085 (Atlantic)	WBM	★	88	93	4	DREAMIN'—Loleatta Holloway (Norman Harris for Baker Harris Young Prod.), A. Felder, M. Harris, R. Tyson, Gold Mind 4000	CPP	★	92	NEW ENTRY	I WANNA GET NEXT TO YOU—Roxie Royce (Norman Whitfield), N. Whitfield, MCA 40642	MCA	★	92	6	MAGICAL MYSTERY TOUR—Ambrosia (Lou Reizner), J. Lennon, P. McCartney, 20th Century 2327	WBM	★	91	92	6	YOU KNOW LIKE I KNOW—Dark Mountain Sound (David Anderle), L. Lee, A&M 1088	WBM	★	92	NEW ENTRY	BODY HEAT (Part 1)—James Brown (James Brown), D. Brown, D. Brown, T. Brown, Polydor 14380	WBM	★	93	95	2	THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokie Robinson (Michael Sutton), K. Wakelind, M. Sutton, B. Sutton, Tamla 54279 (Motown)	CPP	★	94	NEW ENTRY	LOVE IS BETTER IN THE A.M.—Joni Mitchell (Don Davis), H. Scales, M. Griffin, D. Davis, Columbia 3-10478	B-3	★	95	NEW ENTRY	SAILING SHIPS—Wasa (C. Lee, T. Woodford for Washburn for Bell Bottom Prod.), P. Pace, P. Pace, N. Bakers, Deeneworth, Arista America 7654 (Capitol)	B-3	★	96	96	4	ASHES & SAND—Johnny Rivers (Johnny Rivers), J. Rivers, Soul City 907	WBM	★	97	61	5	FEEL THE BEAT (Everybody Disco)—Ohio Players (Ohio Players), J. Williams, C. Salsoul, L. Bonner, M. Jones, H. Middlebrook, M. Parris, W. Beck, Mercury 73881 (Phonogram)	CHA	★	98	NEW ENTRY	THEME FROM ROCKY (Gonna Fly Now)—Beverly Sills (Steve Barlt, B. Conti, C. Connors, A. Robbins, ABC 12243)	B-3	★	99	NEW ENTRY	RITZY MAMBO—Salsoul Orchestra (Vincent Montana Jr.), V. Montana Jr., Salsoul 2018	WBM	★	100	NEW ENTRY	DANCE LITTLE LADY DANCE—Dorsey White (Ron Messina), B. Birtles, Sharp, Rocky Coast 19765 (TK)	CHA																								

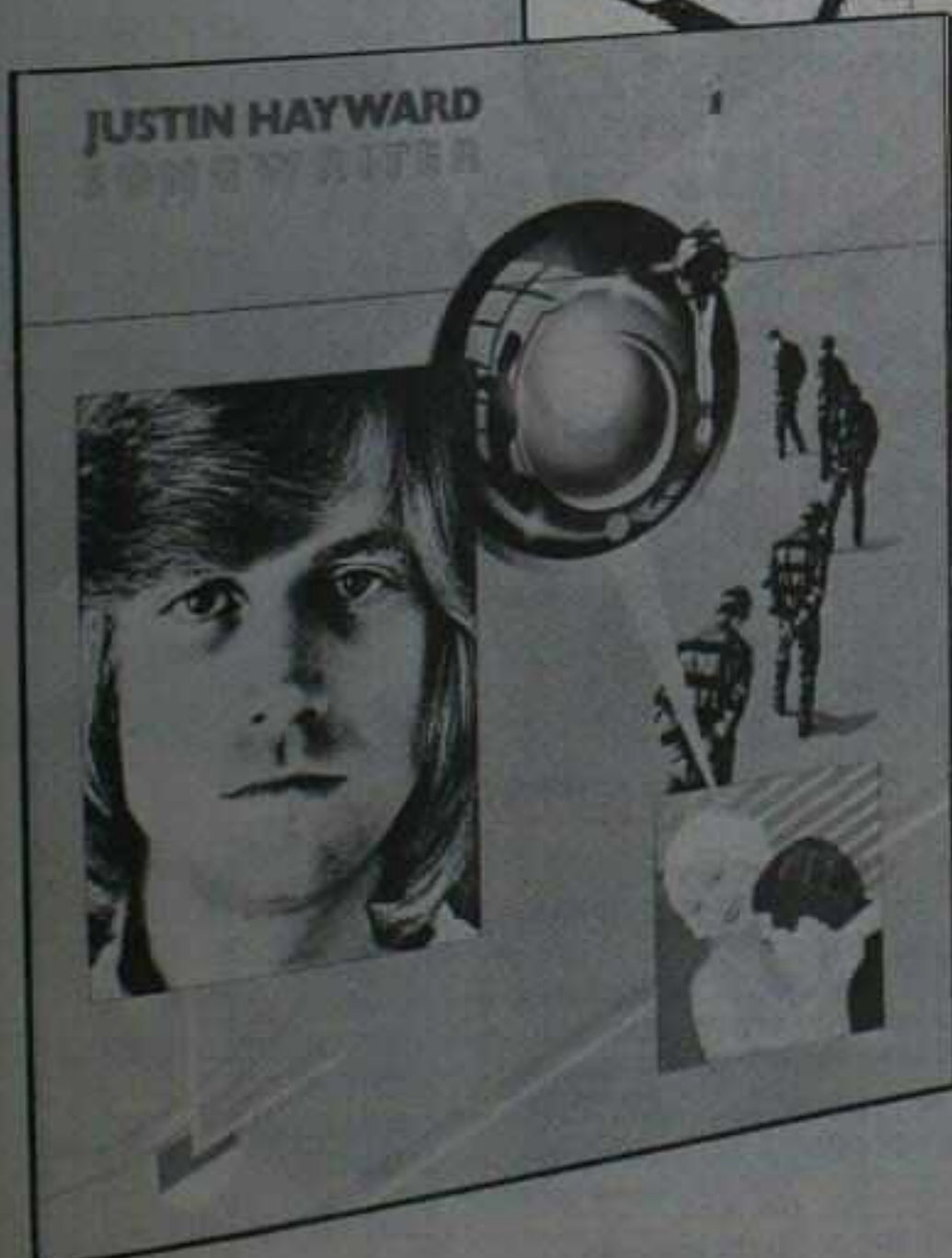
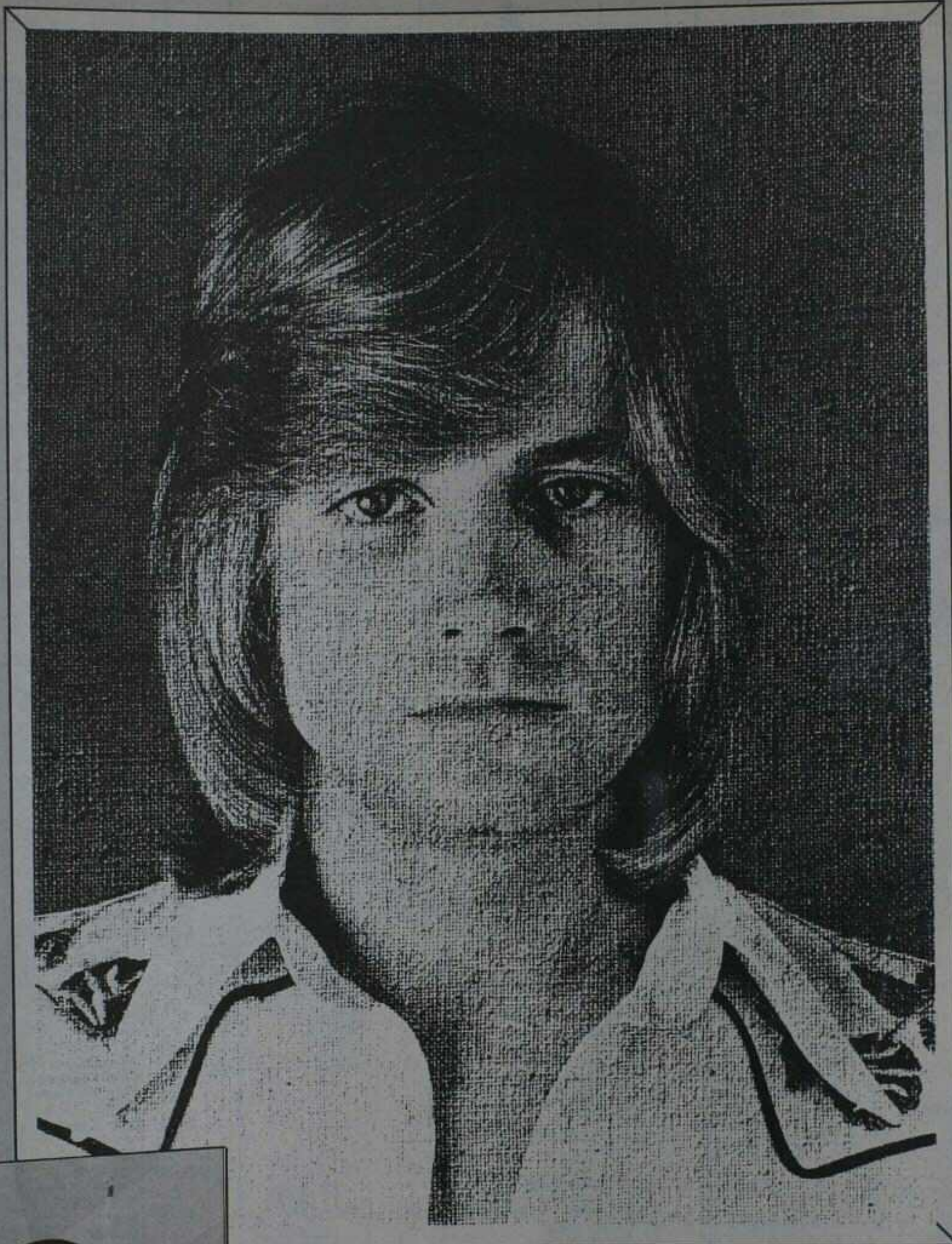
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

After The Love (Silver Blue, ASCAP/Oceanic Blue, BM)	47	Carry On Wayward Son (Din Kirshner, BM)	23	Don't Give Up On Us (David Soul, Private Stock)	45	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
All Sounding Out (Daddy Sam, ASCAP)	48	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Angel In Your Arms (Gong Teylor, BM)	36	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Ashe & Sand (Lucky Three-In Strings, BM)	97	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
At Midnight (My Love Will Lift You Up) (American Broadcasting, BM)	88	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Baby Don't You Know (Bernie, ASCAP)	63	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Be My Girl (Enchanted, ASCAP)	59	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Best Of Me (Elton John, BM)	41	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Blinded By The Light (Manfred Mann's Earth Band, Warner Bros.)	3	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Blondie (Blondie, Atlantic)	52	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Boogie Child (Bee Gees, RSO)	18	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Bread (Bread, Elektra)	20	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Burt Cummings (Burt Cummings, Portrait/CBS)	74	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Butterfly (Butterfly, Mercury)	71	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
By Your Side (The Jacksons, Epic)	6	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Carry On Wayward Son (Kansas, Epic)	25	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Casablanca (Casablanca, Casablanca)	87	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Chaka Khan (Rufus, ABC)	40	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Cherry Lane Music Co. (Cherry Lane Music Co., Cherry Lane Music Co.)	41	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Cimino Pub. (Cimino Pub., Cimino Pub.)	42	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Columbia Pictures Pub. (Columbia Pictures Pub., Columbia Pictures Pub.)	43	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69
Commanders (Commanders, Commanders)	56	Car Wash (Duchess, BM)	12	Don't Leave Me This Way (Thelma Houston, Tamla)	19	Hot Line (Sylvers, Capitol)	31	Love Theme From "A Star Is Born" (Evergreen, Columbia)	12	Moody Blue/She Thinks I Still Care (Elvis Presley, RCA)	33	Reaching For The World (Climax Blues Band, Sire)	73	Southern Nights (Glen Campbell, Capitol)	77	Walk This Way (Aesop Rock, Columbia)	69

JUSTIN HAYWARD



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DERAM
RECORDS AND TAPES

Distributed by

LONDON

Produced by Tony Clarke

Jerry Weintraub, Management III

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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	4-CANAL	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	4-CANAL	8-TRACK	CASSETTE	REEL TO REEL					ALBUM	4-CANAL	8-TRACK	CASSETTE	REEL TO REEL
★	1	12	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲					36	40	21	CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce MCA 2-4000	7.98	8.98	9.98			71	66	17	OLIVIA NEWTON-JOHN Don't Stop Believin' MCA 2223	6.98	7.98	7.98		
★	2	10	EAGLES Hotel California Asylum TE 1084	▲					★	43	10	THELMA HOUSTON Anyway You Like It Tamla TC 34331 (Motown)	6.98	7.98	7.98			72	67	13	JEAN-LUC PONTY Imaginary Voyage Atlantic SD 18195	6.98	7.97	7.97		
	3	20	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	▲					★	42	6	ABBA Arrival Atlantic SD 18207	6.98	7.97	7.97			★	84	3	DONALD BYRD Caricatures Blue Note BN-LA633-G (United Artists)	6.98	7.98	7.98		
	4	10	WINGS OVER AMERICA Capitol DWCS 11593	▲					39	39	5	JEFFERSON AIRPLANE Flight Log (1966-1976) Grant CYLZ-125 (RCA)	10.98	11.95	11.95			74	74	7	ROY AYERS UBIQUITY Vibrations Polydor PD-1-6091	6.98	7.98	7.98		
★	5	21	AL STEWART Year Of The Cat Janus TKS-7022	●					★	44	6	LEON REDBONE Double Time Warner Bros. BS 2571	6.98	7.97	7.97			75	71	17	LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2-291 (Atlantic)	11.98	13.97	13.97		
★	6	40	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11897	▲					41	41	18	DENICE WILLIAMS This Is Niecey Columbia PC 34242	6.98	7.98	7.98			76	69	15	BRASS CONSTRUCTION II United Artists UA-LA673-G	6.98	7.98	7.98		
★	8	23	BOSTON Epic PE 34188	▲					★	52	4	BOOTSIE'S RUBBER BAND Ah! The Name Is Bootsy, Baby! Warner Bros. BS 2572	6.98	7.97	7.97			77	38	10	NBC'S SATURDAY NIGHT LIVE Arista AL 4107	6.98	7.98	7.98		
★	25	2	PINK FLOYD Animals Columbia JC 34474	●					★	46	119	AEROSMITH Toys In The Attic Columbia PC 34479	6.98	7.98	7.98	7.98		78	78	12	LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL 1-1822	6.98	7.95	7.95		
★	10	16	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	●					★	47	7	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98	7.98	7.98			79	61	13	JAMES TAYLOR'S GREATEST HITS Warner Bros. BS 2579	6.98	7.97	7.97	8.95	
★	NEW ENTRY		FLEETWOOD MAC Rumours Warner Bros. BSK 3010	●					★	75	2	QUINCY JONES Roots A&M SP 4626	6.98	7.98	7.98			★	90	46	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	7.97	7.97	8.95	
11	11	5	DAVID BOWIE Low RCA CPL 1-2030	●					46	49	5	JANIS IAN Miracle Row Columbia PC 34480	6.98	7.98	7.98	7.98		81	81	15	FOGHAT Night Shift Mercury BR 6062 (Warner Bros.)	6.98	7.97	7.97		
★	14	23	MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. BS 2965	●					47	19	33	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98	7.97	7.97			82	82	7	CHICK COREA My Spanish Heart Polydor PD-2-9003	9.98	11.98	11.98		
★	15	4	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975	●					48	27	6	SANTANA Festival Columbia PC 34473	6.98	7.98	7.98	7.98		83	57	14	LEO SAYER Endless Flight Warner Bros. BS 2942	6.98	7.97	7.97		
14	7	11	LINDA RONSTADT Greatest Hits Asylum TE 1092	▲					49	34	14	BLACKBYRDS Unfinished Business Fantasy F 9518	6.98	7.95	7.95			84	85	17	BARRY DEVORZON & PERRY BOTKIN JR. Nadia's Theme A&M SP 3412	5.98	6.98	6.98		
★	17	3	GEORGE BENSON In Flight Warner Bros. BSK 2981	●					50	45	12	GEORGE HARRISON Thirty Three & 1/3 Dark Horse DH 3005 (Warner Bros.)	6.98	7.97	7.97			85	89	73	KISS Alive! Casablanca NBLP 7020	7.98	7.98	7.98		
★	21	17	KANSAS Leftoverture Kirtzner PZ 34274 (Epic)	●					51	51	13	THE JACKSONS Epic PE 34225	6.98	7.98	7.98			86	86	16	BEE GEES Gold, Vol. 1 RSD RS-1-3006 (Polydor)	6.98	7.98	7.98		
17	18	6	Z Z TOP Tejas London PS 680	●					52	54	16	ELTON JOHN Blue Moves MCA/Rocket 2-11004	12.98	13.98	13.98			87	87	35	CHICAGO X Columbia PC 34200	6.98	7.98	7.98	7.98	
★	18	15	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	▲					★	NEW ENTRY		NEIL DIAMOND Love At The Greek Columbia K12 34404	7.98	7.98	7.98			★	100	2	SMOKEY ROBINSON Deep In My Soul Tamla T 35051 (Motown)	6.98	7.98	7.98		
★	23	15	KISS Rock And Roll Over Casablanca NBLP 7037	▲					54	56	19	K.C. & THE SUNSHINE BAND Part 3 TK 505	6.98	7.98	7.98			★	103	4	RENAISSANCE Novella See SA 7525 (ABC)	6.98	7.95	7.95		
★	22	15	JACKSON BROWNE The Pretender Asylum TE 1079	●					55	55	16	BRICK Good High Bang BLP 408 (Web IV)	6.98	7.98	7.98			★	110	2	ISSAC HAYES & DIONNE WARWICK A Man And A Woman ABC AB 996/2	8.98	9.95	9.95		
★	21	20	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL 1-1467	●					56	60	4	HAROLD MELVIN & THE BLUE NOTES Reaching For The World ABC AB 954	6.98	7.95	7.95			91	99	22	GATO BARBIERI Caliente A&M SP 4587	6.98	7.98	7.98		
★	24	6	EMMYLOU HARRIS Luxury Liner Warner Bros. BS 2998	●					57	48	12	JONI MITCHELL Hejira Asylum TE 1087	6.98	7.97	7.97			★	104	143	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	6.98	7.98	7.98	7.98	
★	23	9	QUEEN A Day At The Races Elektra EE-101	●					58	58	17	DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7038 (Casablanca)	6.98	7.98	7.98			93	93	42	KISS Destroyer Casablanca NBLP 7025	6.98	7.98			
★	26	6	GARY WRIGHT The Light Of Smiles Warner Bros. BS 2951	●					59	59	50	BOZ SCAGGS Silk Degrees Columbia PC 32920	6.98	7.98	7.98			94	94	83	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98	7.97	7.97	8.95	
★	33	7	MARY MACGREGOR Torn Between Two Lovers Arista America ST 50015 (Capitol)	●					60	53	14	ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381	6.98	7.98	7.98			★	NEW ENTRY		KINKS Sleepwalker Arista AL 4106	6.98	7.98	7.98		
★	28	7	BREAD Lost Without Your Love Elektra TE 1094	●					61	50	20	EARTH, WIND & FIRE Spirit Columbia PC 34241	6.98	7.98	7.98	7.98		★	106	114	THE BEST OF BREAD Elektra EKS 75056	6.98	7.98	7.97	8.97	12.95
★	29	28	BARRY MANILOW This One's For You Arista AL 4090	▲					62	62	11	WAYLON JENNINGS Waylon "Live" RCA APL 1-1108	6.98	7.95	7.95			97	97	8	ISAO TOMITA Hiss: The Planets RCA APL 1-1919	6.98	7.98	7.95	7.98	8.95
★	28	12	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists UA-LA679-G	▲					63	65	40	AEROSMITH Rocks Columbia PC 34165	6.98	7.98	7.98	7.98		98	98	11	NETTY GRITTY DIRT BAND Dirt, Silver & Gold United Artists UA-LA670-12	11.98	11.98	11.98		
★	31	6	AVERAGE WHITE BAND Person To Person Atlantic SD 2-1002	●					★	88	3	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 996	6.98	7.95	7.95			99	64	47	HEART Dreamboat Annie Mercury MS 5005	6.98	7.98	7.98		
★	32	6	GENESIS Wind & Wuthering A&M SP 35-144	●					65	70	6	TRAMPS Disco Inferno Arista SD 18211	6.98	7.97	7.97			100	63	50	THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4575	6.98	7.98	7.98		
★	35	22	BEE GEES Children Of The World RSD RS-1-3003 (Polydor)	▲					★	77	5	UNDISPUTED TRUTH Method To The Madness Whitfield WN 2967 (Warner Bros.)	6.98	7.97	7.97			101	76	27	LINDA RONSTADT Hasten Down The Wind Asylum TE 1072	6.98	7.97	7.97		
★	32	13	PETER FRAMPTON Frampton Comes Alive A&M SP 3752	▲					★	80	3	AN EVENING WITH DIANA ROSS Motown M2-82782	7.98	8.98	8.98			102	102	34	COMMODORES Hot On The Tracks Mercury MS-BEP-12	6.98	7.98	7.98		
★	36	7	GROVER WASHINGTON JR. A Secret Place Arista AU 3251 (Motown)	●					68	68	24	MARILYN MCCOO & BILLY DAVIS JR. I Hope We Get To Love In Time ABC ABCD-952	6.98	7.95	7.95			103	79	22	LYNYRD SKYNYRD One More From The Road MCA MCA 2-4002	7.98	8.98	8.98		
★	37	52	EAGLES Their Greatest Hits 1971-1975 Asylum TE 1052	▲					69	73	16	BAR-KAYS Too Hot To Stop Mercury SMM 1-1099 (Phonogram)	6.98	7.95	7.95			104	83	90	THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4582	6.98	6.98	7.98	7.98	7.98
★	35	30	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1-1504	●					70	72	44	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SA88 11523	7.98	8.98	8.98			105	91	15	CHUCK MANGIONE Main Squeeze A&M SP 4612	6.98	7.98	7.98		

★ STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. Seal indicated by bullet. ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

America Gets Crackin'!!



They played the hardest audience they'll ever face last month in Acapulco: 400 Warner Bros. sales and promotion representatives. The impression stuck, was carried across the border and is now spreading across the country via FM and word of mouth from New Orleans to Minneapolis to San Francisco.

They're Crackin'—Bob Bordy, George T. Clinton, Rick Chudacoff, Arno Lucas, Pete Bunetta, Leslie Smith and Lester Abrams.

The San Francisco band with the novel feature of three lead singers and a grand total of seven steaming instrumentalists.

Their music: a combustible mix of high energy rock, elastic funk and a surprising sensitive side.

Their new album: CRACKIN'. Produced by Russ Titelman. On Warner Bros. Records and Tapes, BS 2989.



TOP LPs & TAPE

POSTER 106-300

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Scores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	CASSETTE	REEL TO REEL	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CANAL	8-TRACK	CASSETTE	REEL TO REEL
116	3	3	RITCHIE FAMILY Life Is Music Meridian 2301 (TK)	6.98	7.98	7.98			137	137	86	ELTON JOHN Greatest Hits MCA 7138	6.98	7.98	7.98		
129	2	2	GENTLE GIANT Playing The Fool Capitol 3488 11592	7.98	8.98	8.98			149	2	2	BRIAN AUGER'S OBLIVION EXPRESS Happiness Heartaches Warner Bros. 95 2981	6.98	7.97	7.97		
118	2	2	JOURNEY Next Columbia PC 34211	6.98	7.98	7.98			139	125	14	STANLEY TURRENTINE The Man With The Sad Face Fantasy F 9519	6.98	7.95	7.95		
109	109	22	TED NUGENT Free For All Epic PE 34121	6.98	7.98	7.98	7.98	7.98	150	3	3	JOAN ARMSTRONG AAM SP 4588	6.98	7.98	7.98		
110	115	34	JEFFERSON STARSHIP Spitfire Grant BFL 1557 (RCA)	6.98	7.98	7.95	7.98	8.95	151	5	5	TAJ MAHAL Music Fuh Ya (Music Para Tu) Warner Bros. 95 2994	6.98	7.97	7.97		
111	101	15	SYLVERS Something Special Capitol ST 11580	6.98	7.98	7.98			142	144	8	MASS PRODUCTION Welcome To Our World Columbia SD 9910 (Atlantic)	6.98	7.97	7.97		
112	112	26	JOHN DENVER Spirit RCA APL1-1894	6.98	7.95	7.95	8.95		143	139	28	LTD Love To The World A&M SP 4589	6.98	7.98	7.98		
113	113	35	ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA630 G	6.98	7.98	7.98			154	2	2	MUDDY WATERS Hard Again Blue Sky PZ 34448 (Epic)	6.98	7.98	7.98		
114	114	24	ABBA Greatest Hits Atlantic SD 18189	6.98	7.97	7.97			145	143	14	THE BEST OF GEORGE HARRISON Capitol ST 11578	6.98	7.98	7.98		
115	117	72	DARYL HALL & JOHN OATES RCA APL1-1144	6.98	7.95	7.95			146	146	47	WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER, TOMMY LEE RCA APL1-1321	6.98	7.95	7.95		
127	8	8	D.C. LARUE Tea Dance Pyramid PR 9006 (Roulette)	6.98	7.98	7.98			147	95	17	BURTON CUMMINGS Portrait/CBS PR 34261	6.98	7.98	7.98	7.98	7.98
128	6	6	BILLY PAUL Let Em In Philadelphia International PZ 34389 (Epic)	6.98	7.97	7.97			148	111	14	DAVE MASON Certified Live Columbia PC 34174	7.98	8.98	8.98		
148	18	18	DRAMATICS Joy Ride ABC ABCD 355	6.98	7.95	7.95			149	152	8	STEPHEN BISHOP Careless ABC ABCD 954	6.98	7.95	7.95		
119	119	53	QUEEN A Night At The Opera Elektra 7E 1053	6.98	7.97	7.97			NEW ENTRY			BLIND FAITH RSD RS-1-3016 (Polydor)	6.98	7.98	7.98		
120	105	28	ENGLAND DAN & JOHN FORD COLEY Nights Are Forever Big Tree BT 89517 (Atlantic)	6.98	7.97	7.97			162	2	2	RHYTHM HERITAGE Last Night On Earth ABC AB 987	6.98	7.98	7.98		
121	121	169	JOHN DENVER Greatest Hits RCA CPL1-0374	6.98	7.95	7.95	8.95		173	115	115	PAUL McCARTNEY & WINGS Band On The Run Capitol SD 3415 (Capitol)	6.98	7.98	7.98	7.98	
133	4	4	STARCASTLE Fountains Of Light Epic PE 34375	6.98	7.98	7.98			NEW ENTRY			MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98	7.98	7.98		
123	123	8	KING KONG/ ORIGINAL SOUNDTRACK Reprise MS 2250 (Warner Bros.)	6.98	7.97	7.97			154	158	18	STYX Crystal Ball A&M SP 4604	6.98	7.98	7.98		
124	124	20	PARLIAMENT The Clones Of Dr. Funkenstein Columbia NRLP 7034	6.98	7.98	7.98			167	3	3	HERBIE MANN Bird In A Silver Cage Atlantic SD 18209	6.98	7.97	7.97		
138	6	6	DAVID SOUL Private Stock PS 2018	6.98	7.98	7.98			156	159	24	BAY CITY ROLLERS Dedication Arista AL 4093	6.98	7.98	7.98		
126	126	7	JAMES BROWN Bodyheat Polydor PD 1-6083	6.98	7.98	7.98			157	155	16	OHIO PLAYERS GOLD Mercury SRM-1-1122 (Phonogram)	6.98	7.95	7.95		
127	108	17	PHOEBE SNOW It Looks Like Snow Columbia PC 34387	6.98	7.98	7.98			169	3	3	B.B. KING King Size ABC AB 977	6.98	7.95	7.95		
NEW ENTRY			MANHATTANS It Feels So Good Columbia PC 34450	6.98	7.98	7.98	7.98	7.98	NEW ENTRY			MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 0180 (Warner Bros.)	6.98	7.97	7.97		
141	5	5	GEORGE BENSON In Concert—Carnegie Hall CTI 607231 (Motown)	6.98	7.98	7.98			171	3	3	BILL QUATEMAN Night After Night RCA APL1-2027	6.98				
130	130	37	DAVID BOWIE Changesonebowie RCA APL1-1732	6.98	7.95	7.95			NEW ENTRY			RICK WAKEMAN White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Games A&M SP 8514	6.98	7.98	7.98	7.98	
131	120	32	WAYLON JENNINGS Are You Ready For The Country RCA APL1-1816	6.98	7.95	7.95			163	168	210	LED ZEPPELIN (IV) Atlantic SD 7208	6.98	7.97	7.97	9.95	
132	132	40	CHICAGO IX CHICAGO'S GREATEST HITS Columbia PC 33980	6.98	7.98	7.98	7.98	7.98	164	164	29	KISS Dressed To Kill Casablanca NRLP 7016	6.98	7.98	7.98		
145	5	5	LEO KOTIKE Chrysalis CWR 1106	6.98	7.98	7.98			165	165	14	AL GREEN Have A Good Time Hi-Mel 32103 (London)	6.98	7.98	7.98		
134	136	7	STEVE HILLAGE Atlantic/Virgin SD 18205	6.98	7.97	7.97			166	166	26	WALTER MURPHY BAND A Fifth Of Beethoven Private Stock PS 2015	6.98	7.98	7.98		
135	134	36	GORDON LIGHTFOOT Summertime Dream Reprise MS 2246 (Warner Bros.)	6.98	7.97	7.97	8.95		167	157	15	KOOL & THE GANG Open Sesame De-Lux DEP 2023 (IMP)	6.98	7.98	7.98		
									168	131	12	LOGGINS & MESSINA The Best Of Friends Columbia PC 34388	6.98	7.98	7.98		

TOP LPs & TAPE

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THE YEAR OF THE GIANT E.A.R.* SALES PROGRAM

From Elektra/Asylum Records

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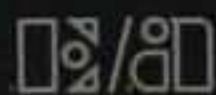
Featuring (in alphabetical order):

BREAD • JACKSON BROWNE • EAGLES • JONI MITCHELL
• QUEEN • LINDA RONSTADT •

Supported (in no particular order) by:

BREATHTAKING POSTERS. Designed by the crack E/A Art Department and other graphic wizards so they must be terrific. **GOOD OLD DANGLERS.** Awesome displays of power. They come with string and all you need is the ladder. **MARVELOUS MOBILES.** They swoop. They soar. They spin. They even roll over. They make customers dizzy and sell lots of records. **60-SECOND SIX ARTIST RADIO SPOT SPECTACULAR.** Hearing is believing. **30-SECOND MODULAR RADIO SPOTS.** One for each artist... all on one reel. Put any two together and watch them fly, mid-air. **PLENTY OF BANNERS.** Order fast. They're popular. Especially nice when they're stacked on top of one another. **AND...** Various & Sundry Merchandising Displays. Contact your WEA Salesman.

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NECAA Tex. Meet

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Marley and Robert Palmer will also be properly promoted on the college level.

CBS' Stessell emphasized that college bookers are under the false impression that newspaper ads sell extra tickets. "You can't hear newspapers. Music sells tickets," he said. Stessell advised delegates to utilize the campus radio station to plug upcoming concerts with selected cuts following each plug.

He added that when an act is scheduled to play campus, stations should follow the format of Top 40 stations by restricting their playlists and repeating the artist's record 20 times a day and saturate the school with the artist's album for increased awareness.

Promotional contests and other gimmicks such as on-the-air artist interviews, posters, giveaways, in-store appearances and displays are the convenient ways of generating student interest and excitement, he said.

"Campuses should get affiliated with a solid radio station in that market to determine how strong an act is," advised Piering. He told delegates to establish a relationship with local record stores as another way of evaluating an artist's market strength.

Goldstein of Magna Artists stressed that acts touring on campus are a sure-fire way of bolstering record sales. "I'd be lost without the college market," he said. "Every school sells albums."

While all three labels represented on the panel assured delegates of a total commitment in the way of promotional support such as albums, posters, bios and other selling aids, many delegates complained that they often arrive too late to be of any use. Delegates argued that poor con-

cert promotion destroys the credibility of the promoter.

They also argued that telephone calls made to record labels only result in referrals, which means crucial days lost before an act is scheduled to perform.

"You must persevere and keep calling. Don't take no for an answer," said Piering.

Delegates from smaller secondary colleges, often neglected, were reassured they will be given proper consideration and service, regardless of school enrollment and budget.

Capitol Records made its first NECAA appearance at this year's convention. Bruce Garfield, publicity director, said the college market had been previously overlooked by the label as a viable means of increasing album sales and breaking new acts. "We've overlooked the importance of the NECAA as a booking opportunity," he admitted.

Although Capitol is not showcasing this year, Garfield promises that the label will be going "all out in future years." And while Capitol made its initial appearance, ICM chose to ignore it.

In other convention highlights, Harry Chapin, in his keynote speech at the opening session Wednesday (16), said he is in the process of putting together a series of benefit concerts for common causes with big name acts. He encouraged students to make a commitment to help sponsor these shows.

According to an NECAA spokesperson, this year's delegates are displaying a "more mature attitude with delegates more money-conscious, goal-oriented and showing a keener awareness towards possible careers in the entertainment field."

Additional coverage will appear in next week's issue.

Papers are expected to be signed in Hamburg Monday (21) formalizing the transfer of the minority share participation of Teldec in RCA Schallplatten GmbH to RCA Records International. The joint venture dates from May-1973, and the RCA takeover is viewed as an important step in the evolution of the label's overseas division which produced over 50% of sales for the first time in 1976.

Some two million albums due to move out to cutout bins shortly courtesy of a major West Coast label. . . .

Tradesters buzzing over a top-level professional manager shuffle expected at Chappell Music in New York. . . . MS Distributing, Los Angeles, added a significant plus to its radio spots on the United Artists' "Rocky," soundtrack album. In the copy is the wording, "from MS Distributing," first time a distributor has prudently plugged itself in a paid public announcement. . . . Verdone White of Earth, Wind & Fire addresses the Tuesday (22) evening meeting of the California Copyright Conference at the Sportsmen's Lodge, North Hollywood, marking one of the rare times a performer has been guest speaker. . . . Record Bar opened its 90th store in the reconstructed mall area of historical Charleston, S.C.

It was Mickey Gilley day in Los Angeles Thursday (17). The Playboy Records artist walked off with top honors at the 12th annual Academy of Country Music Awards Show at the Shrine Auditorium. In a fast-moving awards presentation taped for airing on ABC-TV Thursday (24), Gilley won the top prize of entertainer of the year and picked up additional trophies for single record of the year, song of the year and a LP of the year.

Billie Jo Spears, named most promising female vocalist, made a tearful acceptance while Chrystal Gayle, who won raves with her performance on the show, scored as female vocalist of the year—an honor that saw her win out over Emmylou Harris, Dolly Parton, Tammy Wynette and Gayle's sister, Loretta Lynn.

Moe Bandy was named most promising male vocalist, and the top vocal group was Conway Twitty and Loretta

Lynn. The Jim Reeves memorial special award went to Roy Clark, presented by Bill Boyd, the Academy's president.

Fourteen composers and arrangers are honored with Academy Award nominations for their work on films during 1976. The late Bernard Herrmann is nominated twice in the best original music score category for his work on the films "Obsession" and "Taxi Driver." Lalo Schiffrin is also named for his score on "Voyage Of The Damned" as is Jerry Fielding for "The Outlaw Josey Wales." Jerry Goldsmith, whose score for "The Omen" is the fifth in the category, is cited as well in the best original song category with "Ave Satani," a song from the film for which Goldsmith wrote both music and lyrics.

The other four compositions up for best song honors are "Come To Me" from "The Pink Panther Strikes Again" (music by Henry Mancini, lyrics by Don Black); "Evergreen," the top-selling love theme from "A Star Is Born" (music by Barbra Streisand, lyrics by Paul Williams); "Gonna Fly Now" from "Rocky" (music by Bill Conti, lyrics by Carol Connors and Ayn Robbins); and finally, "A World That Never Was" from "Half A House" (music by Sammy Fain, lyrics by Paul Francis Webster).

The third and final music category in the film stakes (best original song score and adaptation or best adaptation score) cites Leonard Rosenman for his work on "Bound For Glory," Paul Williams' adapted song scores for "Bugsy Malone," and Roger Kellaway for his adaptation on "A Star Is Born."

What's the latest on a five-year project under the aegis of former bandleader/composer Raymond Scott? He's reportedly still working on a sound-producing electronic concept, which faithfully reproduces vocal and instrumental sounds. Motown Records is interested in the project, according to the grapevine. . . . Long-time Columbia Records executive Irving Townsend felled by a heart attack, but is recovering.

Polygram Centralizing Computer Info

NEW YORK—The Polygram Records group is moving to centralize its computerized management information system (M.I.S.) by incorporating the functions of its Phonodisc information system department.

"The whole purpose is to provide for management decisions, not just the usual head-counting that has happened before," says A. Whitmore, vice president M.I.S. Polygram, who is directing the project.

Whitmore expects the project to be completed by mid-year. When fully incorporated the M.I.S. will en-

able Polygram executives to have information on the location and sales of all product distributed by Phonodisc in the U.S. at their fingertips through computer terminals.

To accomplish this Polygram is updating its IBM 370/135 computer in New York to a 370/138 and in its depots in Union, N.J.; Indianapolis, and Los Angeles is going from an IBM System 3 Model 10 to an IBM System 3 Model 12.

To assure the best utilization of the new system, a national steering committee for automation has been established consisting of Richard Carter, national director of sales for Phonodisc; Jan Cook, senior vice president of finance, Polygram U.S.A., who serves as chairman; Horst Ewert, manager of group organization Hamburg and John Frisoli, senior vice president and general manager of Phonodisc Inc.

Also on the committees are Dennis McCarthy, Phonogram controller; Frank Military, vice president of Chappell Music; Lou Simon, execu-

tive vice president and general manager of Polydor Inc.; Irwin Steinberg, president of the Polygram record group; Dr. Werner Vogel-sang, president of Polygram U.S.A.; Norman Weiser, president of Chappell Music, and Whitmore, who serves as secretary.

Whitmore reports to Cook and will have a functional reporting responsibility to group organization in Hamburg, although as yet there will be no direct computer link between the U.S. and Germany.

Stones To EMI

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if the Stones return to Atlantic for North America because of the long-time close relationship chairman Ahmet Ertegun has with the group.

If negotiations are not concluded in L.A. by Saturday (26), meetings will shift to Toronto where the Stones go into a recording studio for the next four to six weeks.

Stewart, German Hookup

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and Monti Lueftner who is a great asset to me."

Harold Orenstein, New York attorney who represents Lueftner and Ariola, has been named to the board of the new firm, with other "prominent" names in the U.S. industry joining him, Stewart says.

Stewart, in leaving UA Music, leaves a staff 100 strong, including personnel in the print division.

Will his new firm get into publications? "We would be foolish to go into it right away," he answers, "unless we bought a company which

had its own print operation or an independent operation that made sense." So the door is judiciously left open in this area.

The executive envisions building talent ("that's my background"), but having the funds to wave in a major writer/performer's attorney's face allows him to dream of luring top available singer/songwriters.

Having been involved in more than 300 films before joining UA and during this tenure as the man through which all UA-film music channeled, Stewart says of course he'll be involved in motion picture and television projects.

Arista Sets Mark

• Continued from page 10

artist, Barry Manilow, whose single "Weekend In New England," has hit the stop 10 in the singles chart and is climbing, bringing the album from which it was culled, "This One's For You," to over 1.5 million units, Arista reports.

Gardner says that for Rundgren there will be a four-watt laser coming from the forehead of a sphinx that will share the stage with the group. He says the laser will represent the firepower of the sun coming from the god, and the light will form a pyramid above the stage. This, he says, will illustrate the theme of Utopia's new LP "RA."

Perhaps the most ambitious use of lasers is the show put together by Blue Oyster Cult, which uses an estimated \$100,000 worth of lasers, including a patented system that allows singer Eric Bloom to shoot red and blue laser lights out of his hands.

"Lasers in rock'n'roll is a real challenge," says David Infante, president of Laser Physics Ltd., who designed the Blue Oyster Cult light show. "We have to put up with rain, riots and lots of people, which can be scary sometimes. But everything is

perfectly safe as far as we are concerned.

"It is just the manner in the way it's handled. If it's used properly lasers take over a lot of special effects. We can build walls of lights, and divide an arena. We can make projections in smoke clouds and get a 3-D effect. We can run the thing through an oscilloscope and coordinate the lights through the music," Infante says.

The most successful practitioners of non-concert laser art, Laser Images Inc., who run the Laserium and Danerium light shows, are negotiating with Tangerine Dream for special effects for that band's upcoming tour.

According to Jerry Brahm, director of finance, the firm plans to adopt the show it usually puts on in planetariums into a concert situation. He says that there will be a trained, certified laser artist, a "la-

serist," who will play the lights along with the music.

However Brahm says that the laser will not be shined directly into the audience.

"I have seen people who will project a large argon laser light into the audience. And a four to eight-watt argon laser is not very safe. Exactly what the damage it can do has not yet been defined. But it can be potentially dangerous."

However, defenders of an occasional sweep of the audience with laser light point out that the beam loses power logarithmically as it is deflected through various lenses, so that by the time it hits the audience it is well within established safety limits.

And Bradley of the state laser safety commission notes that there have never been any injuries reported from laser use at concerts.

Laser Light Use Grows Among Acts; Gov't. Developing Safety Code

• Continued from page 1

All Stars, Parliament, Tangerine Dream, Electric Light Orchestra, the Miracles, Pink Floyd and others.

"Lasers are now a popular mode of lighting, used to create striking effects," says Frank Bradley, radio physicist in charge of the radiological health unit of the division of safety and health of the New York State Dept. of Labor, whose office is responsible for laser safety standards.

"These are not innocuous types of lasers they are using and the users must conform to very strict regulations," continues Bradley.

"There is a procedure that must be followed every time lasers are used in a concert situation. They must register with us, the operator must be certified and the equipment must be checked out."

"In the red region of the spectrum we don't allow more than 10 micro-

watts power per square centimeter. If they shine the light at the audience, there are also limitations. The laser must be used in a scan mode. Some of those argon lasers that they use can actually cause burns.

"We have had a code since 1972 about laser use. We are also working with the U.S. Food and Drug Administration's bureau of radiological health in drawing up a national safety code."

Safety standards aside, artists are finding new and innovative uses for lasers with new breakthroughs coming all the time.

"Five years from now, what we are now doing with lasers will be considered just coming out of the Neanderthal age," says Eric Gardner, who has been involved with the management of Blue Oyster Cult in creating the band's laser show. He also manages Todd Rundgren.

JETHRO TULL'S TOUR LOG

The sounds of Jethro Tull's Spring tour will include songs from their newest album, "Songs from the Wood." And more. Favorite songs from gold and platinum album triumphs of the past. And the brilliant energy of Ian Anderson.

Put it all together and you'll understand why some tours are called "grand."

2/23 San Diego Sports
Arena, San Diego, CA
2/24 Aladdin Theatre,
Las Vegas, Nevada
2/25 & 2/26 Anaheim
Convention Center,
Anaheim, CA
2/27 Long Beach Arena,
Long Beach, CA
3/1 Oakland Coliseum,
Oakland, CA
3/3 Coliseum, Seattle,
Washington
3/4 University of Oregon,
Eugene, Oregon
3/5 Washington State
University, Pullman, WA
3/6 University of
Montana, Missoula, Montana
3/8 McNichols Arena,
Denver, Colorado
3/10 University of
Missouri, Columbia, MO
3/11 Riverfront Coliseum,
Cincinnati, Ohio
3/12 Northwestern
Illinois University, Evanston, Ill.
3/13 Kiel Auditorium,
St. Louis, MO
3/14 Municipal
Auditorium, Nashville, Tenn.



3/15 Mid-South
Coliseum, Memphis, Tenn.
3/16 Convention Center,
Louisville, KY
3/17 Chicago Stadium,
Chicago, Illinois
3/18 Bradley University,
Peoria, Ill.
3/19 St. John's Arena,
Columbus, Ohio
3/21 & 3/22 Cobo Hall,
Detroit, Michigan
3/23 Coliseum,
Richfield, Ohio
3/24 Maple Leaf Gardens,
Toronto, Ontario, Canada
3/25 Montreal Forum,
Montreal, Canada
3/26 Ottawa Civic
Center, Ottawa, Canada
3/28 Boston Gardens,
Boston, Mass.
3/29 Memorial
Auditorium, Buffalo, N.Y.
3/30 War Memorial,
Syracuse, N.Y.
3/31 Coliseum,
New Haven, Conn.
Jethro Tull booked
exclusively by Premier
Talent Associates.

Their new album on **Chrysalis** records and tapes CHR 1132
The sound reason

WE.A.R.* EXPANDING

We have a few select artist openings for 1977. So let's talk business. Here's what's happening. Columbia is offering you a fat deal you can't turn down. Capitol is spinning on its axis and The Tower is leaning your way. A&M has found you a special spot in the parking lot.

The MCA guard has been ordered to smile as you walk through the door. Warners takes you to lunch in the Blue Room. You're walking on air and Ahmet's got the WCI Jet—the trans-Atlantic pick-up. Limos and domestic champagne flow like the future's yours. And it is. The choice is up to you and everybody's offering just about the same deal. So why choose

Elektra/Asylum? Are we any different...? Sure we are.

Like every other label in the business, we like to call ourselves a "family" operation. In our case, it's true. Our roster is probably a third the size of the Big Guy's accounting department. Last year we released only 30 "pop" albums. Not 30 per week. 30 for the year...total. That means visibility. 80% of our albums made the charts. 20% were Top Ten. That's what you call family determination. Most of our artists make it and that's why they stay with us.

Our staff is as stable as our artist stable. Most have been around to see careers built through half a dozen albums and more. At E/A we're personal. Not personnel.



We have about one promotion man for every artist on the label. Not ten or twenty artists for every promotion man. Our Sales Team knows its roster by sound, face and flesh. They can carry a monthly release in one hand. No suitcase required. There's no way to get lost

in the shuffle at E/A because the pace is comfortable and people are easy to find. Our Marketing Man is fifty yards from the front door and not on the executive turntable. Fifteen seconds up the stairs and you'll find me with the door open. No waiting for elevators.

Maybe you've heard all this before. From the Big Guys and the Little Ones, too. Sometimes we fall into

the habit of making grandiose claims like everyone else. But we seem to be right at least 80% of the time. We're the Elektra/Asylum Precision Team. We've got tradition on our side. Statistical *and* human.

So, give us a ring. We're on the phone with most of our artists day in and day out. And we're looking for a few special musicians to join us in the coming year. Yes, the family's growing. We're expanding. Last year...30 albums. This year...maybe 36.

If you're interested, call me direct. Simple as that. My name is easy to remember: Joe Smith. (213) 655-8280. Say, 5 'o clock?

