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Youth, Chain Dealers Dominant At NARM

By JOHN SIPPET

LOS ANGELES—Second-generation executives and the nation's mushrooming chain retailers dominated the 19th annual NARM convention at the Century Plaza here Friday-Monday (4-7).

More than 100 under 35 rising brass from approximately 60 different industry firms asserted youth's importance to the record/tape/accessory industry in the first regular meeting of the Young Turks.

Complete convention coverage appears on pages 27-34.

And, unless there's a major change in the escalation to NARM's chairman of the board, John Cohen and Barrie Bergman, both presidents of national retail chains, will

(Continued on page 29)

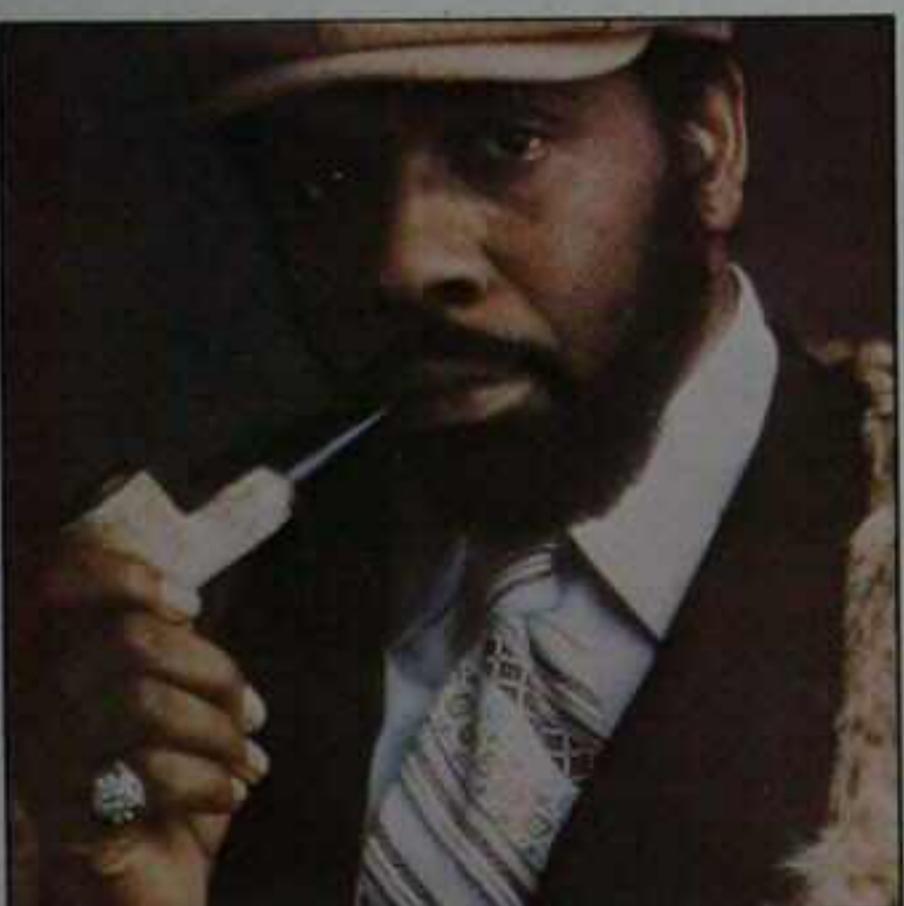
Pa. Dealers Stir A \$7.98 Boycott

By JEAN WILLIAMS

LOS ANGELES—Bruce Webb, owner of Webb's department store, a retail record/accessory outlet in Philadelphia, is spearheading a boycott of \$7.98 black product on Capitol and Warner Bros. Records, specifically new Natalie Cole and George Benson LPs.

"I have contacted about 28 black and white retailers and two one-stops in Philadelphia asking them to join me in boycotting these two companies. The response has been tremendous. Some of the retailers have

(Continued on page 50)



The man with the hat and pipe also has a chart-buster single, "TRYIN' TO LOVE TWO." He's William Bell. And though he's new on Mercury Records, he's no newcomer to the charts. His first Mercury album, "COMING BACK FOR MORE," features his hit single plus a rich blend of silky soul songs. William Bell's "COMING BACK FOR MORE." It's a real Bell buster. On Mercury Records and Tapes. SRM-1-1146

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UCLA & Billboard Tender Hit-Making Record Course

ICM Expanding Role In Contemporary Field

By NAT FREEDLAND

LOS ANGELES—International Creative Management's three top contemporary music executives state the worldwide booking agency is about to take on a far more visible profile than has ever been the case.

One of its plans is to represent record producers and package them with the right attractions.

Tom Ross, who heads ICM's contemporary music branch in L.A. says, "ICM has played a key role in building some of the most important

(Continued on page 12)

Severe Piracy Fines, Taping Fees In U.K.?

By PETER JONES

LONDON—More severe penalties for music pirates and a levy on home tape recording equipment are called for in a general revision of U.K. copyright legislation recommended by a government group.

The Whitford Committee, set up 3½ years ago to examine existing law on copyright, among other matters, has now published its findings in a 272-page report.

Items concerning the record industry generally met with broad approval from organizations involved, notably the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS). (Continued on page 60)

CONTRACT ENDS MARCH 31

AFTRA-Disk Pact Asks New Raises

By GERRY WOOD

NASHVILLE—Working on its new contract with the record industry, AFTRA has proposed major changes and boosts in rates affecting all forms of music from Broadway cast LPs to lengthy disco singles.

For the first time, AFTRA's national contract talks were held here and the spirited bargaining Tuesday-Wednesday (8-9) drew AFTRA and industry officials from Nashville, Los Angeles and New York. The union bargains nationally for some 30,000 singers, actors and announcers.

With AFTRA's present contract—the "National Code Of Fair Practice

(Continued on page 14)



From the creators of JESUS CHRIST SUPERSTAR comes "Evita." The rags to riches story of Eva Peron. The first lady of Argentina despised by the military and loved by the people. A 2-record set now available on MCA Records and tapes. MCA2-11003

(Advertisement)

(Continued on page 78)

For a sensual experience that's sweeter than "Honey," call 800-621-1435.

(Illinois residents call 800-972-1635)

YES, THERE IS A “CALLING DR. LOVE” SINGLE!

WHEN MAJOR TOP-FORTY RADIO STATIONS THROUGHOUT THE COUNTRY GO ON AN ALBUM CUT AND GET OVERWHELMING RESPONSE, IT'S TIME FOR THE RECORD COMPANY TO REACT! THAT'S HOW THE NEW KISS SINGLE HAPPENED. FIRST IT BECAME A NO. 1 TELEPHONE REQUEST SONG, THEN IT BECAME A SINGLE!



rock
steady

...FROM THE KISS INSTANT PLATINUM ALBUM, ROCK & ROLL OVER, PRODUCED BY EDDIE KRAMER.

Casablanca
Records

Returns High, Worries Low, Sales Slower

By IS HOROWITZ

LOS ANGELES—Returns to manufacturers last month were somewhat higher than normal for the period, but label credit managers aren't worried.

They view the mild return stepup as an expected move by merchandisers to get inventories in shape following "fairly slow" sales in early February.

Representatives of 11 labels meeting here Wednesday (9) agree that the general credit situation is stable.

Most customers had a good year in 1976 and large write-offs were few. Those that did occur were mostly in the East and Northeast. Current collections, though somewhat slow, are considered satisfactory.

Financial officers attending the Wednesday meeting of the National Credit Managers Group of the Record & Tape Industry included executives from ABC Records, CBS, Capitol, Disney, GRT, MCA, Phonodisc, United Artists, Motown, 20th Century and WEA. RCA Records is also a member of the group, but a prior commitment kept a delegate from attending.

The prime function of the group is to exchange credit experiences, comparing factual information on collection patterns and taking the pulse of the general credit situation.

Individual label credit limits are a taboo topic, as are any disclosures of intent to close off credit on specific accounts. A member of the local credit association is always present at meetings to insure that these rules are observed.

George Lee of MCA Records, chairman of the industry credit group, says he notes a marked improvement in relations between credit managers and customers in recent years. The financial executives are no longer looked upon as solely interested in squeezing every last penny due.

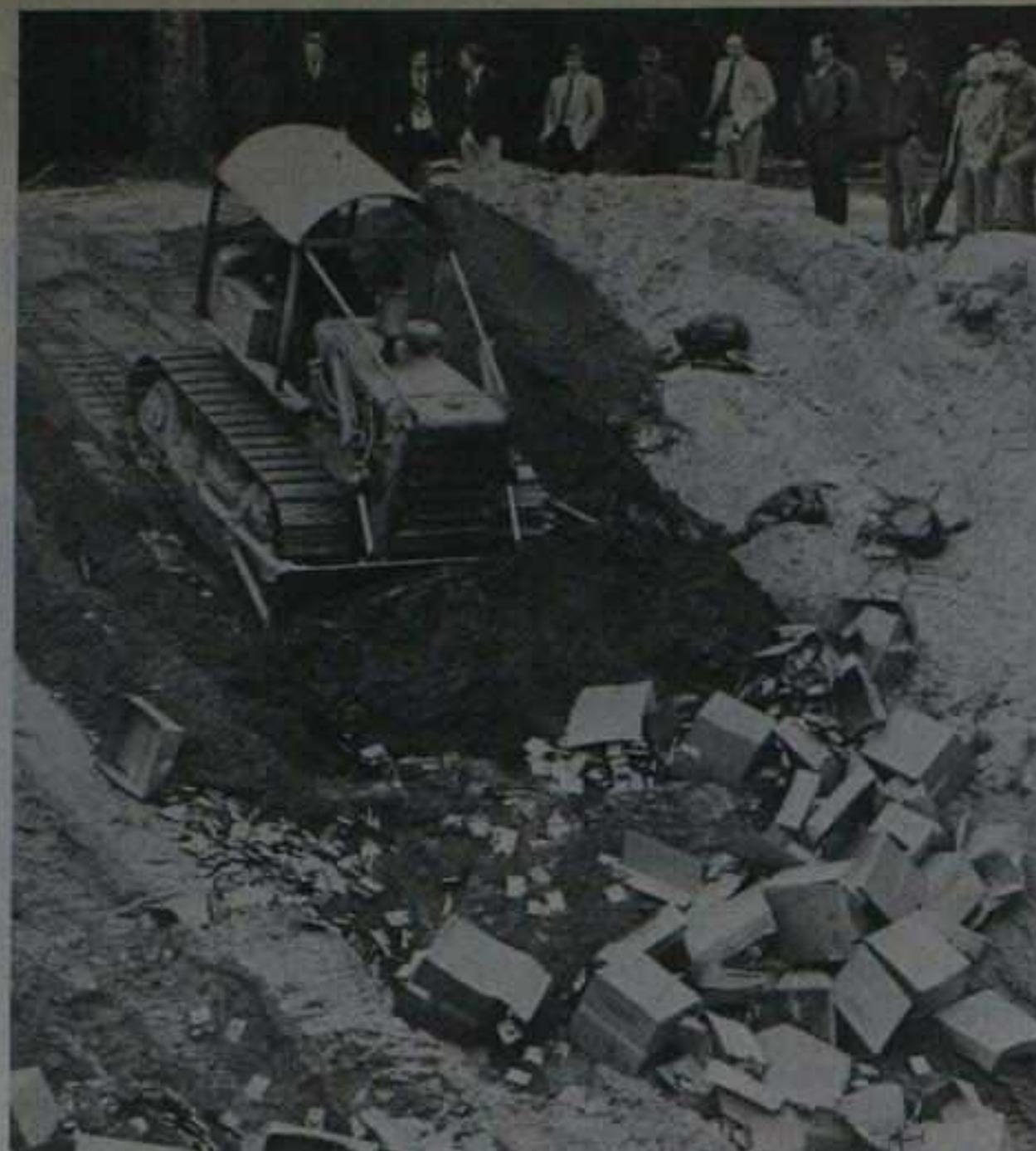
"We often serve as surrogate accountants for users," he says.

This is particularly true at the local level, where merchants experiencing financial difficulties can appear before a regional industry credit group to plead their case.

Next meeting of the national group will be in New York this coming June. Lee says that for the first time at such a conclave one or two merchandiser representatives will be invited to address the credit managers, passing on their observations of the industry from their own vantage points.

National meetings are held three times a year. One, such as last Wednesday's, is called each year the

(Continued on page 78)



PIRATE'S 'TREASURE'—FBI agents look on as a bulldozer buries cartons containing some 25,000 pirated tapes seized in a raid last November at the HOWCO distributorship in Tallahassee, Fla. Hollis Counts of HOWCO was fined \$10,000 and given three years probation. Tapes are buried at an undisclosed spot outside Tallahassee.

7 FIRMS NAMED

Keyson Suit Alleges Antitrust Violations

LOS ANGELES—Keyson Century and Keyson Corp., independent makers of resins and compounds used in record manufacture, charge Tenneco, Tenneco Corp., Tenneco Chemicals and CBS, RCA, MCA and Capitol with antitrust violations in Federal District Court here.

The Saugus, Calif.-based plaintiff accuses the defendants of conspiring to dominate the production and distribution of PVC copolymer resin and compound and asks injunctive relief and damages.

Keyson Century claims that the Tenneco firms conspired as early as 1972 to monopolize, taking advantage of its customers by not telling them that the then shortage of PVC was shortlived.

The Tenneco firms are accused of meeting with the four defendant labels in 1973 and 1974, urging them to sign long-term requirement contracts or Tenneco would withdraw as a record industry supplier. Tenneco, it's alleged, offered the majors preferential treatment over independent pressing plants.

Beginning in 1975, Tenneco induced the major label pressing plants to buy substantially all of its PVC from Tenneco, thus squeezing out the plaintiff, it's charged. The

plaintiff seeks injunctive relief and court-determined damages.

The pleading states that in 1974, record resin and compound volume was 153 million pounds valued at \$36 million.

CHICAGO—"Bess," a disco stage presentation loosely based upon the Porgy and Bess story, is tentatively scheduled to open here April 15 at the Flight Of The Phoenix disco.

The stage show, now in rehearsals,

utilizes recorded music entirely, and

features elaborate disco choreography.

It enlists a cast of 20, including

four principals.

Rainbow Productions, Inc., producer of "Bess," says it views the presentation as a jumping off point for unlimited future possibilities in the disco market.

"Nobody is doing anything with this medium," explains Harry Weber, creative director of the commercial production firm and co-writer of the script for "Bess."

"The play utilizes current music as it relates to the story line of Porgy and Bess," says Weber, who notes that the famous American drama has been contemporized extensively.

Choreography is by Andre Peck.

Peck's Broadway credits include

"Hair" and "Jesus Christ Superstar," according to Weber. Co-author of the book is James Glover,

and disco spinner Peter Lewicki mixed the soundtrack.

"The mixing is incredible," Weber promises.

He says the music includes cuts by Thelma Houston, Cerrone,

Key Connection, Diana Ross, Kool & the Gang and Willie Hutch,

among others.

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General News

100 Years Of Recorded Sound Publicized By the RIAA

Kit Traces Evolution Of the Art

By AGUSTIN GURZA

LOS ANGELES—In conjunction with the scheduled celebration of 100 years of recorded sound, the RIAA has prepared an elaborate informational press packet of illustrative photos and essays detailing the evolution of recordings, the growth of the record industry and statistical facts about the current U.S. record market.

The press kit is intended for use by all media in covering the 100th anniversary of Thomas Alva Edison's recording of "Mary Had A Little Lamb" on a piece of tinfoil wrapped around a rotating cylinder—the event which marked the birth of recorded sound in 1877.

Aside from special functions planned by the recording and audio industries, observance of the sound centennial will also be marked by the U.S. Postal Service issuing a special commemorative stamp this month.

And according to the RIAA, the Smithsonian Institution and the Library of Congress are considering the staging of special exhibits related to the centennial which will also be commemorated worldwide during 1977.

The bulk of RIAA's five-part informational essay is a 32-page section tracing the evolution of recordings from their first visionary conception by French poet Cyrano de Bergerac in 1694 through Edison's ground-breaking achievement to the present state of quad sound and video recordings.

A series of nine photos are included for illustration of the history. One shows Edison's original foil-wrapped cylinder patented in 1877, another pictures the Berliner gramophone of 1893, a hand-powered disk phonograph that was one of the first on the market.

The booklet is a richly detailed technical as well as business history.

(Continued on page 14)



RUSSIAN HUSTLE: Disco dancers in the U.S.S.R. do their own versions of the hustle and bus stop at this first non-professional disco festival held recently in Moscow. Although there is no discotheque industry per se in Russia and no disco equipment is commercially available, a large number of non-professional discotheques flourish throughout the country.

Price Of LPs Won't Affect Sales: Silver

By CLAUDE HALL

LOS ANGELES—Selective price increases on albums won't hurt sales, believes Leonard Silver, president and owner of Transcontinent Record Sales of Buffalo which owns and operates seven one-stops, 21 retail outlets including the largest retail record store in the world—Record Theatre in Buffalo—distribution and rackjobbing.

"But I think the single record should be priced lower."

In general retail record stores, "price is not important at all. People tend to buy more records in larger stores because they get caught up into buying records." And there's a tendency to buy fewer records per visit in smaller stores.

But there was no reluctance at all to buy the recent Barbra Streisand album at \$8.98, he says. "People didn't even blink at the price. And there was absolutely no resistance at the Stevie Wonder album package at \$13.98. No one even asked the price. When a customer is looking for the product of an artist, they don't bother to look at the price. What we're actually selling in this case is creativity."

But, on the other hand, Silver feels that the record industry has to get back into the singles business. "Why not charge only 99 cents list on a single so retailers could discount it to 77 cents?"

When any of the 21 Record Theatres runs a sale on singles, "the response is phenomenal. People buy them by the handfuls."

"We put singles on sale just to create excitement. Oh, I guess if we

AT U.K. PUBS, BUY A BREW —AND AN LP

LONDON—North of England-based brewery Grenall Whitley is selling records in 50 of its licensed public-house bars in a test market plan which showcases easy listening orchestral music. Ten titles are involved under a TAG (Ten Album Group) identity.

This is the second time in less than

(Continued on page 62)

Appeals Denied, Taxe Goes To Prison

LOS ANGELES—Rick Taxe and three associates in an unauthorized tape duplicating operation are serving federal prison terms following their conviction on piracy charges in Federal District Court here (Billboard, Aug. 24, 1974).

Taxe appeared before Judge Irving Hill Monday (7). Hill denied his plea for a reduced sentence. Hill originally sentenced Taxe and his three fellow defendants, after they were found guilty in the first jury trial of alleged tape pirates.

Taxe took his conviction to the Circuit Court of Appeals, which af-

Executive Turntable

Derek Taylor is leaving his post as joint deputy managing director of WEA U.K., London, to become vice president and director of creative services at Warner Bros. Records, Los Angeles. He fills the post vacated by Stan Cornyn's recent promotion to senior vice president. . . . The CBS Records division is promoting five executives to regional marketing vice presidents for the Western

Southwestern, Southeastern, Northeastern and Midwestern regions. They are Del Costello, Los Angeles; Frank Mooney, Dallas; Mert Paul, Atlanta; Ron Piccolo, New York; and Don Van Gorp, Chicago. All were regional directors for their areas. . . . Joe Vias Jr. promoted to newly created post of director, international headquarters operations, at RCA Records, New York. He was director, international planning administration. . . .

Ray Anderson rejoins RCA Records, Los Angeles, as division vice president promotion. He first joined the firm in 1969 as a local promotion man on the East Coast and left two years ago while holding down the post of manager national singles promotion. He joined U.A. Records as vice president of promotion, holding that position for more than a year. . . . Tom Takayoshi, executive vice president of Playboy Records, Los Angeles, has been elevated to the new corporate position of president of the label. Takayoshi, who has been with Playboy four years, was previously a Capitol Records executive.

. . . At A&M Records, Los Angeles, Karen Lipold has been named merchandising manager. Her responsibilities include coordinating the manufacture and distribution of in-store display material and promotional give-aways. Also Al Edmondson joins the label in the newly created post of national special projects coordinator. Edmondson comes from Universal Record Distributors, Philadelphia, where he was director of r&b promotion. . . . Sonny Kirshen joins Springboard International Records, Rahway, N.J., as Eastern regional sales manager for the Springboard family of labels. He comes from

Pickwick International. . . . Gail Roberts named director, West Coast publicity for Columbia Records, Los Angeles. She was manager in the department. . . . Pat Siciliano appointed director of West Coast publicity for Epic, Portrait and Associated Labels, Los Angeles. He was most recently associate director in the department. . . . Godfrey Dickey, 20-year veteran in distribution, last with the now defunct London Records Los Angeles

branch as manager, has joined Phonodisc, the Polygram distribution arm, as San Francisco branch manager. . . . Don Wasley moves into the newly created post of national promotion director, custom labels at Casablanca Records and Filmwork, Los Angeles. He was Western regional promotion man for the firm in San Francisco. . . . Beverly Katz appointed attorney at RCA Records' law department, New York. She comes from the New York law firm of Breed, Abbott and Morgan. . . . Dave Powell joins Calliope/Festival Records, Sherman Oaks, Calif., as vice president/general manager. He was comptroller at Casablanca Records and held similar posts with United Artists Records and Sussex Records. . . . Richard Hall joins Polydor Records, Chicago, as local promotion man. He was with MS Distributors. And

John Derrek becomes the local promotion man in Minneapolis. He was program director for KNOX, Grand Forks, N.D. . . . Fred Cook, general manager of Bar-B-Q Records, Bloomington, Ind., has been elected chairman of the board.

* * *

Fred Marks has been named managing director Billboard Ltd., London, replacing Mort Nasatir, who moves to Billboard's newly created broadcasting division as executive vice president in New York. Marks will be responsible for Billboard in the U.K. and Europe including Jazz Journal International and The Artist magazine. He is presently operating as international director of Pye Records Ltd., London. His new position be-

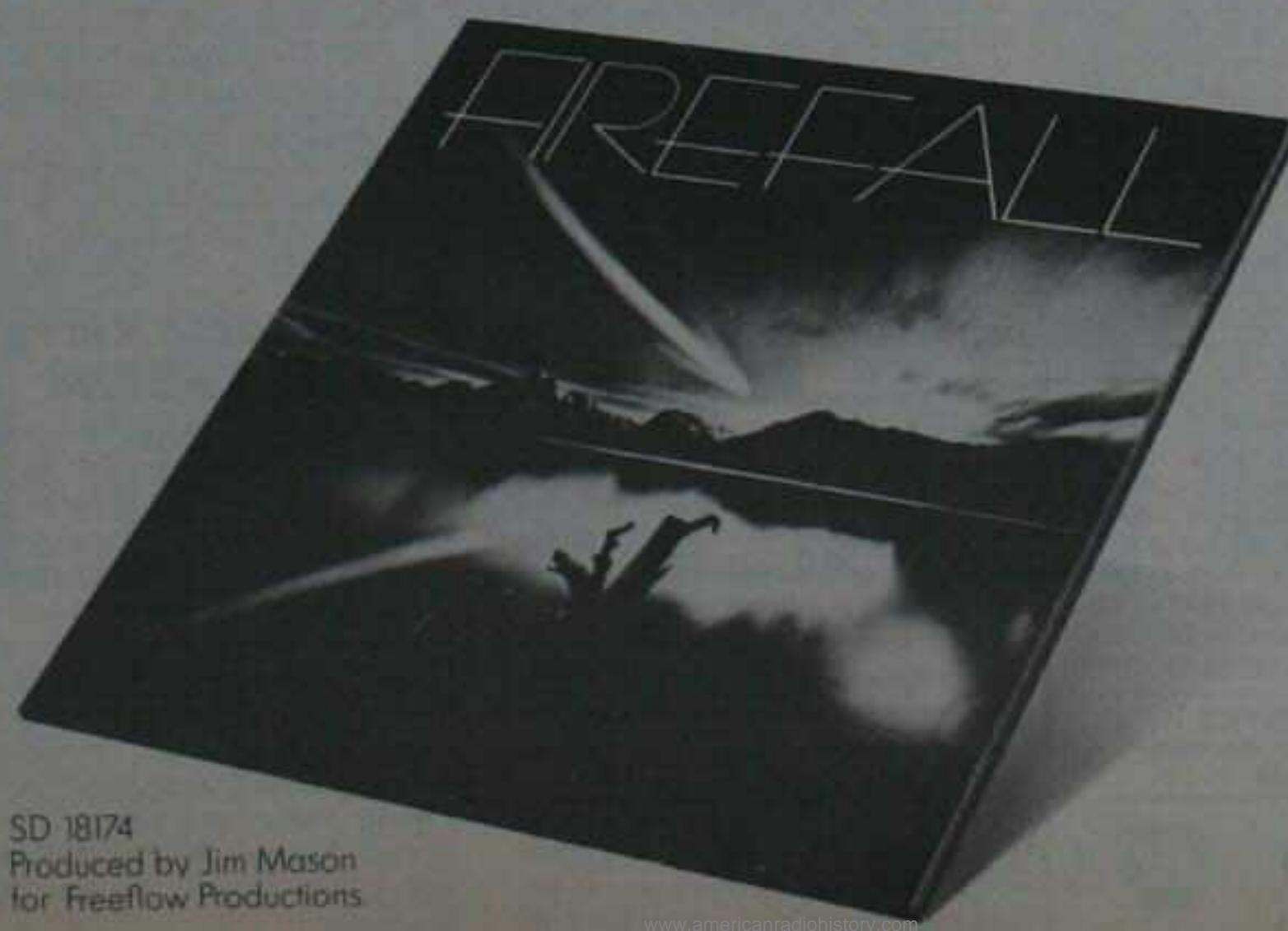
comes effective April 1. . . . Rick Sklar elected vice president, programming for the radio division of ABC, New York. He was vice president and director of program development, ABC-owned AM radio station, and operations director for station WABC. . . . James G. Roy Jr. named assistant vice president, concert music administration for BMI, New York. He was director of the Carl Haverlin/BMI Archives. . . . Pete Senoff has been named vice president, marketing services for Levinson Associates, Inc., Los Angeles p.r. firm. Senoff had been with ABC Records, where he worked as national director of advertising and merchandising. . . . Stuart Alan has been named director of a&r and production at Chalice Music Group, Los Angeles.

. . . Casey King named manager of concert productions for Aucoin Management Ltd., New York. He was tour manager for Starz. . . . Allen Orange named head of the newly created r&b division of nationwide Sound Distributors, Nashville. He returns to the music business after earning a master's degree in business administration from the Univ. of Tennessee.

Anderson

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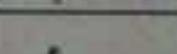
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(215) 688-9186**General News****RCA Nashville In Campaign To Promote All Types Of Records**

NASHVILLE—For the first time, RCA Records' Nashville operation has launched a promotion and marketing assault aimed at all radio formats.

Normally confined to country radio and retail efforts, the label's Nashville branch expanded its target into all formats in a three-city promotion tour for Charley Pride and Dave & Sugar.

Besides the normal promotion benefits, the tour to Chicago, Cleveland and Atlanta, with a related trip to Denver, exposed the acts to a new spectrum of radio, marketing and media people. It also resulted in two television documentaries and the unprecedented appearance of Pride and his songs on the Chicago soul station, WVON.

The tour began March 1 as Pride rode high with his No. 1 hit "She's Just An Old Love Turned Memory." Pride, boosting the single and his latest LP, appeared on the "AM Chicago" tv show. He later visited WJJD and WMAQ radio with Dave & Sugar.

Pride switched from country radio to soul radio with a trip to WVON which had requested the RCA singer to visit after station officials spotted

**Charley Pride,
Dave & Sugar
Visit 3 Cities**

By GERRY WOOD

him on the "AM Chicago" show. The result was a half-hour live interview and the playing of two cuts—"The Hunger" and "Get Up Off Your Good Intentions"—from his LP over the r&b outlet.

Chicago was climaxed with a cocktail reception at the Starlight Inn where the acts met and entertained representatives of various radio stations and retail accounts including Handleman, J.L. Marsh and Leiberman.

In Cleveland, the artists visited radio stations and conducted interviews during the day and capped the evening with a mini-concert. Representatives of stations of all formats, retail record accounts and the media attended the Cleveland event held in the ballroom of the Marriott Inn.

Besides plying their country wares, Dave & Sugar also worked their latest release on a multi-format basis, "Don't Throw It All Away," now a starred 8 on the Billboard Hot

Country Singles chart has also crossed over to Billboard's Easy Listening chart.

Atlanta's mini-concert at LeFevre Studios followed a day of station visitation by the RCA contingent. WSB-TV videotaped the function for a one-hour documentary on Pride and Dave & Sugar. Record account reps, radio figures and members of the local and national media attended the show.

Following the Atlanta concert, the RCA mini-troupe performed before 2,000 people at a birthday party for Georgia's Lt. Gov. Zoll Miller at the Silver Saddle Club.

Please with the success of the promotion tour, Pride decided to accompany Dave & Sugar to their appearance at the fourth annual Cinderella City—KERE Radio Country Fair. More than 10,000 persons at the event were treated to the scheduled appearance by Dave & Sugar and the surprise visit by Pride. A Denver tv station filmed a documentary on Pride during the visit.

"It's the first time we've taken a multi-format tour out of Nashville," comments an RCA executive who adds, "And, because of the success, we're going to do it again."

WOL Deejay Refutes Promoters**Edwards Denies
Wrongdoing At
FCC's Hearing**

By BORIS WEINTRAUB

Productions from local promoters, Edwards spelled out what was meant by "saturation promotion."

Such promotion includes canvassing the entire area with flyers and to see to it that flyers are placed in every record shop and ticket outlet

... placing more than 1,000 posters on display throughout Washington and the Baltimore area ... making as many personal appearances as possible to every upcoming cabaret prior to the concert. Also, going on-stage and making announcements to audiences about upcoming concerts

... making personal appearances at discos ... coordinating commercial advertising time buys ... and to personally have members of our organization to MC the concert.

"We have never been involved in any payola or plugola actions whatsoever," the letter said.

In his testimony, Edwards was questioned at length by FCC attorney Keith Fagan and Administrative Law Judge Joseph Stirmer.

He came under especially heavy questioning about his action in December 1975 of twice playing a

**ECM, Some Verve
LPs Up To \$7.98**

NEW YORK—Polydor Records is raising the list price on its ECM jazz line to \$7.98, and to \$8.98 for its specially priced two-record Verve reissues. \$1 increase in each case.

Affected by the increases will be "Pictures" by Jack DeJohnette, and "Diary" by Ralph Towner on ECM. On Verve, the higher-priced new releases include Billie Holiday's "Stormy Blues," "Bird And Pres" by Charlie Parker and Lester Young.

"Lester Swings" by Lester Young and Count Basie's "Sixteen Men Swinging."

record by Ureaus, a Washington group which he managed, even though the record had not been placed on the station playlist and, in fact, had not yet been released.

Edwards said that he brought a dub of the record, "Let Our Music Make Love To You," to the station and played it, and then played it a second time after receiving many favorable phone calls from listeners. The callers, he said, probably were friends and members of the group's families.

At first, he said, that he played the record without going through the station's normal procedures for adding new records to the playlist.

Later in the day, however, after conferring with his attorney, Edwards said that he had asked for and received the permission of station program director Cortez Thompson to play the disk.

"That's why they didn't jump all over me when I played it," he testified.

Fagan and Stirmer also were curious about why he had given extensive on-the-air promotion to a Capitol Centre concert by Rufus on the same day which was promoted by DJ Productions.

"We did that on all concerts," Edwards said.

"But on this one you had a monetary interest. Right?" Stirmer asked.

"Right," Edwards said.

Fagan asked if he was still involved with Ureaus as the group's manager.

"I don't know," Edwards replied.

Fagan tried to make some sense out of the financial practice of DJ Productions, but he ran into some difficulty.

Edwards, who doubled as the firm's bookkeeper, said some payments to artists were made in cash and the firm had used a "temporary checkbook" for a while.

"We didn't keep the best books in the world," he said.

Fagan asked Edwards if he had wanted it known that DJ Prod

(Continued on page 78)

Airs March 15th in most major markets.
Please check local listings for all the details.

March 19, 1977, ABC

THE MIKE DOUGLAS SHOW



AMERICAN BANDSTAND



THERE'S A BUZZ ON THE BABYS

Everybody's been talking about The Babys. Even before their album was released. Some people have had a sneak preview. But now it's time for the

whole country to find out what the buzz is all about. Get ready. After these four major television appearances, the buzz is bound to turn into a roar.

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March 25, 1977, NBC

May 14, 1977, NBC, (Los Angeles and New York only).
For other cities, please check your local listings.



Chrysalis Records
The sound reason

www.americanradiohistory.com

Caution's Suggested By Reports

Continued from page 1

from Capitol-EMI, GRT and others are up, but there are some "red flags."

On the downside, MCA's music wing had its fifth consecutive quarter with lower profits than the corresponding period, while 20th Century's record and music publishing division had big last-quarter and fiscal 1976 losses. Both depressed the parent firms' profits.

The three major rackjobber companies all note problems in their financial pictures, but see improvement ahead. Pickwick International had a big writedown in the second quarter for its discontinued front-line label and noted heavy start-up costs for accelerated Sears' openings; Handleman Co. posted its first quarterly profit increase in the second quarter since its computerized RIMS system went into operation 15 months ago, and ABC Record & Tape Sales was held to a break-even bottom line for the year due to write-downs for its electronics division CB inventory.

The Polygram Group in the U.S. also is having its best year, but no figures of any kind have been released by the parent company in Europe, other than significant percentage increases in sales and profits, including the Phonodisc distribution arm.

For other, smaller public companies with significant music divisions, it's a mixed bag. ABC's record division cut its heavy 1975 loss but still showed a deficit while sales were up; Arista had two quarters with significant revenue declines due mainly to its U.K. operations, affecting parent Columbia Picture profits, with a turnaround anticipated in the second half; and K-tel International, although showing its expected first-half deficit due to its accounting procedures, was showing strong second-quarter improvement.

Although the United Artists division of giant Transamerica showed a strong gain in earnings for its entertainment operations, the emphasis was on theatrical revenue with no mention of the troubled record/music publishing division in the year-end commentary. And Walt Disney Productions noted resurgent sales and profits from its records and music publishing operations in the last fiscal year and most recent quarter.

A closer look at some of the major companies:

- CBS/Records division posted record income of \$65.3 million on its highest sales ever, \$563.8 million, for the year ended Dec. 31—both solid 16% increases. There were no separate fourth quarter breakouts, but for the year the division produced 19.7% of parent CBS Inc. income, versus 22.5% in 1975, and 25.2% of sales, up slightly from the year before. Additionally, CBS/Columbia division, including the direct marketing Columbia House records/tapes operation, also had its best year, with a 22% income gain on a 12% sales increase.

- The three Warner Communications Inc. labels—Warner Bros., Elektra/Asylum and Atlantic—together with WEA Corp., WEA International and Warner Bros. Music, saw income rise 36% to \$68.229 million for the year ended Dec. 31, on a 29% sales gain to \$406.062 million. The music arms provided 53.2% of income for parent WCI, down slightly from 1975, and 49% of sales, up from 47% the prior year. Of equal importance was the best fourth quarter ever, with income up 48% to \$23.1 million on a 45% sales gain to \$133.894 million.

- While RCA Corp. has never broken out figures for RCA Records, the year-end comments noted record label profit and sales figures for the third straight year, with over 50% of revenues from international

operations for the first time. The division was called a significant profit factor in the billion-dollar-plus Consumer Electronics Group in which its figures are lumped.

- Capitol Industries-EMI reported an 80% increase in net income for the first six months ended Dec. 31, to \$6.001 million, on a 44.5% sales gain to \$112.221 million. However, while second quarter sales—traditionally the strongest—were up nearly 40% to \$61.2 million, profits were up only 1.2% to \$2.836 million. President Bhaskar Menon also noted the third quarter began with widespread dislocation of the company's business due to unprecedented winter conditions.

- GRT Corp. continued its profit turnaround with earnings of \$1.199 million for the first nine months ended Dec. 31, versus a restated loss of \$1.151 million the corresponding 1975 period. Sales were up 26% to more than \$33.5 million. For the third quarter, pre-tax earnings were down 17% to \$1.084 million due to a decline in tape sales and increased reserves against returns, while sales were up 10% to \$12.191 million.

- At MCA, music division operating income dropped 46% to \$21.726 million for the year ended Dec. 31, on an 18.5% sales dip to \$112.378 million, affecting the parent MCA bottom line by about 13%. The last quarter of fiscal 1976 was the fifth in a row with lower profits for the music arm compared to the corresponding three-month periods the year before, as income dipped 31% to \$7.898 million on a 4.6% sales decrease to \$39 million.

- 20th Century Records and music publishing had a combined \$4.664 million loss in fiscal 1976 ended Dec. 27, versus a \$595,000 profit in 1975, as total revenues were down 44.5% to \$9.936 million. The loss depressed parent 20th Century-Fox Film Corp.'s bottom line by nearly 50%. The fourth quarter for the music division showed an \$821,000 loss on revenues of \$3.339 million.

(Continued on page 70)

Financial

Market Quotations

As of closing, Thursday, March 10, 1977

| | 1975 High | 1975 Low | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|------------------------|--------------|-------------|------------------------|-----|-----------------|------|-----|-------|--------|
| ABC | 42% | 19% | ABC | 10 | 308 | 40% | 39% | 40% | + % |
| Ampeas | 9% | 4% | Ampeas | 11 | 58 | 8 | 7% | 7% | - % |
| Automatic Radio | 9% | 2% | Automatic Radio | 3 | 5 | 4% | 4% | 4% | - % |
| CBS | 61% | 46% | CBS | 10 | 51 | 56% | 56% | 56% | - % |
| Columbia Pictures | 11% | 4% | Columbia Pictures | 4 | 295 | 10% | 9% | 10% | + % |
| Craig Corp. | 16% | 8% | Craig Corp. | 3 | 22 | 12% | 12% | 12% | + % |
| Disney, Walt | 63% | 36% | Disney, Walt | 16 | 449 | 38% | 37% | 38% | + % |
| EMI | 5% | 2% | EMI | 5 | 44 | 3% | 3% | 3% | - % |
| Gulf + Western | 20% | 14% | Gulf + Western | 3 | 448 | 14% | 14% | 14% | - % |
| Handleman | 7% | 3% | Handleman | 10 | 53 | 5 | 4% | 5 | + % |
| Harman Industries | 35% | 14% | Harman Industries | 8 | 113 | 33% | 33% | 33% | + % |
| K-Tel | 8% | 3% | K-Tel | 4 | 3 | 5% | 5% | 5% | - % |
| Lafayette Radio | 11% | 6% | Lafayette Radio | 7 | 11 | 7% | 7% | 7% | - % |
| Matsushita Electronics | 27% | 19% | Matsushita Electronics | 10 | 1 | 22% | 22% | 22% | - % |
| MCA | 42% | 25% | MCA | 7 | 111 | 37 | 36% | 36% | + % |
| MGM | 19% | 12% | MGM | 8 | 118 | 17% | 17% | 17% | + % |
| 3M | 66% | 48% | 3M | 17 | 452 | 51% | 51% | 51% | - % |
| Morse Electro Products | 4% | 1% | Morse Electro Products | — | — | — | — | 2% | - % |
| Motorola | 59% | 41% | Motorola | 15 | 254 | 45% | 45% | 46% | + % |
| North American Philips | 36% | 19% | North American Philips | 7 | 30 | 32% | 32% | 32% | - % |
| Pickwick International | 23% | 14% | Pickwick International | 11 | 85 | 19% | 19% | 19% | - % |
| Playboy | 9% | 2% | Playboy | 14 | 61 | 8% | 8% | 8% | - % |
| RCA | 30% | 18% | RCA | 12 | 410 | 28% | 27% | 28% | + % |
| Sony | 11% | 7% | Sony | 20 | 1155 | 9% | 9% | 9% | + % |
| Superscope | 40% | 16% | Superscope | 6 | 13 | 18% | 18% | 18% | - % |
| Tandy | 47% | 28% | Tandy | 9 | 148 | 37% | 36% | 37% | + % |
| Telecor | 10% | 5% | Telecor | 6 | 33 | 8% | 8% | 8% | - % |
| Telex | 4% | 1% | Telex | 13 | 129 | 2% | 2% | 2% | - % |
| Tenna | 7% | 2% | Tenna | 6 | 6 | 3% | 3% | 3% | + % |
| Transamerica | 15% | 8% | Transamerica | 8 | 245 | 14 | 13% | 14% | + % |
| 20th Century | 15% | 8% | 20th Century | 7 | 60 | 13% | 10% | 10% | + % |
| Warner Communications | 29% | 17% | Warner Communications | 7 | 106 | 29% | 28% | 29% | + % |
| Zenith | 40% | 23% | Zenith | 12 | 142 | 24% | 24% | 24% | - % |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-----|-----|------------------|-----|-------|-----|-----|
| ABKCO Inc. | 54 | — | 3 | 3% | M. Josephson | 4 | 25 | 13 | 13% |
| Gates Learjet | 4 | 10 | 9% | 9% | Memorex | 7 | 41 | 26% | 26% |
| GRT | 30 | 98 | 3 | 3% | Orrico Corp. | — | — | — | — |
| Goody, Sam | 3 | — | 1% | 1% | Reoton | 26 | — | 3% | 3% |
| Integrity Ent. | 3 | 32 | 1% | 1% | Schwartz Bros. | 10 | — | 1% | 2% |
| Koss Corp. | 5 | 3 | 3% | 4% | Wallich's | — | — | — | — |
| Kustom Elec. | 7 | 1 | 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.

N.Y. Firm Issues 20 Jazz Packages

NEW YORK—American Album and Tape, Inc., a five-year-old company specializing in cutout sales, is expanding into the sale of its own jazz recordings.

The firm is marketing a 20-LP series, "Hall Of Fame Jazz Greats," to store chains, one-stops, rackjobbers and distributors through the nation.

The LPs retail for \$4.98, with a dealer price of \$1.25, say David King, president, and Henry Rosenberg, vice president of the firm.

The series includes recordings by Coleman Hawkins, Dizzy Gillespie, Max Kaminsky, Stan Getz, Horace Silver and Earl Hines.

A Takeover Of Garden?

NEW YORK—Gulf & Western Industries is mailing cash tender offers worth \$29 million to Madison Square Garden Corp. stockholders in order to take over the Manhattan-based sports complex and other properties.

Gulf & Western owns 39%, or 1.87 million shares, of Madison Square Garden. The tender offer involves 2.9 million shares outstanding, for which Gulf & Western is offering \$10 a share. The bid has been approved by the Garden's board of directors.

Madison Square Garden stock was worth \$5 a share prior to the Gulf & Western offer made March 6. The stock rose to 9% by the end of that day's trading on the New York Stock Exchange.

Gulf & Western is a diversified conglomerate with a \$3.4 billion volume. It owns Paramount Pictures, Simon & Schuster, the Kaiser-Roth Corp., Consolidated Cigars and several other companies. It also holds substantial interest in Seeburg Industries, Wurlitzer Industries and Esquire Magazine.

The Madison Square Garden Corp. owns three race tracks, two hotels, the New York Rangers Hockey Club and the Knickerbocker Basketball Club in addition to New York City's largest sports and entertainment arena.

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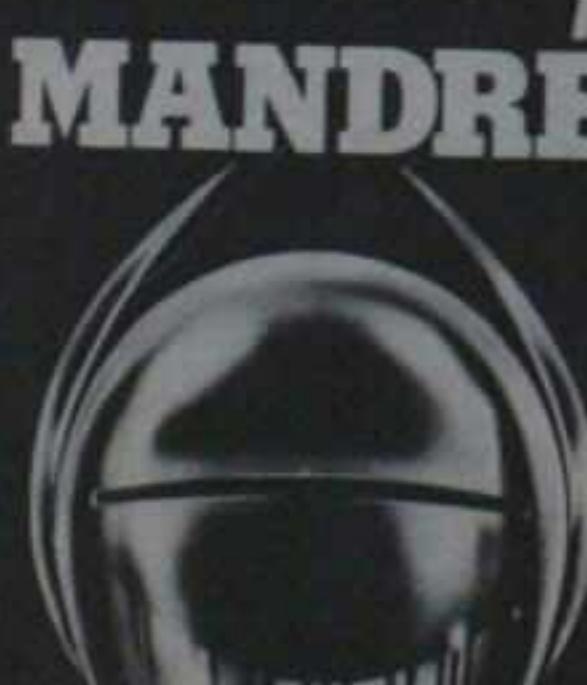
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MANDRÉ



The Masked Marauder
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1977 Motown Record Corporation

"Back in the Saddle."
Sittin' pretty.



Only weeks ago, "Walk This Way" vaulted from
"Toys in the Attic" to Top-Ten playlists all over America.

And now, the Aerosmith phenomenon is at work once again.

Presenting "Back in the Saddle"-by popular demand,
3-10516
the new Aerosmith single.

"Back in the Saddle."
From the double-platinum album "Rocks."
PC34165*
On Columbia Records.

Produced by Jack Douglas and
Aerosmith for Contemporary Communications Corp.
and Waterfront Productions Ltd.
Direction: David Krels and Steve Leber
for Leber-Krels, Inc.

General News

Wallichs Stores File Bankruptcy

Surprise Move Follows Pioneer Chain's Reorganization

By JOHN SIPPET

LOS ANGELES—Wallichs Music City, the seven-store full-line Southern California retail chain, filed a petition for bankruptcy here Tuesday (8). The move was unexpected. Michael Franklin, management consultant of the chain, was most vocal during the retail session of NARM Friday (4).

As recently as three weeks ago, John O'Leary and Franklin told of their reorganization plans to return the pioneer store chain to its place at the top among discount retailers who flourish in this area.

The petition lists total assets of \$1,650,674 and liabilities of \$1,516,615. Four unnamed secured creditors are in for \$450,000, while 225 creditors are owed \$1,066,615.

Among the creditors, none of whose individual delinquencies were disclosed are: ABC Records, Advanced Speaker Technology, Ambieg, Apex Records, Audiovox West, Bauer Haus Electronics, All-West Record Distributors, Ampex,

British Industries, Capitol Records, Children's Records of America, Columbia Records, BSR Ltd., California Record Distributors, Capitol Magnetics, Chapman Distributors, Ko Chung Electronics, Fidelitone, Fisher Corp., Eric Mainland Distributors, Michael Franklin (chemists) Ltd., Gold Star Recording Studios, Harrison Tape Catalog, Hitachi Sales Corp., Liberty Ticket Agency, Magnavox, Marantz, MCA Distributors, In Tune Music Distributors, Maxell, Memorex, MS Distributors, Natures Harmony, Nehi Record Distributors, Matsushita Electronics, Miida Electronics, NAMM, Peters International, Pfanstiehl, RCA Records, Record Merchandising, Record Sales, San-kyo Seiki, Phonodisc, Pioneer Electronics, Record Rack, Record Transport, Request Records, Sanyo Electronics, Sega of America, Sonic International, Springboard Distributors, Schwann Catalog, Shaftesbury Music, Sight and Sound Sys-

tems, U.S. Pioneer Electronics, WEA and Clyde Wallichs.

Clyde Wallichs served as chairman of the board and holds 32% of the stock. The estate of the late Glenn E. Wallichs, Capitol Records founder/president, holds an equal share.

The first Music City store, still at Sunset and Vine, was the original self-service full-line store and for years was copied by retailers all over the U.S.

Franklin, who said he was involved in London in the formation and growth of the 40-store Chemimart chain through the Southern U.K., became consultant in September 1976. He said he obtained a loan and established a credit line for Wallichs. Franklin said he operated Shaftesbury Music, which is a listed creditor, as is Franklin himself.

It was the intention of O'Leary and Franklin to go more into discounting and to refurbish the store chain, starting with the original homebase outlet in Hollywood.

The 12-year-and-up youth market was their target. They intended to concentrate more on recorded product, with greater inventory depth. The Hollywood store was to become a kind of combination giant inventory which would also serve as a warehouse from which to pull for the other six stores.

Franklin forecast a \$500,000 1977 ad allowance for the chain in the interview.

Those plans could still be carried out. Under a filing to the Chandler Act, the company asks a bankruptcy judge to oversee its operation through a representative or representatives appointed by the court to see the business is efficiently operated.

NOTICE

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MANDRÉ



You Came Along From Out Of Nowhere.

1977 Motown Record Corporation

9 HIT BY WILLOW FIRM

Allege Conspiracy In Agencies Suit

NEW YORK—A multi-million dollar conspiracy complaint has been filed in U.S. District Court here against International Creative Management (ICM), the William Morris Agency and seven other concert booking and promotion companies, by New Jersey-based Willow Productions.

According to the complaint filed by Steven Kramer and Sheldon Barr, attorneys for the plaintiff, the defendants have, from January 1974 until the present time, engaged in a conspiracy designed to eliminate Willow Productions from competition in the promotion of concerts.

The suit's definition includes charges that:

- Concerted refusal by the defendant agencies to deal with the plaintiff.

- Inducement by Electric Factory Concerts and Magid of defendant agencies American Talent International and Rock Steady, Inc., to breach their contracts with plaintiff for the services of the rock group Kiss.

- The direction by Electric Factory Concerts and Magid to defendant

(Continued on page 78)

Featuring
a complete
discography
of twenty-two
years of
popular
music!



"...AND THE
HITS JUST
KEEP ON COMIN'"

By Peter E. Berry, known professionally as "The Flying Dutchman."

Dutch has written a definitive fusion of statistics and commentary on the popular music of the last twenty-two years, 1955 through 1976. He offers a detailed discography for each year which includes the leading artists and their greatest hits, their million sellers, and their gold and platinum albums. Each chapter is a graphic look at an individual year of American musical tastes—each fifty-two week interval unravels its own story. To simplify the statistics, Dutch presents annual charts of the top fifty songs, the most significant artists, and the Grammy and Oscar winners. A sixteen-page photo section features many of the most famous artists and groups of the period. This is a real musical "world book of records."

Currently the Dutchman is on a twenty-nine city tour to promote his book on radio and TV. In the near future he will be appearing in Boston, Worcester, Albany, Syracuse, Buffalo, Cleveland, Detroit, Chicago, Milwaukee, Indianapolis, St. Louis, Kansas City, and Denver.

"...AND THE HITS JUST KEEP ON COMIN'" is available for distribution to retail record outlets. For information or to book media appearances contact Pamela Brown Robertis, Sales and Promotion Manager, Syracuse University Press, Syracuse, New York, tel. 315-423-2596. Pub. date: March 14, price (cloth) \$12.95, (paper) \$5.95

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General News

ICM In Expansion Moves

• Continued from page 1

changes taking place in the music business today. We've been instrumental in getting easy listening acts booked into rock-sized venues successfully and also in opening up the biggest easy listening venues for rock."

Shelly Schultz, who with Chip Rachlin is co-director of ICM contemporary music operations in New York, says, "In the two years since CMA merged with IFA to become International Creative Management, the staff has worked hard to raise the agency to what we feel is an unprecedented level of success.

"But now we believe this success can only continue to grow if we get across the idea that ICM is not some inhuman monolith, but rather a team with 14 contemporary music specialists in L.A. and New York who all have deep personal involvements with what is happening in music today."

Rachlin, Schultz's New York co-director says, "I don't think there can be any doubt that ICM today books more one-nighter concert entertainment than any other agency in the country."

"We've taught MOR promoters how to use rock techniques to successfully play artists like Tom Jones and Engelbert Humperdinck in big arenas that have generally tried only rock," says Ross.

"Now our softer music artists like Olivia Newton-John, Captain & Tennille, Mac Davis and Tony Orlando & Dawn all regularly play arenas as well as the theatres in the round that have been their mainstays."

"With the help of our fair and amusement park specialists, Mike North in L.A. and E.O. Stacy in New York, we have opened up nearly all of these venues to rock and earned many of them record-breaking grosses," says Schultz.

"Colleges, fairs and parks are the best places for an act to play money-making dates between releases," says Rachlin. "The artists should save major exposure markets for when they have product to break. Not too many people outside the immediate region know there are parks like Carowinds in Charlotte, N.C., where an act can play to 10,000 people in one night and take away \$50,000."

"Also, playing fairs or amusement parks does not kill the market for arena concerts," says Ross. "The Beach Boys broke all records playing to 69,000 at the Canadian National Exposition in Toronto last September and then came back in

January to sell out Maple Leaf Gardens."

"ICM has spearheaded the drive to get professional promoters handling the major concerts on college campuses," says Schultz. "This makes for smoother-running shows and takes the financial risk away from schools. It also allows us to streamline our tour planning."

"Our agents are working much more closely with the record companies now," says Rachlin. "We read the label sales reports as closely as we study the Billboard charts so that we can set up tours to coordinate with regional sales patterns."

ICM is going to have a shot at representing record producers and is in the process of completing deals with four producers who have earned gold records in a variety of pop music styles.

"The idea is to try applying movie packaging concepts to the record business," says Ross. "We are still accessible to new acts and our agents are checking out potential clients at little clubs all the time. If we can put together a strong producer with a promising act and cut some finished masters, the chances are much better for a good recording deal."

"The bulk of the next generation of multi-media entertainers will come from the music business," says Schultz. "Look at Barbra Streisand and Kris Kristofferson in 'A Star Is Born'."

"With our input to ICM agents on the scene in Lake Tahoe and Las Vegas, excellent break-throughs have been made bringing our acts from the rock world to casino showrooms," says Rachlin.

"Gordon Lightfoot, Loggins & Messina and America have all done well in three-night weekend stands at the Sahara Tahoe and the hotel is looking for longer engagements with acts of this caliber now."

"We even got the showroom to accept the idea that an intermission to change the sound equipment between two rock acts isn't a bad thing," says Ross. "They can sell more drinks."

Schultz, Rachlin and Ross meet personally in either L.A. or New York on the average of once a month. "This is necessary in order to keep up a flow of the latest booking information and tour possibilities," says Schultz.

ASCAP'S 156

St. Patrick Inspiration To Writers

NEW YORK—St. Patrick, whose feats are commemorated Thursday (17), has inspired tunesmiths for years. ASCAP alone lists 156 titles in its catalog that refer to him directly. Scores of others concern the Irish whose patron saint he remains.

Among the tunes ASCAP is pleased to hear played at least once a year are oddities such as "Saint Patrick Was A Frenchman," "Saint Patrick Was An Irishman" and "Saint Patrick Was A Gentleman." Twelve different composers thought the latter was the most accurate description.

There are 87 variations of the tune, "St. Patrick's Day," according to ASCAP. There are also songs titled "St. Patrick's Shamrocks," "St. Patrick's Day Pranks," "St. Patrick's Day On Broadway," "St. Patrick's Day In The U.S.A. Reminds Me Of Ireland" and another called "St. Patrick Drove The Snakes Out Of Ireland, God Send Us St. Patrick Here."

The reverent will appreciate "St. Patrick's Cathedral," or other tunes referring to the saint's "Bells," "hymn," "Mass," "Prayer" and "Blessing."

There are more, and it may have something to do with the fact that ASCAP's founder, Victor Herbert, was an Irishman.

Herbert penned "The Irish Have A Great Day Tonight," as well as a cello concerto entitled "Irish Rhapsody."

Lastly, ASCAP notes that the one song which will probably be aired, crooned, bellowed and blown more than any other on the "Great Day" was not, however, written by a son of Erin.

"When Irish Eyes Are Smiling" was written by ASCAP charter member George Graff, an American of Dutch-German ancestry.

Act Sues ABC

LOS ANGELES—Gayle McCormick is suing ABC Records in Superior Court here, seeking payment of \$10,605.76, allegedly due her as an artist. She originally signed with ABC as in February 1970 part of the group, Smith, and terminated with the label in May 1971.

RSO Hurting Because Of Phonodisc Worker Strike

LOS ANGELES—Employees of Phonodisc's Sun Valley, Calif. warehouse have been on strike since March 1. Phonodisc is the distributorship for the U.S. Polygram group which services Polydor, RSO and Mercury Records.

Spokesmen at Polydor and Mercury say the strike has not seriously hurt business yet, although at RSO product flow has virtually ceased in the past week.

All shipments are being routed from Phonodisc depots in Indianapolis and Union, N.J., where both branches are working at increased paces trying to keep up with orders. The Sun Valley warehouse services 11 Western states.

Negotiations between union and management are still in process and a Polygram spokesperson refuses to divulge any of the contractual disputes until the problems are solved.

Sterling Devers, Polydor West Coast regional marketing director, says the label has experienced one-

day delays in shipments coming from the Indianapolis depot.

"There are contingency plans for all unforeseen disasters that might arise," says Devers. "Phonodisc has three independent circuits capable of following day delivery."

Devers says that records are sent air freight from the closest depot, with all orders that are processed by 1 p.m. shipped that evening in air containers which in turn are delivered to a local freight line.

"We've only had one-day delays," he says.

He adds that a near disaster was avoided last week when RKO station KHJ added the Atlanta Rhythm Section's "So Into You" onto its playlist. The song has been rapidly climbing the singles chart. Devers was fearful of a lack of product available to retailers.

"We received 25,000 units of the album in three days," he says. "Phonodisc did a remarkable job in planning and execution."

FBI Holding \$8½ Mil Equipment

PHILADELPHIA—An estimated \$8.5 million worth of recording equipment and materials used in the manufacturing of counterfeit albums has been confiscated by FBI agents as a result of raids on three warehouses here.

In the raid on a Darby, Pa., warehouse Feb. 11 (Billboard, Feb. 26, 1977), agents seized a number of masters and mothers used in the

pressing of LPs. In addition, agents seized a large quantity of labels and record jackets that had been printed but not yet applied to record sleeves.

FBI special agent Richard B. McKean says the estimated value of the material seized at the Darby warehouse was based on General Accounting Office computations which placed the value of the 325 masters and 325 mothers at \$10,000 each.

MANDRÉ

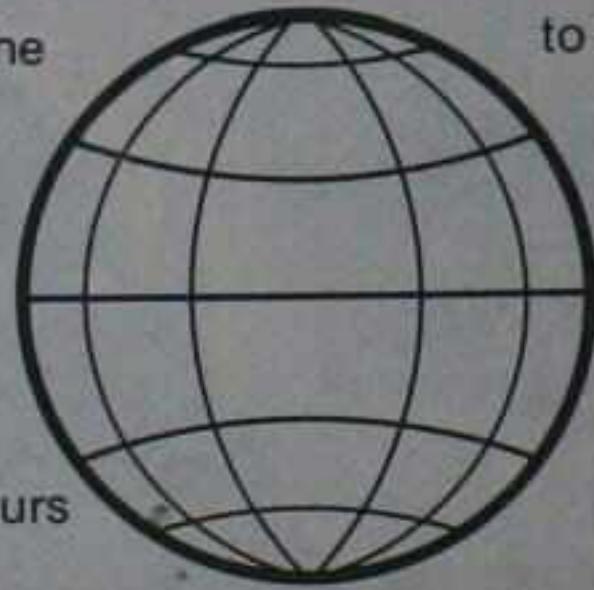


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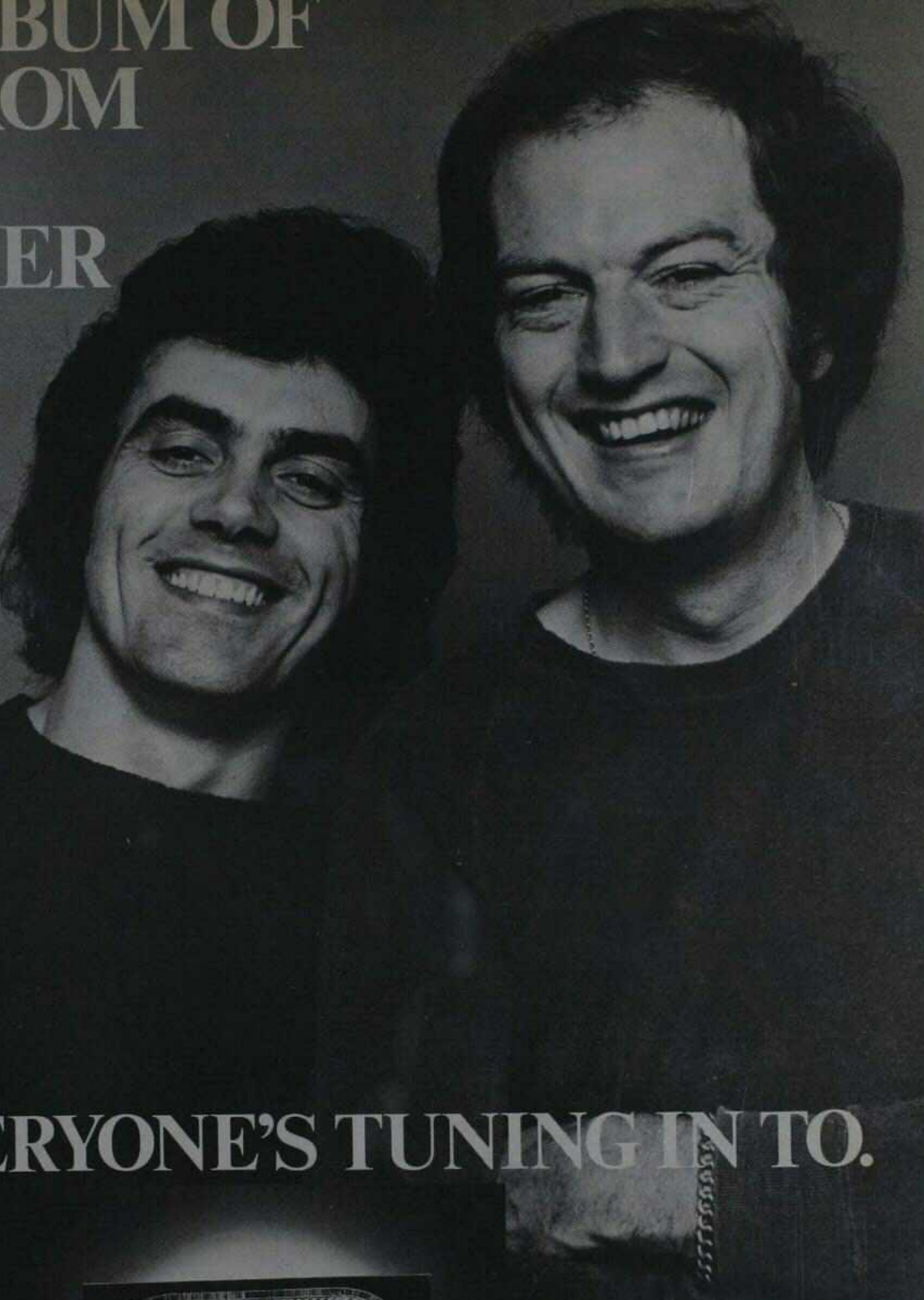


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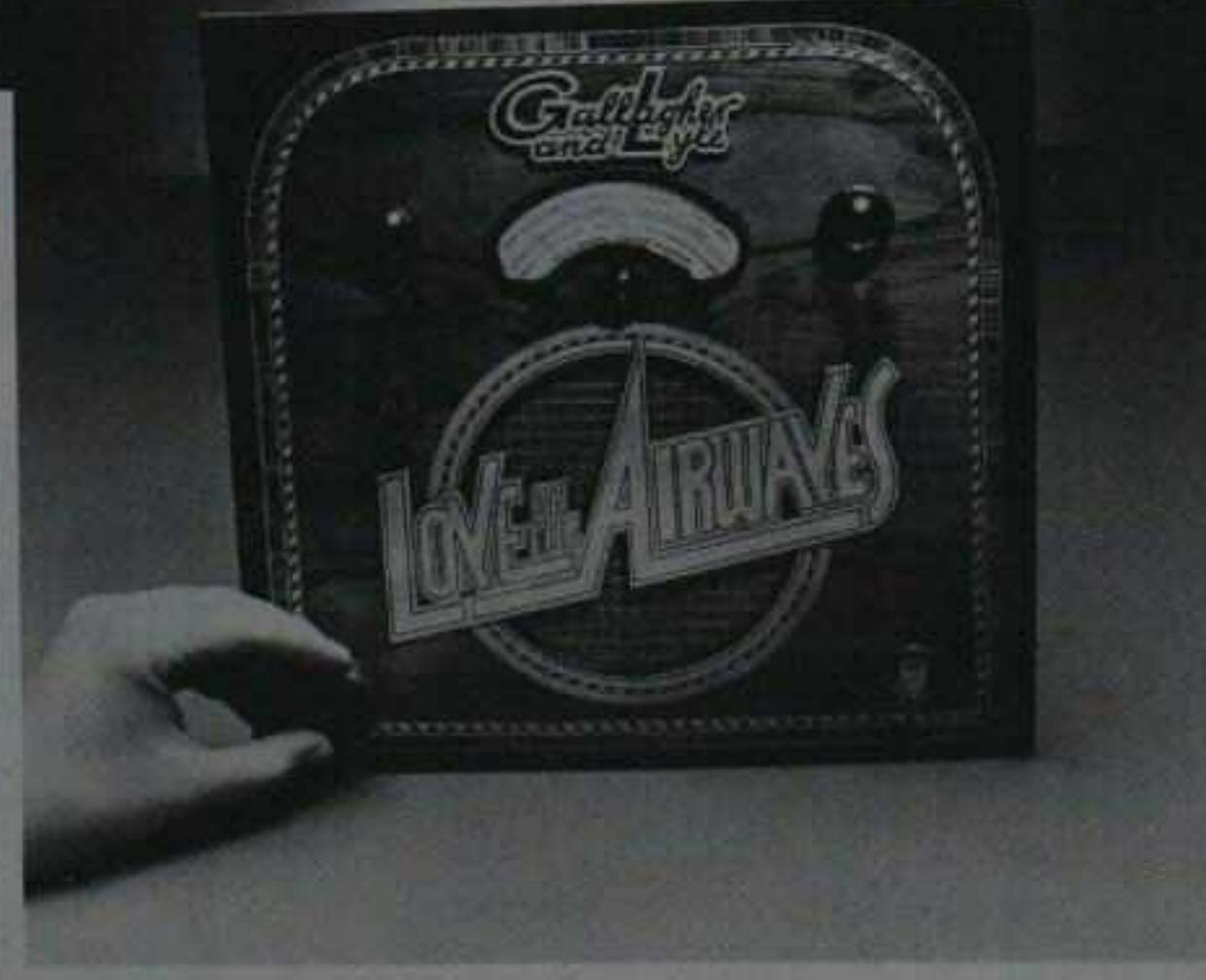


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General News

AFTRA Proposes Major Changes In New Contract

• Continued from page 1
 For Phonograph Recordings—set to expire March 31, the talks centered mainly on the subject of compensation. The new three-year contract would run until March 31, 1980.

Among the items discussed was a change in the royalty plan whereby "each producer agrees to pay an amount equal to 2% of the gross sales of records based upon each 12-month period of the term of this agreement, on a fiscal basis to be agreed upon, to AFTRA's Phonograph Record Royalty Fund."

The money would be distributed solely to singers and performers covered by the pact during the period the payment is made. One part would go to artists participating on a particular record, while the second portion would go to all artists who have performed on records during the period, using "sides" as a weighting or measuring unit.

The funds would be held in escrow until an agreement is reached concerning the procedures and methods of payment to be utilized.

Most of the rate boosts would fall within the 20%-30% range, if approved. Minimum rates for solo-duo work would jump from \$81.50 per side or hour to \$100. Group singers, three to eight, are proposed to go from \$30 to \$40 per side/hour with a minimum call of \$80 instead of the present \$60. Similar increases apply for the breakdown of groups from nine to 16 members, 17-24, 25-35 and 36 and over.

Premium pay would be increased to \$15 per hour, starting at 1 a.m. and would include New Year's Day, Memorial Day, July Fourth, Labor Day, Thanksgiving and Christmas.

AFTRA wants to eliminate the present contractual provisions regarding classical and religious recordings and is "prepared to discuss rehearsal rates and conditions for classical recordings."

Also sought is a 33½% increase in the rates for any soloist or duo that "steps out" from the background and sings 16 or more cumulative bars on a particular side.

"There have been no increases in six years," claims an AFTRA official who took part in the meetings held at the ASCAP building here.

The hot disco market also has pro-

duced a call for change. Noting that after some records of average length gain disco flavor that sometimes the labels go back into the studio and add disco riffs to lengthen the record, AFTRA wants future payments on these sides to be based on the total length of recording.

For original cast show albums, the proposal calls for a raise in the minimum rate for \$180 to \$300, or the per side or hour rate, whichever is higher, "but in no event less than Actor's Equity minimum weekly salary."

The Actor's Equity minimum is \$285. The off-Broadway rate is proposed to be \$220, or the per side or hour rate, whichever is higher, but not less than Actor's Equity minimum weekly salary.

AFTRA also proposes that singers added to a cast album recording, who are not members of the production, shall be paid in accordance with the size of the added group.

Rates for contractors would also slide upward about 30%, and an important new provision AFTRA would like to see instituted involves contracts with artists: "Under no circumstances are the amounts of the minimum scale payments for the

recording session that are paid to the royalty artists under the terms of this code to be deducted from the earned royalties of that artist."

Regarding royalty artists, the new proposal asks that "costs incurred and payments actually made by the company will be deductible only from the royalty earnings generated by the sale of that recording." AFTRA adds, "Put an end to the 'double accounting' practice which enables a company to make profits on an album while the artist is still technically in the 'red.' Royalties should be computed starting at the company's 'break-even' point rather than having them computed from the first sale with all cost charged against the royalty account."

Representing many background singers, for recording sessions, AFTRA also wants all albums to give credit on the LP to all background singers performing on it. And it wants 24-hour notification "if a performer will be called upon to say or sing words which could be considered blasphemous, profane, or obscene by accepted standards, giving the individual the right of refusal in advance without disrupting a session in progress or feeling obliged to perform such against his or her principles."

An increase in pension and welfare funds is sought, along with removal of a \$100,000 ceiling regarding the amount of applicable

compensation that would be computed in determining the member's total.

"An authorized representative of AFTRA shall be admitted to the premises of the company or where the rehearsal or recording takes place, at any reasonable time, to check the performance by the company of this code . . ." reads the present contract.

AFTRA wants to expand the language to include the right of access to original tapes if there are questions regarding whether proper payments were made.

The AFTRA negotiating team includes Joe Slattery, president; Bud Wolff, national executive secretary; Mortimer Becker, general counsel; Allan Davis, Los Angeles executive secretary; Ken Grob, New York executive secretary; Louis Nunley, national vice president; Bob Spiro, New York staff executive, and Dave Maddox, executive secretary of the Nashville local.

Record industry representatives include Stan Gortikov, president of the RIAA, and executives from 20th Century Records, L.A.; A&M, L.A.; GRT Corp., New York; Arista Records, New York; RCA, New York; WEA; CBS, New York; Capitol, L.A.; MCA, L.A.; and London Records, New York.

Some 22 persons took part in the talks which will reconvene Tuesday (22) at CBS in New York.

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Court Rules Isaac Stern Out Of Tune

NEW YORK—State Supreme Court Justice Margaret Mary Mangan has ruled concert violinist Isaac Stern was out of tune in breaching his contract with Hurok Concerts Inc. by unilaterally reducing the agency's commission from 15% to 10%.

The ruling, made here Tuesday (8), granted Hurok Concerts Inc. partial summary judgment of \$5,871 for expenses incurred in Stern's behalf as well as 15% of all fees due from completed performances.

But no one, except Stern, who can't be reached for comment, seems to know how much money is at issue.

ICM Artists Inc., which now handles Stern and many other Hurok clients, says through a spokesman it is "aloof from all that."

Walter Prude, one of three former Hurok associates now with ICM, says ICM "has no responsibility for prior debts."

Executives at American Management Corp. in Boston, who purchased the Hurok name, weren't talking either, although it stands to collect the disputed fees from Stern.

**A&M Launches
Promo On Jazz**

LOS ANGELES—A&M Records is launching a major sales campaign centered around its A&M, Horizon and CTI jazz catalogs. The campaign, which begins this week (14), will last approximately a month and will include major print ads, radio time buys, special in-store mobiles, posters featuring selected artists and a personal sales presentation to each distributor.

More than 70 titles will be offered during the promotion. Artists to be featured in the respective catalogs include George Benson, Brothers Johnson, Gato Barbieri, Wes Montgomery, Antonio Carlos Jobim, Quincy Jones, Charles Lloyd, Chuck Mangione, Dave Brubeck, Thad Jones and Mel Lewis, Charlie Haden, Gerry Niewood & Timepiece, Don Cherry and others.

In addition to the promotion pieces, A&M is preparing a special A&M jazz sampler featuring key artists that will be used in retail outlets for in-store play. The sampler will also be serviced to radio stations to stimulate airplay and heighten awareness of the scope of A&M's jazz series.

"There has been an increasingly wide acceptance of jazz in the last several years," says Bob Fead, vice president of sales. "We are taking this period to spotlight these albums and to make a concentrated effort to make consumers aware of the broad spectrum of artists represented on A&M, Horizon and CTI."

RIAA's 100-Year Kit

• Continued from page 4

which describes the struggles of the infant industry, the phonograph parlors where the public was first entertained by coin-operated talking boxes, the "Golden Age" of the industry (1921-1924) when records became "the most popular form of home entertainment," and other industry milestones like the advent of long play disks and the invention of stereo.

Other sections of the work carry titles such as "Creating A Recording: Then And Now," and "Artistry On Records: From Anonymity To Superstardom."

The closing statistical section,

A&M's Moss New RIAA Chairman

NEW YORK—Jerry Moss, president of A&M Records, has been elected chairman of the board of RIAA, succeeding Mo Ostin, chairman of Warner Bros. Records, after two terms.

Re-elected as treasurer was D.H. Toller-Bond, president of London,

aside from sales charts and graphs illustrating industry growth, reveals for example that 1,200 companies were producing and releasing records and tapes in 1976 on more than 2,600 different labels which were sold in more than 60,000 retail outlets and played on the more than 73 million phonographs currently in use in the U.S.

RIAA then justly concludes: "The dream of Thomas A. Edison 100 years ago that recordings would become priceless historical documents that preserve the voices and artistry of contemporary performers and notables for the appreciation of future generations has been more than fulfilled."

while Alan Cohen, vice president of finance for Private Stock Records, remains the assistant treasurer.

Elected to the 24-member board of RIAA were Terry Ellis, president of Chrysalis Records, and Neil Bogart, president of Casablanca Records and Filmwork.

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Radio-TV Programming

Forum Advisory Group Sets Meet

LOS ANGELES—The first advisory committee meeting for the 10th annual International Radio Programming Forum has been set for March 28, Washington, D.C., during the annual convention of the NAB.

Guiding the meeting will be co-chairman Gary Stevens, senior vice president and general manager at KDWB, Minneapolis, and Keith James, vice president of Moffat Communications, Calgary, Canada.

The forum is tentatively slated for early August at Harbour Castle, Toronto. Final details on the four-day educational radio programming forum, the only one of its kind, should be completed in the next few days.

Latest radio executives added to the multi-faceted advisory committee include Herb McCord, vice president and general manager of CKLW, Detroit; Paul Cassidy, general manager of KTNQ and KGBS in Los Angeles; Dorothy E. Brunson, general manager of WLIB, New

New Oregon FMer

ALBANY, Ore.—KRKT-FM, a 100,000-watt country music station is expected to hit the air here within the next few days, according to program director H. David Allan. KRKT-AM, a daytime sister station, also programs country music.

York; Erica Farber, vice president and general manager of WXLQ in New York; Mario Barbato, national program director, Sistema Globo de Radio, Rio de Janeiro, Brazil; Don Imus, morning air personality of WNBC in New York; Bill Stewart, programming consultant with PAMS, Dallas; and Keith Adams, program director of KDIA in San Francisco.

Joining the committee from the music industry are Michael Klenfer, vice president and national LP promotion director of Arista Records in New York, and Tom Draper, vice president of black music marketing, Warner Bros. Records, Los Angeles.



RIDING HIGH—Danny Reese, right, air personality on WPOC in Baltimore, chats with Epic Records artist Charlie Daniels on the air. WPOC is a 50,000-watt FM stereo country music station.

'War Babies' Target of WLUP

By CLAUDE HALL

LOS ANGELES—"The Loop"—WLUP—hit the air in Chicago Monday (14) with an album rock format targeted at 25-30-year-olds, according to program director Jay Blackburn.

The station, managed by Terry Chess and a fixture of the Chess family (Chess Records, Checker Records, Cadet Records, plus a recording studio), was previously known as WSDM—"Smack Dab In The Middle" and, though it had evolved through various musical approaches, rose to fame several years ago as a lush jazz format station which featured female air personalities on the air.

The reason for the audience targeting, Blackburn says, "is that what's a plus and/or not a negative music selection for the 25-30 age listener tends to be a plus and/or not a negative for the 18-24 age listener. But the reverse is not necessarily true. You can't target an 18-24 listener today and expect to pick up the 25-30 age listener."

One of the reasons, he feels, is that the so-called war baby has aged and now comprises about the largest segment of the audience of a given market. The war baby is between 25-30 years of age.

"It's amazing, but you can graph out the audience and find a straight line between the 12-year-old and 18-year-old listener in population numbers. There's only a slight rise in the line from 18-24. But there's a big hump in the line from 25-30."

Promotions, disk jockey patter, jingles—everything else is being targeted at this age group as well as the music.

Blackburn says that 25 samples per age, per sex, per album cut was taken in his research of the market. And, while 60%-70% of the music will be album cut oldies, the station will be "rolling about 50 current album cuts, depending on the daypart whether it's more or less. But there won't be a format setup like a Top 40 station."

Air personalities will include Tom O'Tool from WRIF in Detroit in the morning, Billy Martin in midday, Les Tracy from KGB in San Diego in the afternoon, Bob Shannon from KAFM in Dallas 6-10 p.m., Ford Colley 10 p.m.-2 a.m., Glory-June Greaf in the all-night slot.

The audio chain of the station was rebuilt by John Harvey Rees, a consulting engineer.

The new format hit the air at 6 a.m. The real calls will be said only enough times to comply with FCC regulations, otherwise "The Loop" will be the brand name.

At air date, Blackburn said he had exactly 1,208 oldie LP cuts on his list.

Hits From 1950s In Clain's Oldies

INDIAN ORCHARD, Mass.—The Music Director Programming Service here has expanded its basic oldies library to include hits from the '50s, reports Budd Clain.

The library, available only to radio stations, now includes 417 hits from 1955 through 1976 on 29 reels in monaural or stereo. Stations may purchase the entire package or various years of music.



COOL EFFORT—Passing out some 200 gallons of free coffee for ticket lines at a recent Led Zeppelin concert at the fairgrounds in Oklahoma City is the staff of WKY. The station also passed out donuts, broadcast Led Zeppelin albums over a speaker system, gave away albums and frisbees. Tickets sold out in four hours in spite of 16-degree weather.

Vox Jox

By CLAUDE HALL

LOS ANGELES—It was rather interesting how KTNQ beat KHJ in the recent Mediastat for Los Angeles. Of course, the coming Arbitron survey results will really tell the tale. But the real Don Steele came through like gangbusters in the Mediastat and Steele mentioned to me the other day that he still wasn't operating at 100%. More like 80%. As time goes by, I can only assume he'll get the rust out.

About the entire battle between the two stations, it's difficult to say much yet. Charlie Van Dyke sounds good, as usual, and this particular morning KHJ was giving away lots of money, etc. However, KTNQ seems to be giving away something even more valuable to listeners—excitement. The gifts may be small, but there's a hell of a lot of them. KHJ is playing some good music, though not always; but seems to be playing a little bit more of it because of what might be a longer hit list or might be a different rotation pattern. Jimi Fox, program director of KTNQ, is really researching the music. And you see Paul Cassidy, general manager of KTNQ (as well as KGBS, the FM country operation), everywhere in town. He's working harder right now, at all levels, than 17 other general managers in Los Angeles. You'll see him in a suit and tie at a luncheon for the Hollywood Radio and Television Society one day, then in T-shirt reading "KGBS" that same night at the Palomino digging Rex Allen Jr.

Erika Wisler has joined WSVA and WQPO in Harrisonburg, Va., as a staff announcer and public service director. She'll do a daily noon-2 p.m. air shift as well as production

WEMP Doldrums End With Country

By MARTIN HINTZ

MILWAUKEE—The change from Top 40 to a "new country" style music has pulled WEMP-AM from its rating doldrums, according to Jack Lee, general manager. "Last spring we had a 3.0 rating, but six weeks into the format this past autumn we had risen to a 4.6 mark. I expect that we'll peak out around 7.0 this year," he says.

According to Lee, the station had been in trouble since 1972 and had gone through several programming changes. "It was no great stroke of luck to get into country music, it just happened to have been the thing that should have been done four years earlier. The staff was looking for something to turn the ratings around, so there wasn't any resistance on its part," says Lee.

Lee moved over to head WEMP operations after five years as program manager for WIMJ (across the street) at the same time the new format was being discussed. Prior to his WIMJ stint, from 1970 to 1976, Lee served in managerial spots and did on-the-air work for WOKY in Milwaukee and for WKCR in Detroit.

There had been a week of kick-off promotion in mid-September to alert WEMP listeners of the pending change in sounds and a total of five weeks to prepare for the switch.

"Some advertisers objected to the change because they thought country music was too limited in its appeal," says Lee. "But the book did it for us, we weren't competing with WBSC-FM, the other country station here. We were aiming at a different market and different time."

"I think we have a salable rating with a 14.9 CUME overall. We have listeners heavily concentrated in the 25-34 male age bracket at 17.2 and 35-49 male age range at 26.7," he says.

"There is a tendency for people to listen more to country music. The people the music is attracting are the war babies who grew up on rock and are mellowed a bit. They aren't looking for music to set their fingernails on fire," he says.

Lee says country has gone "legiti-

mate." Yet he admits the problem with the term "country." "There was the image of 'hillbilly' but we needed an identity. I think 'country' is still a positive word, although we modified it a bit and called it 'new country.' (Continued on page 24)

Albuquerque Shift: KNWZ Is Now KUFF

ALBUQUERQUE—KUFF are the new call letters of the old KNWZ and the format of the station is now country music, according to operations manager John Graham Findlay.

The 5,000-watt station located at 1150 on the dial previously featured the NBC all-news format. Findlay last week was striving to build a country music record library as fast as possible.

Change At KEEZ

SAN ANTONIO—KEEZ, a rock music station, has switched call letters to WOAI-FM and now airs the syndicated beautiful music programming service created by Bonneville Broadcast Consultants, New Jersey. John Barger is general manager of WOAI-AM and WOAI-FM.

'Beautiful Rock' Format Taking Air In 10 Markets

DALLAS—"Beautiful Rock," the syndicated radio programming format marketed by TM Programming here, is already on the air in 10 markets, according to Ron Nickell, vice president and general sales manager.

Stations include KUUU in Seattle, KIFM in San Diego, KUDL-FM in Kansas City and KIOG in Phoenix.

The format is the brainchild of George Burns, president of Burns

Media Consultants in Los Angeles. As of last week, music coordinator Sylvia Clark was putting the final touches on the extensive music library for the programming service. The format is being produced for both automated and live stations.

Nickell says 12 more stations have already contracted for the programming service.

Burns also creates "Stereo Rock," a programming service that's now on the air in more than 60 markets.

MANDRÉ



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Bachman-Turner Overdrive already has a proven track record. All six of their previous Mercury albums have gone gold. "Not Fragile" just

five days after its release. "Four Wheel Drive" and "Head On" after only four days. And "The Best Of B.T.O." is fast approaching platinum.

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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 (3/10/77)

TOP ADD ONS - NATIONAL

- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum)

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.

PRIME MOVERS - NATIONAL

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

BREAKOUTS - NATIONAL

- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ROSE ROYCE—I Wanna Get Next To You (MCA)

Pacific Southwest Region

TOP ADD ONS

VALERIE CARTER—Dish Child (Columbia)
WILLIAM BELL—Trying To Love Two (Mercury)
CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)

PRIME MOVERS

DAVID SOUL—Don't Give Up On Us (Private Stock)
EAGLES—Hotel California (Asylum)
10 C.C.—The Things We Do For Love (Mercury)

BREAKOUTS

JACKSON BROWNE—Here Come Those Tears Again (Asylum)
BOZ SCAGGS—Lido Shuffle (Columbia)
GLEN CAMPBELL—Southern Nights (Capitol)

KRIZ—Phoenix

- DONNA SUMMER—Winter Melody (Casablanca)
- VALERIE CARTER—Dish Child (Columbia)
- 10 C.C.—The Things We Do For Love (Mercury) 27-14
- JACKSONS—Enjoy Yourself (Epic) 18-10

KXTK—Tucson

- TOM JONES—Say You'll Stay Until Tomorrow (Epic)
- GLEN CAMPBELL—Southern Nights (Capitol)
- EAGLES—Hotel California (Asylum) 23-13
- DAVID SOUL—Don't Give Up On Us (Private Stock) 22-14

KQED—Albuquerque

- STARZ—Cherry Baby (Capitol)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- WINGS—Maybe I'm Amazed (Capitol) 22-16
- EAGLES—Hotel California (Asylum) 29-23

KENO—Las Vegas

- GLEN CAMPBELL—Southern Nights (Capitol)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- EAGLES—Hotel California (Asylum) 30-25
- DAVID SOUL—Don't Give Up On Us (Private Stock) 23-15

Pacific Northwest Region

TOP ADD ONS

BOZ SCAGGS—Lido Shuffle (Columbia)
GLEN CAMPBELL—Southern Nights (Capitol)
LEO SAYER—When I Need You (W.B.)

PRIME MOVERS

DAVID SOUL—Don't Give Up On Us (Private Stock)
GLEN CAMPBELL—Southern Nights (Capitol)
KANSAS—Carry On Wayward Son (Kirshner)

BREAKOUTS

JENNIFER WARNE—Right Time Of The Night (Arista)
WINGS—Maybe I'm Amazed (Capitol)
JACKSON BROWNE—Don't Leave Me This Way (Tamla)

KFRC—San Francisco

- KENNY NOLAN—I Like Dreamin' (20th Century)
- NATALIE COLE—I've Got Love On My Mind (Capitol)
- VALERIE CARTER—Dish Child (Columbia)
- 10 C.C.—The Things We Do For Love (Mercury) 21-15

TEN-Q (KTNQ)—Los Angeles

KEZY—Anaheim

KDAY—Los Angeles

ISLEY BROS.—The Pride (T-Neck)

SPINNERS—You're Throwing A Good Love Away (Atlantic)

WILLIAM BELL—Trying To Love Two (Mercury) 19-9

ENCHANTMENT—Gloria (U.A.) 12-5

KFMX—San Bernardino

CLIMAX BLUES BAND—Couldn't Get It Right (Sire)

OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M)

HALL & OATES—Rich Girl (RCA) 12-5

BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 6-1

KCBQ—San Diego

JACKSON BROWNE—Here Come Those Tears Again (Asylum)

TAVERES—Whodunit (Capitol)

DAVID SOUL—Don't Give Up On Us (Private Stock) 22-14

HALL & OATES—Rich Girl (RCA) 12-5

KAFY—Bakersfield

BOZ SCAGGS—Lido Shuffle (Columbia)

JENNIFER WARNE—Right Time Of The Night (Arista)

DAVID SOUL—Don't Give Up On Us (Private Stock) 15-8

BARBRA STREISAND—Love Theme From "A Star Is Born" (Columbia) 6-2

KROY—Sacramento

- BOZ SCAGGS—Lido Shuffle (Columbia)
- JENNIFER WARNE—Right Time Of The Night (Arista)
- GEORGE HARRISON—Crackerbox Palace (Dark Horse) 14-8
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 24-22

KYNO—Fresno

- JENNIFER WARNE—Right Time Of The Night (Arista)
- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 20-14
- ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) 24-22

KLW—Fresno

- JENNIFER WARNE—Right Time Of The Night (Arista)
- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Boogie Child (RSO) 10-4
- DAVID SOUL—Don't Give Up On Us (Private Stock) 20-14

PRIME MOVERS - NATIONAL

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

WTAC—Flint, Mich.

- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 29-16
- WILLIAM BELL—Trying To Love Two (Mercury) 16-8

KGW—Portland

- EAGLES—Hotel California (Asylum)
- OLIVIA NEWTON-JOHN—Sam (MCA)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 13-5

WGRD—Grand Rapids

- NONE
- ABBA—Dancing Queen (Atlantic) 5-1

Z-96 (WZZM-FM)—Grand Rapids

- EAGLES—Hotel California (Asylum)
- LEO SAYER—When I Need You (W.B.)
- KENNY NOLAN—I Like Dreamin' (20th Century) 31-17

WBGN—Bowling Green

- FOGHAT—I'll Be Standing By (Bearsville)
- ADORISI BROS.—Slow Dancing Don't Turn Me On (Buddah)
- GARY WRIGHT—Phantom Writer (W.B.) EX-22

WGCL—Cleveland

- EAGLES—Hotel California (Asylum)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 15-7

WMCC—Cleveland

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- GEORGE BENSON—Gonna Love You More (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 28-18

KTBK—Houston

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- LEO SAYER—When I Need You (W.B.)
- EAGLES—Hotel California (Asylum) 34-28

KRBE—Houston

- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-16
- DAVID SOUL—Don't Give Up On Us (Private Stock) 30-15
- GLEN CAMPBELL—Southern Nights (Capitol) 21-13

KNSI—Cincinnati

- NONE
- EAGLES—Hotel California (Asylum) 26-12

Q-102 (WKQX-FM)—Cincinnati

- EAGLES—Hotel California (Asylum)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-7
- ROD STEWART—The First Cut Is The Deepest (W.B.) 21-14

WCOL—Columbus

- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.)
- GLEN CAMPBELL—Southern Nights (Capitol) 36-21

WCUE—Akron, Ohio

- EAGLES—Hotel California (Asylum)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEONARD COLE—I've Got Love On My Mind (Capitol)

KLW—Dallas

- SHIRLEY BROWN—Blessed Is The Woman (Arista)
- ISLEY BROS.—The Pride (T-Neck)
- SMOKEY ROBINSON—There Will Come A Day (Tamla) 27-12

WLS—Chicago

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- JENNIFER WARNE—Right Time Of The Night (Arista)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 30-15

KNUS-FM—Dallas

- DAVID SOUL—Don't Give Up On Us (Private Stock)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum)
- GLEN CAMPBELL—Southern Nights (Capitol) 22-11

KFIZ—Fort Worth

- KANSAS—Carry On Wayward Son (Kirshner)
- EAGLES—Hotel California (Asylum) 25-15
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 28-22

KINT—El Paso

- LEO SAYER—When I Need You (W.B.)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- 10 C.C.—The Things We Do For Love (Mercury) 16-10

WMTW—Chicago

- WILLIAM BELL—Trying To Love Two (Mercury) 23-19
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 14-9
- KINT—El Paso

- LEO SAYER—When I Need You (W.B.)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- 10 C.C.—The Things We Do For Love (Mercury) 16-10

- WILLIAM BELL—Trying To Love Two (Mercury) 16-10
- EARTH, WIND & FIRE—Saturday Nite (Columbia) 14-9

BREAKOUTS - NATIONAL

- WILLIAM BELL—Trying To Love Two (Mercury)
- DAVID SOUL—Don't Give Up On Us (Private Stock)
- ROSE ROYCE—I Wanna Get Next To You (MCA)

WKY—Oklahoma City

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- GLEN CAMPBELL—Southern Nights (Capitol)
- JACKSON BROWNE—Here Come Those Tears Again (Asylum) HB-14

KOMA—Oklahoma City

- BOZ SCAGGS—Lido Shuffle (Columbia)
- GLEN CAMPBELL—Southern Nights (Capitol)
- DAVID SOUL—Don't Give Up On Us (Private Stock) 35-22
- KENNY NOLAN—I Like Dreamin' (20th Century) 17-11
- KAKC—Tulsa

MES—Oklahoma City

- KENNY ROGERS—Lucille (U.A.)
- 10 C.C.—The Things We Do For Love (Mercury) 15-10
- HALL & OATES—Rich Girl (RCA) 16-11
- KELI—Tulsa

WTIX—New Orleans

- ANDREA TRUE CONNECTION—N.Y. You Got Me Dancing (Buddah)
- LEO SAYER—When I Need You (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- ROD STEWART—The First Cut Is The Deepest (W.B.) 20-14

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(4398)



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From Their Forthcoming Album!**

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Billboard Singles Radio Action

Based on station playlists through Thursday (3/10/77)

Playlist Top Add Ons •
Playlist Prime Movers ★

• Continued from page 18

WYON—Chicago

• QUINCY JONES—Roots Medley (A&M)

• TAMIKO JONES—Cloudy (Arista)

★ RUFUS/CHAKA KHAN—At Midnight (ABC) 23-8

• WILLIAM BELL—Trying To Love Two (Mercury) 9-2

WNDE—Indianapolis

• KANSAS—Carry On Wayward Son (Kirshner) 28-20

• GLEN CAMPBELL—Southern Nights (Capitol) 19-11

• 10CC—The Things We Do For Love (Mercury) 12-7

WOKY—Milwaukee

D★ THELMA HUSTON—Don't Leave Me This Way (Tamla)

• GLEN CAMPBELL—Southern Nights (Capitol)

• ROD STEWART—The First Cut Is The Deepest (W.B.) 32-20

• LEO SAYER—When I Need You (W.B.) 33-27

WZUU-FM—Milwaukee

• NONE

•

★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 12-8

★ ROD STEWART—The First Cut Is The Deepest (W.B.) EX-16

WIRL—Peoria, Ill.

• EAGLES—Hotel California (Asylum)

• WINGS—Maybe I'm Amazed (Capitol)

★ TOM JONES—Say You'll Stay Until Tomorrow (Epic) 22-16

★ GLEN CAMPBELL—Southern Nights (Capitol) EX-20

KSLQ-FM—St. Louis

• DENIECE WILLIAMS—Free (Columbia)

• BOZSCAGGS—Lido Shuffle (Columbia)

★ HALL & OATES—Rich Girl (RCA) 14-6

★ 10CC—The Things We Do For Love (Mercury) 12-8

KXOK—St. Louis

• EAGLES—Hotel California (Asylum)

• BOZSCAGGS—Lido Shuffle (Columbia)

★ HALL & OATES—Rich Girl (RCA) 14-6

★ 10CC—The Things We Do For Love (Mercury) 10-3

★ HALL & OATES—Rich Girl (RCA) 13-8

KIOA—Des Moines

• KISS—Calling Dr. Love (Casablanca)

• QUEEN—Tie Your Mother Down (Elektra)

★ DAVID SOUL—Don't Give Up On Us (Private Stock) 16-6

★ EAGLES—Hotel California (Asylum) 19-10

KDWB—Minneapolis

• YVONNE ELLIMAN—Hello Stranger (RSO)

• STEVIE WONDER—Isn't She Lovely (Tamla) (LP)

★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 13-6

★ OZARK MOUNTAIN DAREDEVILS—You Know Like I Know (A&M) 26-19

WDGY—Minneapolis

• NONE

•

★ KANSAS—Carry On Wayward Son (Kirshner) 21-14

★ EAGLES—Hotel California (Asylum) 23-16

KSTP—Minneapolis

• KISS—Calling Dr. Love (Casablanca)

•

★ EAGLES—Hotel California (Asylum) 13-8

★ AMBROSIA—Magical Mystery Tour (20th Century) 8-4

WHRB—Kansas City

• OLIVIA NEWTON-JOHNS—Sam (MCA)

• ATLANTA RHYTHM SECTION—So In To You (Polydor)

★ HALL & OATES—Rich Girl (RCA) 13-9

★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 6-4

KKLS—Rapid City, S.D.

D★ WILTON PLACE STREET BAND—Disco Lucy (Island)

• YVONNE ELLIMAN—Hello Stranger (RSO)

★ OLIVIA NEWTON-JOHNS—Sam (MCA) 13-4

★ KANSAS—Carry On Wayward Son (Kirshner) 28-20

KQWB—Fargo, N.D.

• JENNIFER WARNE—Right Time Of The Night (Arista)

• WILLIAM BELL—Trying To Love Two (Mercury)

★ EAGLES—Hotel California (Asylum) 27-15

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

Northeast Region

• TOP ADD ONs:

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

TAVERAS—Whodunit (Capitol)

BOZSCAGGS—Lido Shuffle (Columbia)

★ PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)

D★ THELMA HUSTON—Don't Leave Me This Way (Tamla)

EAGLES—Hotel California (Asylum)

BREAKOUTs:

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

ROSE ROYCE—I Wanna Get Next To You (MCA)

WILLIAM BELL—Trying To Love Two (Mercury)

WABC—New York

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

• TAVERAS—Whodunit (Capitol)

★ HALL & OATES—Rich Girl (RCA) 27-12

★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 15-11

WBLS—New York

• MANHATTANS—It Feels Good To Be Loved So Bad (Columbia)

• PLAYERS ASSN.—I Like It (Vanguard)

• NONE

WFN—New York

• BOZSCAGGS—Lido Shuffle (Columbia)

• 10CC—The Things We Do For Love (Mercury)

★ KENNY NOLAN—I Like Dreamin' (20th Century) 15-7

★ BOB SEGER/SILVER BULLET BAND—Nightmoves (Capitol) 17-10

WWRL—New York

• EUGENE RECORD—Laying Beside You (W.B.)

• TAVERAS—Whodunit (Capitol)

★ WILLIAM BELL—Trying To Love Two (Mercury) 13-6

★ TRAMMPS—Disco Inferno (Atlantic) 8-2

WPTR—Albany

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

• WILLIAM BELL—Trying To Love Two (Mercury)

★ DAVID SOUL—Don't Give Up On Us (Private Stock) 13-5

• ELECTRIC LIGHT ORCHESTRA—Do Ya (U.A.) HB-23

WTRY—Albany

• BOZSCAGGS—Lido Shuffle (Columbia)

• AMBROSIA—Magical Mystery Tour (20th Century)

D★ THELMA HUSTON—Don't Leave Me This Way (Tamla) 23-12

★ GEORGE HARRISON—Crackerbox Palace (Dark Horse) 25-17

WKBW—Buffalo

• STARZ—Cherry Baby (Capitol)

• STEVIE WONDER—Isn't She Lovely (Tamla) (LP)

★ EAGLES—Hotel California (Asylum) 18-8

D★ THELMA HUSTON—Don't Leave Me This Way (Tamla) 29-21

WYSL—Buffalo

• WINGS—Maybe I'm Amazed (Capitol)

• LEO SAYER—When I Need You (W.B.)

★ GENESIS—Your Own Special Way (Atco) 17-6

★ ELTON JOHN—Bite Your Lip (MCA/Rocket) (12") 26-20

WBBF—Rochester, N.Y.

• DENIECE WILLIAMS—Free (Columbia)

• ERGLES—Hotel California (Asylum)

★ AMBROSIA—Magical Mystery Tour (20th Century) 27-22

★ ROD STEWART—The First Cut Is The Deepest (W.B.) 22-18

WRKO—Boston

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

• CODY JAMESON—Brooklyn (Atco)

★ LEO SAYER—When I Need You (W.B.) 21-12

★ GLEN CAMPBELL—Southern Nights (Capitol) 29-20

WBZ-FM—Boston

D★ UNDISPUTED TRUTH—You + Me = Love (Whitfield)

• ROSE ROYCE—I Wanna Get Next To You (MCA)

★ EAGLES—Hotel California (Asylum) 30-19

★ LEO SAYER—When I Need You (W.B.) 21-11

WVBF-FM—Boston

• GLEN CAMPBELL—Southern Nights (Capitol)

• QUEEN—Tie Your Mother Down (Elektra)

• NONE

•

WORC—Worcester, Mass.

• NONE

•

★ ROD STEWART—The First Cut Is The Deepest (W.B.) 23-18

★ LEO SAYER—When I Need You (W.B.) 21-11

WYRE—Baltimore

• BOZSCAGGS—Lido Shuffle (Columbia)

• MCCOO & DAVIS—Your Love (ABC)

★ EAGLES—Hotel California (Asylum) 20-11

★ NATALIE COLE—I've Got Love On My Mind (Capitol) 28-21

WYRE—Baltimore

• BOZSCAGGS—Lido Shuffle (Columbia)

• MCCOO & DAVIS—Your Love (ABC)

★ EAGLES—Hotel California (Asylum) 20-11

★ HALL & OATES—Rich Girl (RCA) 11-2

★ BOZSCAGGS—Lido Shuffle (Columbia)

• MCCOO & DAVIS—Your Love (ABC)

★ EAGLES—Hotel California (Asylum) 20-11

★ HALL & OATES—Rich Girl (RCA) 11-2

Kenny Nolan

Kenny Nolan co-writer of
"My Eyes Adored You" and
"Lady Marmalade."

Now with his own hit single
"I Like Dreamin'."

20th Century Records takes
pride in presenting Kenny
Nolan. With a collection of the
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Billboard Album Radio Action

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

Based on station playlists through Thursday (3/10/77)

Top Add Ons-National

- BAD CO.—Burnin' Sky (Swan Song)
- NILS LOFGREN—I Came To Dance (A&M)
- GARLAND JEFFREYS—Ghost Writer (A&M)
- PROCOL HARUM—Something Magic (Warner Bros.)

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

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

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

Western Region

• TOP ADD ONS

- SAD CO.—Burnin' Sky (Swan Song)
- RITA COOLIDGE—Anytime Anywhere (A&M)
- FOREIGNER—(Atlantic)
- NILS LOFGREN—I Came To Dance (A&M)

★ TOP REQUEST/AIRPLAY

- FLEETWOOD MAC—Rumours (Warner Bros.)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capitol)
- JETHRO TULL—Songs From The Wood (Chrysalis)

BREAKOUTS

- GARLAND JEFFREYS—Ghost Writer (A&M)
- NITE CITY—(20th Century)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Bros.)
- MINNIE RIPERTON—Stay In Love (Epic)

KFM, AM—Denver (Craig Asprey)

- B.W. STEVENSON—Last Feeling (Warner Brothers)
- PROCOL HARUM—Something Magic (Warner Brothers)
- MINNIE RIPERTON—Stay In Love (Epic)
- NILS LOFGREN—I Came To Dance (A&M)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Bros.)
- DELBERT MCCLINTON—Love Roster (ABC)
- POUSSETTE DART BAND—Amnesia (Capitol)
- BRUCE COCKBURN—In The Falling Dark (Island)
- MICHAEL NESMITH—From A Radio Engine To The Photon Wing (Island)
- GARLAND JEFFREYS—Ghost Writer (A&M)

KZEL FM—Englewood (Stan Garrett)

- RITA COOLIDGE—Anytime Anywhere (A&M)
- RICHARD TORRENCE—Barback (Capitol)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Bros.)
- NILS LOFGREN—I Came To Dance (A&M)
- R.D.O. SPEEDWAGON—Live (Epic)
- GARLAND JEFFREYS—Ghost Writer (A&M)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PABLO CRUSSO—A Place In The Sun (A&M)
- KINKS—Sleepwalker (Arista)
- SEA LEVEL—(Capitol)

K208 FM (K2084)—Seattle (Lori Baker)

- ALBERT—(Capitol)
- AMERICA—Harbor (Warner Bros.)
- JUSTIN HAYWARD—Songwriter (Mercury)
- FOREIGNER—(Atlantic)
- NITE CITY—(20th Century)
- PETER GABRIEL—(RCA)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Mercury)
- JETHRO TULL—Songs From The Wood (Chrysalis)

KTBU FM—Kansas City (Max Floyd)

- POUSSETTE DART BAND—Amnesia (Capitol)
- JENNIFER MARSH—(Arista)
- FOREIGNER—(Atlantic)
- BAD CO.—Burnin' Sky (Swan Song)
- HEAD EAST—Gettin' Lucky (A&M)
- AMERICA—Harbor (Warner Bros.)
- ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- R.D.O. SPEEDWAGON—Live (Epic)
- PINK FLOYD—Animals (Columbia)
- KANSAS—Leftover (Island)

KTIS FM—Austin (Steve Smith)

- PROCOL HARUM—Rumours (Warner Bros.)
- EAGLES—Hotel California (Asylum)
- AL STEWART—The Year Of The Cat (Mercury)
- JETHRO TULL—Songs From The Wood (Chrysalis)

KXAN FM—San Francisco (Dan Pataudi)

- BAD COMPANY—Burning Sky (Swan Song)
- RITA COOLIDGE—Anytime Anywhere (A&M)
- MINNIE RIPERTON—Stay In Love (Epic)
- FOREIGNER—(Atlantic)
- EDDIE & THE HOT RODS—(Island)
- KINKS—Sleepwalker (Arista)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- SEA LEVEL—(Capitol)
- KNST FM—Los Angeles (Mike Solis)
- BAD CO.—Burning Sky (Swan Song)
- FOREIGNER—(Atlantic)
- PROCOL HARUM—Something Magic (Warner Bros.)
- NITE CITY—(20th Century)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- SEA LEVEL—(Capitol)

KYGO FM—San Diego (Arleen)

- BAD CO.—Burning Sky (Swan Song)
- FOREIGNER—(Atlantic)
- PROCOL HARUM—Something Magic (Warner Bros.)
- NITE CITY—(20th Century)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- SEA LEVEL—(Capitol)

KYJO FM—Sacramento (Bruce Moore)

- PROCOL HARUM—I Came To Dance (A&M)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Bros.)
- MINNIE RIPERTON—Stay In Love (Epic)
- FOREIGNER—(Atlantic)
- EDDIE & THE HOT RODS—(Island)
- KINKS—Sleepwalker (Arista)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- SEA LEVEL—(Capitol)
- KNST FM—Los Angeles (Mike Solis)
- BAD CO.—Burning Sky (Swan Song)
- FOREIGNER—(Atlantic)
- PROCOL HARUM—Something Magic (Warner Bros.)
- NITE CITY—(20th Century)
- JETHRO TULL—Songs From The Wood (Chrysalis)
- PINK FLOYD—Animals (Columbia)
- FLEETWOOD MAC—Rumours (Warner Bros.)
- SEA LEVEL—(Capitol)

KYJO FM—San Jose (Dana Jiang)

- BAD CO.—Burning Sky (Swan Song)
- FLORA PURIM—Nothing Will Be As It Was Tomorrow (Warner Bros.)
- MINNIE RIPERTON—Stay In Love (Epic)
- FOREIGNER—(Atlantic)
- EDDIE & THE HOT RODS—(Island)
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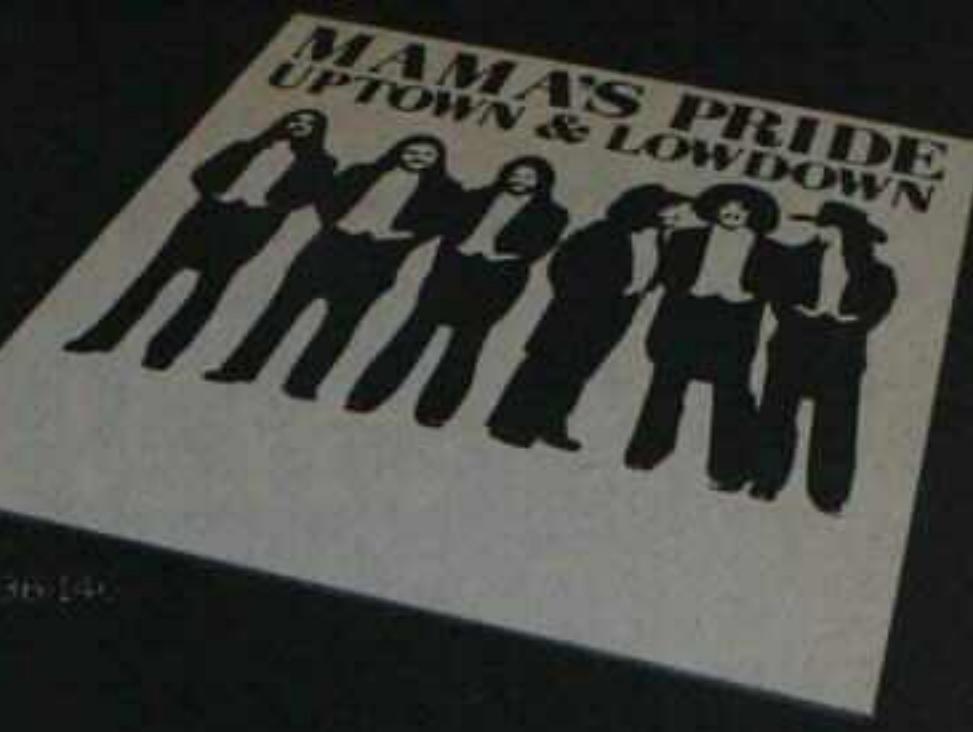
KYJO FM—San Jose (Dana Jiang)

Mama's Pride is six boys from St. Louis who make some of the most dynamic rock 'n' roll you'll hear anywhere.

Their latest album, "Uptown & Lowdown," has enough to keep even a mother

feeling good for months. That, in itself, is a Mama's Pride.

Mama's Pride, "Uptown & Lowdown." On Atco Records and Tapes.



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This is Mama's Pride.



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KLUB Boosts Vocals & Ratings

SALT LAKE CITY—KLUB-AM increased vocals to 50% of its beautiful music format and now leads the way in Arbitron ratings—a direct opposite of many AM good music stations—reports program director Paul Coburn.

The station has a 12.0 metro share Monday through Sunday, 6 a.m.-midnight total persons for the October/November audience survey. KLUB-FM, incidentally, has another 4.8 share. But KLUB-AM leads the market, topping KCPX with a 10.7 share and KSL's 8.8.

"KLUB-AM still plays good music, beautiful music, but we have made some adjustments," says Coburn. "We still play Mantovani, Percy Faith and Andre Kostelanetz, but only uptempo and try for a touch of the contemporary in these arrangements. We still play plenty of old standards such as 'Stardust' and 'Deep Purple' but try for more modern arrangements rather than the old hat."

Previously, only 25% of the station's music was vocals. But now, "in a four-song medley, two will be vocals. Vocal artists we feature are Perry Como, Andy Williams, Jack Jones, Jimmy Roselli, Glen Campbell, Engelbert Humperdinck, Gordon Lightfoot, Al Martino, Johnny Mathis. Females we feature are Helen Reddy, Dionne Warwick, Olivia Newton-John, Ella Fitzgerald, Peggy Lee, Vikki Carr, Petula Clark, Captain & Tennille, Barbra Streisand and Karen Carpenter. We are especially heavy on the Carpenters.

"We're also heavy on vocal groups headed by Ray Conniff and Johnny Mann. We play everything by the Anita Kerr Singers we can get a hold of. Our group vo-

cals are supplemented heavily by European artists such as the Geoff Love singers and Mike Sammes Singers who do covers of American contemporary songs as beautiful as much as with a contemporary touch.

"Instrumentally, besides Mantovani, Faith, and Kostelanetz, we play a lot of Ray Anthony, not his old Glenn Miller style band, but the newer more contemporary albums on Ranwood. Ray Anthony's big beautiful tone is great for us. Also, Al Hirt and Herb Alpert's original sound with the straight melody and beat. Lenny Dee is a big part, instrumentally."

"This gives us a wide range of good music, essentially beautiful music, which I believe the adult audience wants to hear an occasional Ella Fitzgerald and Peggy Lee."

"We are not a good music station that has gone partly contemporary in trying to improve demographics. This, I believe, has been the downfall and ruination of many good music stations. We are still good music, with the adjustments mentioned."

"We cluster music in all dayparts. We are automated, but do our own music. We never go for the disk jockey sound."

Thus Coburn—a 38-year radio veteran—counters a nationwide trend of most audiences to FM good music stations. And to illustrate how Coburn has managed to improve the station's ratings with his music adjustments, the April/May Arbitron shows the AM station with an 8.0 share and it was behind KCPX, KSL and KSL-FM.

WEMP Doldrums End With Country

• Continued from page 16

"I'd say we were six months ahead of our two-year plan. We'll probably peak in about a year, then we'll concentrate on becoming better and better as a radio station. Now, we want to get people to know we are here," Lee explains. "Then, we get them to say we're their country station. Next thing is to become the best country station as more people are attracted to us."

He doesn't believe WEMP will get into a real Southern personality format, with a lot of down home talk. "That wouldn't go over well. Milwaukeeans aren't into that life style," he says.

Lee is no newcomer to country music. Born in Buffalo Valley, Tenn., he was a child singer and radio actor, growing up with the country sound. He became a country deejay on a Michigan station and has

always been partial to boots and cowboy hats.

The station is attracting listeners with a range of prizes, from the bumper sticker call-in on down the line. "We want to make it easy for them to win," Lee says.

The station will hold a prize until a winner claims it, which has taken upwards of a month in some cases. Winning license plates are read over the air until the individual comes to the station.

Including Lee, staff at WEMP includes Bob Moke, operations director; John Meyer, Bob Barry and Ronnie Jones as on-air personalities; Doug Kiel, news director, with three fulltime reporters and two part-timers; Wally Flaherty with his 10:30 p.m. to 12:30 a.m. talk show; and Ken Garland, Jim Mooney and Lonnie Simmons as production assistants.

Vox Jox

• Continued from page 16

work. . . Tuesday Productions, San Diego, just did a new soft rock jingles series for KNX-FM, Los Angeles. . . Paul Stewart has been named chief engineer at WQR, New York. He'd been chief engineer at KDKA in Pittsburgh the past eight

years which must indicate, I think, that engineers have a much more stable life in radio than disk jockeys and program directors.

Laurie Tyler has joined Watermark Inc., Los Angeles, as promotion director and receptionist; Wa-

termark produces weekly shows by Don Bowman and Casey Kasem. . .

George Joachim is the new program director at WBNS-AM-FM, Columbus, Ohio. He'd been operations manager at WHLO in Akron. He started his radio career in 1963 as a student announcer for WOUB at Ohio Univ. and has an MA in radio-TV. . .

Bob Charlton has joined WOMC, Detroit, as 3-7 p.m. personality. Once a part-time country music singer who was evidently good enough to appear on the "Grand Ole Opry" in 1956 and on the "Ozark Jubilee," Charlton was with WWJ in Detroit more than 12 years.



Joachim

Erica Farber says all is well at WXLO (99X) in New York where she is vice president and general manager. "Bill Garcia, our new program director, is a real killer and, needless to say, the station sounds better every day."

Bill Kelly is the program director of WWKS in Beaver Falls, Pa., and Rick Pantale is music director. . . Jeff Hollinger writes from KBOB in Yuba City, Calif. "I've just got my first radio job; it's weekends for now while I attend Chico State. I'm doing a six-hour and a four-hour shift, loving every hectic,

fast-paced minute. I have a lot of ambition and hopefully someday I can program a successful station. I guess all my 21 years, I've been a big radio junkie, or so it seems. I've been waiting a long time to get my act together to make it professionally and I owe very much to Dave Sholin at KFRC in San Francisco with whom I've been friends. He did quite a bit to inspire me and teach me about the business."



Fields

Bob Hood, once general manager of WHOO, country music station in Orlando, Fla., is now in sales at WKIS in Orlando. . . Eileen Fields is now doing an hour of salsa music at 11 a.m. Sundays. . . John Shomby is leaving 980 in Vidalia, Ga., to become assistant program director at WERC-FM in Birmingham, Ala. . .

Staff at WBEN in Buffalo, N.Y., features program director Dave Hammond and air personalities Jeff Kaye, Jim Durham, Dick Rifenburg, Ken Ruof, Don Kobiela, Clint Buehlman. They all did one hell of a job during the big blizzard recently. . . Allen Guess is now doing 5-11 p.m. on KSD, St. Louis. He'd been with WPEZ-FM, Pittsburgh. He dabbles at being a professional comedian and has worked the Comedy Store in Los Angeles.

should be sent in a hurry to Country Radio Seminar, P.O. Box 12617, Nashville, Tenn. 37212. Among the speakers will be Neil Rockoff, general manager of WHN, New York; engineers Jim Loupas and Eric Small; Joe Interrante, news director of KFRC, San Francisco; Gerry Peterson, program director of KCBQ, San Diego; Lee Abrams, programming consultant with the firm of Kent Burkhart/Lee Abrams and Assoc., Atlanta; Don Langford, program director of KLAC, Los Angeles; Bill Robinson, program director of WIRE, Indianapolis; and Cliff Haynes, program director of KNEW, San Francisco. Plus dozens of others.

One of the legends of radio—Robert E. Lee—and such stations as KIMN in Denver and WCFL in Chicago, drove into Los Angeles the other day. His comment after a cross-nation period of dial-tuning: Radio is in a sad state of affairs. Said there was only one station and one disk jockey that "sounded like they were doing a good job for the community and entertaining at the same time—WCPA in Clearsville, Pa., just outside Scranton. But all of the other stations everywhere were using the same tools, playing the same records. No one was doing anything different. Even every MOR station in the country is playing every rock song in the country." And we also talked about another legend that I'd like to meet—Morgan (Pogo Pogo) White, who is supposed to be somewhere in Hawaii doing a children's television show.

Ron Stevens, former music director of KSHE in St. Louis, is now consulting for KWIKI in Kansas City; buddies can call him via 314-821-0255. . . WFYR has moved into new 23rd floor facilities in the Prudential Plaza in Chicago. Don Kelly is program director of the oldies operation. . . Ed Brady sent me some details on WMGC in Cleveland. The staff now features Brady in the mornings, Phil Thomas in the afternoons, Christie Phillips in the evenings and Dan Bradford all night. Staff is on six-hour shifts. Gone is the loud music, screaming disk jockeys and jingles, along with the many contests and giveaways. "Our music itself is contemporary easy listening."

(Continued on page 26)

BRAND NEW LP MOSAICS *Pieces of Stone* (JS 4351)

BRAND NEW SINGLE Waiting For The Rain (JS 1943)



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Now that I've got your attention, a 2 HOUR aircheck of New York radio, PLUS Larry Leppack's hardcover book "Superpick" (worth \$6.95) are yours FREE, if you subscribe to "Dave Specter Comedy" Aircheck has total of EIGHTEEN stations, incl. 93X, WNBC, WABC etc. On top of that, my sheet is the best and cheapest. Make your listeners think you actually finished high school. Unlike other services that charge 2 or 3 times as much for just recycled, copy one-liners. I don't like to rip-off fellow jocks 100% new, SOPHISTICATED material, with lots of regular features. 12 monthly issues only \$25! Subscript and this is sent within 24 hrs.: 1. your 1st issue. 2. "Superpick". 3. 1st NY aircheck. 4. free back issues. 5. a WLS Top 40 Survey. (6 a grilled cheese sandwich), all for \$25! Order right now and I'll add another 3 months on the house. Free sample with each letter. No one can top me.

Dave Specter Comedy,
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John Hancock Building,
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Easy Listening

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

| This Week | Last Week | Weeks on Chart | Title, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 1 | 8 | SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP) |
| 2 | 2 | 7 | SOUTHERN NIGHTS Glen Campbell, Capitol 4376, (Warner Tamerlane/Marsant, BMI) |
| 3 | 3 | 11 | SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI) |
| 4 | 4 | 6 | DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP) |
| 5 | 6 | 6 | RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP) |
| 6 | 5 | 15 | Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP) |
| 7 | 8 | 7 | I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Downbreaker, BMI) |
| 8 | 7 | 13 | NEW KID IN TOWN Ezzy, Asylum 45373 (Not Listed) |
| 9 | 9 | 11 | MOODY BLUE Elvis Presley, RCA 10857 (Screen Gems EMI/Sweet Glory, BMI) |
| 10 | 12 | 4 | I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI) |
| 11 | 16 | 4 | ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Youngunit, BMI) |
| 12 | 11 | 11 | YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP) |
| 13 | 17 | 3 | RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC) |
| 14 | 13 | 16 | I LIKE DREAMIN' Kenny Nolan, 20th Century 2297 (Sound Of Nolan/Chester, BMI) |
| 15 | 14 | 15 | DANCING QUEEN Abba, Atlantic 3372 (Countless, BMI) |
| 16 | 18 | 4 | HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W V, ASCAP/Open Window/Warner-Tamerlane, BMI) |
| 17 | 20 | 4 | WINTER MELODY Deonna Summer, Casablanca 874 (Rick's, BMI) |
| 18 | 19 | 6 | YOU KNOW LIKE I KNOW Dark Mountain/Daredevil, A&M 1888 (Larry Lee Controlled by Last Cabin, BMI) |
| 19 | 21 | 5 | SPRING RAIN Silvestri, Salient 2414 (Barneget, BMI) |
| 20 | 22 | 5 | CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga BY, BMI) |
| 21 | 10 | 13 | SAVE IT FOR A RAINY DAY Stephen Bishop, ABC 12232 (Stephen Bishop, BMI) |
| 22 | 15 | 16 | LOST WITHOUT YOUR LOVE Bread, Elektra 45365 (Kipucka, ASCAP) |
| 23 | 30 | 6 | DISCO LUCY (I Love Lucy Theme) Wilson Place Street Band, Island 876 (Circle, ASCAP) |
| 24 | 24 | 6 | BLESS THE BEASTS AND THE CHILDREN Barry DeVorzon & Perry Botkin Jr., A&M 1890 (Screen Gems EMI, BMI) |
| 25 | 38 | 2 | SING Tony Orlando & Dawn, Elektra 45387 (Dawn, ASCAP) |
| 26 | 23 | 9 | THE THINGS WE DO FOR LOVE 10cc, Mercury 73875 (Photogram (Man Ken, BMI)) |
| 27 | 47 | 2 | "ROOTS" MEDLEY: A. Motherland, B. Theme From "ROOTS" Quincy Jones, A&M 1929 (Walper, ASCAP) |
| 28 | 32 | 2 | GONNA FLY NOW (Theme From Rocky) Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI) |
| 29 | 33 | 9 | IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI) |
| 30 | 49 | 2 | SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low Sal, BMI) |
| 31 | 25 | 6 | SAVE THE LAST DANCE FOR ME John Davidson, 20th Century 2326 (Unichappell/Trie, BMI) |
| 32 | 44 | 2 | HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed) |
| 33 | 43 | 2 | GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8333 (Downbreaker, BMI) |
| 34 | 34 | 20 | TORN BETWEEN TWO LOVERS Mary MacGregor, Arista America 7638 (Capitol) (Muscle Shoals, BMI/Silver Dawn, ASCAP) |
| 35 | NEW ENTRY | 2 | NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista 03030 (Chicken Key/Downbreaker, BMI) |
| 36 | 36 | 2 | IN THE MOOD Glenn Miller Orchestra Conducted by Buddy DeFranco, Buddah 548 (Shapiro-Bernstein, ASCAP) |
| 37 | NEW ENTRY | 2 | WHEN I NEED YOU Leo Sayer, Warner Bros. WB58332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP) |
| 38 | 40 | 6 | FLY LIKE AN EAGLE Steve Miller Band, Capitol 4372 (Sailor, ASCAP) |
| 39 | 39 | 6 | BEFORE SHE BREAKS MY HEART Roger Whittaker, RCA 10824 (Tremie, CAPAC) |
| 40 | 45 | 4 | DON'T LEAVE ME THIS WAY Thelma Houston, Tamia 54278 (Motown) (Mighty Three, BMI) |
| 41 | 31 | 6 | THEME FROM "ROCKY" (Gonna Fly Now) Current, Playboy 6098 (United Artists, ASCAP/Unart, BMI) |
| 42 | NEW ENTRY | 2 | FREE Dr. Dre Williams, Columbia 3-15429 (Kee-Dreick, BMI) |
| 43 | NEW ENTRY | 2 | ALL STRUNG OUT ON YOU John Travolta, Midtown International 10907 (Daddy Sam, ASCAP) |
| 44 | 50 | 2 | DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP) |
| 45 | 46 | 4 | YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Divine, BMI) |
| 46 | 37 | 17 | WEEKEND IN NEW ENGLAND Barry Manilow, Arista 0212 (Unit/Piano Picker, BMI) |
| 47 | NEW ENTRY | 2 | EVERY LITTLE TEARDROP Gallagher & Lyle, A&M 1904 (Irving, BMI) |
| 48 | 48 | 3 | THE FIRST CUT IS THE DEEPEST Rod Stewart, Warner Bros. 8321 (Duchess, BMI) |
| 49 | NEW ENTRY | 2 | REACH Orleans, Asylum 45375 (Sire, BMI) |
| 50 | NEW ENTRY | 2 | RAIN ON Ray Conniff, Columbia 3-18473 (Uni Chappell/Wembley, BMI) |

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Radio-TV Programming

Continued from page 24

or soft rock. But it is the presentation which makes us unique on the AM band. The structure is similar to an FM beautiful music station. Our disk jockeys are not personalities, but announcers who serve as catalysts for music and commercial messages.

"We play three, four or even five songs in a row and our commercial load is only eight minutes per hour. We have eliminated all of the clutter jingles, disk jockey chatter, excess news and commercials, and the result is magic. The old WIXY was a giant and now MAGIC will be the Cleveland giant of the '70s."

* * *

Paul (Paul Michael) Taylor, alias "Lord Paul," came by. Is he for real? He sure talks a good game. Mentioned Ken Draper seven times a minute without pausing for breath. Danny Williams twice, and claimed he was not another Lord Tim... Bill Eckart is the new music director of KBYE, Oklahoma City. Station needs MOR and contemporary records. Says record people can call him mornings at 405-478-2100.

* * *

Staff at KFMH, an album rock station in Muscatine, Iowa, features Carol Wells in the mornings, Bob Stewart in early afternoons, Lisa Catalona in later afternoons, music director Jim Albrecht 9 p.m.-2 a.m. Program director Steve Bridges works weekends and swing. Station uses a Dolby for better audio quality and serves the quad city area... Lineup at WHDH, Boston, goes like this now: Jess Cain 5:30-9 a.m., Tom Kennedy 9-noon, Dave Supple noon-4 p.m., Sean Casey, 4-8 p.m., and David Brudnoy 8-midnight. Jim Sands does a Saturday night oldies show.

Bubbling Under The HOT 100

- 101-I TRIED TO TELL MYSELF, Al Green, Hi 2322 (London)
- 102-LET THE CHILDREN PLAY, Santana, Columbia 3-10481
- 103-SPACE AGE, Jimmy Castor Bunch, Atlantic 3375
- 104-LUCILLE, Kenny Rogers, United Artists 929
- 105-MY LOVE IS FREE, Double Exposure, Sal-soul 2012
- 106-LIFE IS MUSIC, Ritchie Family, Marlin 3309 (TR)
- 107-FIESTA, Gato Barbieri, A&M 1885
- 108-ME AND THE ELEPHANTS, Bobby Goldsboro, Epic 8-50342
- 109-NEVER HAVE TO SAY GOODBYE AGAIN, Deardorff & Joseph, Arista 03030
- 110-DISCO BOY, Frank Zappa, Warner Bros. 8342

Bubbling Under The Top LPs

- 201-THE BEST OF GEORGE HARRISON, Capitol ST 11578
- 202-JOHNNY GUITAR WATSON, Ain't That A Bitch, DJM DJLP-A-3 (Amherst)
- 203-ENGELBERT HUMPERDINK'S GREATEST HITS, Parrot PAS 71067 (London)
- 204-DEREK & THE DOMINOS, Layla, RSO RS-2-3801 (Polydor)
- 205-FIDDLER ON THE ROOF/ORIGINAL CAST, RCA LSO 1093
- 206-WILD CHERRY, Epic/Sweet City PE 34195
- 207-RACING CARS, Downtown Tonight, Chrysalis CHR 1099
- 208-LENNY WHITE, Big City, Nempemor NE 441 (Atlantic)
- 209-ANTHONY PHILLIPS, The Geese & The Ghosts, Passport PP 98020 (ABC)
- 210-MARTIN MULL, I'm Everyone I've Ever Loved, ABC 1094

Rock Singles Best Sellers

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As Of 3/7/77

- Compiled from selected rackjobbers by the Record Market Research Dept. of Billboard.
- 1 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America 7638
 - 2 LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450
 - 3 I LIKE DREAMIN'—Kenny Nolan—20th Century 2287
 - 4 DANCING QUEEN—Abba—Atlantic 3372
 - 5 RICH GIRL—Daryl Hall & John Oates—RCA 10860
 - 6 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 4372
 - 7 BLINDED BY THE LIGHT—Manfred Mann's Earth Band—Warner Bros. 8252
 - 8 YEAR OF THE CAT—Al Stewart—Janus 256
 - 9 THE THINGS WE DO FOR LOVE—10cc—Mercury 73875
 - 10 WEEKEND IN NEW ENGLAND—Barry Manilow—Arista 0212
 - 11 DON'T GIVE UP ON US—David Soul—Private Stock 45129
 - 12 GO YOUR OWN WAY—Fleetwood Mac—Warner Bros. 8304
 - 13 ENJOY YOURSELF—Jacksons—Epic 8-50289
 - 14 CARRY ON WAYWARD SON—Kansas—Kirshner 4267
 - 15 LIVING NEXT DOOR TO ALICE—Smokie—RSO 860
 - 16 YOU MAKE ME FEEL LIKE DANCING—Leo Sayer—Warner Bros. 8283
 - 17 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol 4369
 - 18 SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones—Epic 8-50308
 - 19 CRACKERBOX PALACE—George Harrison—Dark Horse 3313
 - 20 JEANS ON—David Dundas—Chrysalis 2094
 - 21 HOT LINE—Sylvers—Capitol 4336
 - 22 HERE COME THOSE TEARS AGAIN—Jackson Browne, Asylum 45379
 - 23 MAYBE I'M AMAZED—Wings—Capitol 4385
 - 24 NEW KID IN TOWN—Eagles—Asylum 45373
 - 25 SOUTHERN NIGHTS—Glen Campbell—Capitol 4376
 - 26 THE FIRST CUT IS THE DEEPEST—Rod Stewart, Warner Bros. 8321
 - 27 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamia 54276
 - 28 BOOGIE CHILD—Bee Gees—RSO 867
 - 29 DO YA—Electric Light Orchestra, United Artists 939
 - 30 SO IN TO YOU—Atlanta Rhythm Section, Polydor 14373
 - 31 CAR WASH—Rose Royce—MCA 40615
 - 32 LOST WITHOUT YOUR LOVE—Bread—Elektra 45365
 - 33 RIGHT TIME OF THE NIGHT—Jennifer Warnes—Arista 0223
 - 34 HOTEL CALIFORNIA—Eagles—Asylum 45386
 - 35 HARD LUCK WOMAN—Kiss—Casablanca 973
 - 36 SAM—Olivia Newton-John—MCA 40670
 - 37 WALK THIS WAY—Aerosmith—Columbia 3-10449
 - 38 "ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones—A&M 1909
 - 39 SAVE IT FOR A RAINY DAY—Stephen Bishop—ABC 12232
 - 40 LONG TIME—Boston—Epic 8-50329

Rock LP Best Sellers

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As Of 3/7/77

- 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
 - 2 HOTEL CALIFORNIA—Eagles—Asylum 7E-1054
 - 3 BOSTON—Epic PE 34188
 - 4 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010
 - 5 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090
 - 6 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamia T13 340C2
 - 7 LOVE AT THE GREEK—Neil Diamond, Columbia KC2 34404
 - 8 FLY LIKE AN EAGLE—Steve Miller Band—Capitol 11516
 - 9 THEIR GREATEST HITS 1971—1975—Eagles—Asylum 7E-1052
 - 10 ANIMALS—Pink Floyd—Columbia JC 34474
 - 11 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092
 - 12 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703
 - 13 LEFTOVERTURE—Kansas—Kirshner PZ 34334
 - 14 ROCK AND ROLL OVER—Kiss—Casablanca NBLP 7037
 - 15 THE BEST OF THE DOOBIES—Doobie Brothers—Warner Bros. BS 2978
 - 16 DESTROYER—Kiss—Casablanca NBLP 7025
 - 17 JOHN DENVER'S GREATEST HITS VOL. 2—RCA CPL1-2195
 - 18 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005
 - 19 ALIVE!—Kiss—Casablanca NBLP 7020
 - 20 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060
 - 21 YEAR OF THE CAT—Al Stewart—Janus JXS 7022
 - 22 WINGS OVER AMERICA—Capitol SWCD 11593
 - 23 A NEW WORLD RECORD—Electric Light Orchestra—United Artists UA LA679-G
 - 24 SONG OF JOY—Captain & Tennille—A&M SP 4570
 - 25 TOYS IN THE ATTIC—Aerosmith—Columbia PC 33479
 - 26 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Capitol ST 11557
 - 27 UNPREDICTABLE—Natalie Cole, Capitol SO 11600
 - 28 ENDLESS SUMMER—Beach Boys—Capitol SBV 11307
 - 29 AFTER THE LOVIN'—Engelbert Humperdinck—Epic PE 34361
 - 30 SILK DEGREES—Boz Scaggs—Columbia PC 33920
 - 31 HIS 12 GREATEST HITS—Neil Diamond—MCA 2106
 - 32 SONGS FROM THE WOOD—Jethro Tull—Chrysalis CHR 1132
 - 33 FLEETWOOD MAC—Reprise MS2225
 - 34 IN FLIGHT—George Benson—Warner Bros. BSK 2983
 - 35 A DAY AT THE RACES—Queen—Elektra 6E-101
 - 36 ASK RUFUS—Rufus featuring Chaka Khan—ABC AB 975
 - 37 TORN BETWEEN TWO LOVERS—Mary MacGregor—Ariola America ST 50015
 - 38 ROARING SILENCE—Manfred Mann's Earth Band—Warner Bros. BS 2965
 - 39 TEJAS—Z.Z. Top—London PS 680
 - 40 LOST WITHOUT YOUR LOVE—Bread—Elektra 7E-1094

Leonard Publishing Bags Gold Record

CHICAGO—Evatone Evatype Inc., manufacturer of the Soundsheet, has awarded one of its gold records to Hal Leonard Publishing Corp., the giant Milwaukee-based educational music publisher.

The award signifies the use of more than two million Soundsheets over a period of three years, says Evatone, which has awarded 30 of

the gold records. The flexible transcriptions of new Leonard arrangements are sent to schools and educators across the country in promotional campaigns.

Evatone says its biggest customer is Time-Life publications, which has used as many as seven million of the Soundsheets in a single direct-mail promotion.

NARM '77: a Convention Report

SPECIALTY SHOP NEED

Pricing Expert Reports Outlets Must Be Created To Compete With Chains

By JOHN SIPPET



George Souvall, NARM's new chairman.

LOS ANGELES—Racked accounts must create record/tape specialty shops in the discount department stores they serve to compete with full-line chain retailers.

The survival advice was proffered by Dr. Alfred R. Oxenfeldt, pricing expert from Columbia Univ., and rackjobber members of NARM at mass merchandising sessions at the convention last week here.

"There is no area where we are stronger than we were five years ago," David Lieberman, Lieberman Enterprises, stated. "We need creative merchandising. Customers are specialty store-minded. Department stores are developing a bunch of little specialty stores within a store." And Oxenfeldt backed him up.

The marketing professor could not buttress sagging hopes on the part of rackjobbers about when they will get the long-sought extra functional discount they require to exist profitably. He estimated that if a functional does come, it will be 2% to add onto the present 6% and it might be two or three years in the making.

George Souvall, Alta Distributors, Phoenix, was the first to lament the lack of documented business information available for discussion. The three-hour session bandied around figures about the falloff in

total business done by racked accounts. Some said it had dropped from 60% to 30%, while others figured it might have dropped from 80% to 40%.

The recent Penneys' no-new-stores-with-record/tape-departments ukase (Billboard, March 5, 1977) deflated the discussion. Hal Richman, Richman Brothers, a Philadelphia one-stop, said he was studying a concept where he would rack specific individual stores for maybe 15 cents to 20 cents per album.

Jim Schwartz, District Records, Washington, D.C., envisioned Penneys or Sears hiring an expert on commission to handle an in-house recorded product division. Schwartz said that racks were watching the development of Round Up Music, the recently-announced Lou Lavinthal-Stan Jaffe rack which will serve the Fred Meyer 30-plus record departments in discount stores in four Northwest states.

"If the Northwest experiment is successful, we are all in trouble," Schwartz said. Noel Cimbel, Sound Unlimited, Chicago, and others spoke of the deflating profit margin and suggested a united front to gain a bigger functional.

At this point, Eugene Meigher, NARM co-counsel, instructed the

"The large labels, the non-independents, encourage price cutting. As long as they encourage profitless prosperity for everyone but them, we hurt," he said. He said two major labels showed profits of \$68 and \$55 million in their last yearly statements.

Oxenfeldt, who lives in New York City, explained where he and others felt the \$2.99 deep discounting centers, a proper mix of cutouts and hot albums makes that price feasible. Labels, pushed by exorbitant talent contract demands, provide large chain users with discounts, advertising and free goods, enabling them to run low ball specials, he added.

John Halonka Jr., Beta Distributors, New York, encouraged labels not to support \$2.99 specialists. He said Alpha does not support such retailers in any way. Sid Silverman, United Records & Tape, Hialeah, Fla., noted that some months it would be better if the rack had all its money invested in a bank at regular interest. "Suddenly, we racks, the biggest suppliers in the business, are threatened by a guy who floors it, gets bullets and heavy discounts."

Danny Heilicher, Pickwick International, asked Oxenfeldt about the experience of other industries which were injured by severe dis-

counts. "They cried and complained and it did no good. There is no real industry experience," Oxenfeldt said. Discussion then brought out that the book industry was injured by discounters, but no one knew how the condition was cured.

Lieberman urged racks to discuss with their accounts the advantages of record and tapes over departments like yard goods, where he said one chain had six buyers, had to heavily discount overstock to finally set it and where turnover was extremely slow.

He pointed out Capitol as being a careful, cautious label, "which has had less trouble in Marin county than any label." Lieberman was referring to the continuing pre-dental case in San Francisco Federal Court where Marin Music Center is suing many labels and distributors charging discriminatory practices.

He said Capitol's strict policy in pricing to various trade classifications was giving him some hope.

Interviewed after the meeting, a number of leading rack executives said they will continue to hope for a workable functional discount and follow the advice of Kintner and Meigher to "individually discuss the need for a better functional with label brass."

3 Presidents Maintain Independents' Distribution Better Bogart, Ellis, Mogull Compare Efforts

LOS ANGELES—Neil Bogart, Terry Ellis and Artie Mogull, presidents of Casablanca, Chrysalis and United Artists, respectively, feel independent distribution tops label-owned branches.

They unanimously prefer the indie concept, they told the indie distributors' meeting at NARM, after having had prior experience with company-owned distribution.

Ellis was most emphatic. "If you want to be a country squire living in upper New York state or play politics in Georgia," he encouraged a company to go to branch operation. Major labels today try to cut the custom label entrepreneur out of the

administrative and marketing end of the business, he said.

They want the label to function solely as a producer, Ellis stated. Ian Anderson and Jethro Tull are most pleased with the Chrysalis switch in distribution, for "they have their biggest-selling album in five years," Ellis said.

Mogull, a veteran executive with four branch-distributed labels, said he feels he relates better to an indie distributor manager than a branch manager.

He said UA has had two of its big-

gest albums in a decade with indies. "A Columbia branch can't compete with Milt Salstone," Mogull said to solid applause.

Ellis, later in the program, suggested independent labels and distributors ponder their own organization, where they will have a greater voice.

Along with Russ Regan, Mogull said he met with Stan Gortikov, RIAA top, to try to form an ad hoc committee to improve the image of the industry. "A neighbor in the sweater business, for example,

will solicit a record/tape industry for free albums, but we never get a free sweater," he added.

Mogull urged indie distribs to take more of the promo load to combat WEA and Columbia's enormous promotion force. Why not get one superheavy \$50,000 promo person instead of five guys at \$10,000 each? Mogull asked. He pointed out that indie distribs represent the largest sales force in the world in contrast.

Cutouts often are dumped by schlockers into foreign markets,

He decried fokhardy over-shipments to achieve gold and platinum status. "We ship gold and get platinum returns," he said and was applauded mightily. Carlock suggested distributors gets first crack at schlock.

Bogart said the primary advantage of the independent label is its ability to control releases. "We don't ship 47 albums every month. We are able to work on an act until we feel the album proves good or bad," Bogart added.

He and Mogull both believe the most profitable acts are those built by the labels. "Stay out of that

Now It's Nova As Young Turks Change Name, Seek New Image

By ED HARRISON

the regular three-year terms of NARM members.

Sid Silverman, vice president of United Record & Tape Sales, and chairman of the 12-person advisory committee, stressed to Nova the importance of getting more young people involved to help make the organization a more functional group.

In a short address to the group, Ira Heilicher, vice president of Pickwick, paraphrased his uncle Daniel by telling the gathering that they are the persons who have the opportunity to carry the industry farther ahead. "You are the young entrepreneurs who will be leaders in the field," he said.

Nova members toyed with the idea of conducting future workshops and seminars that featured speakers of their own choice instead of the usual top brass found on every music industry panel.

"We must build a rapport with the younger people at record com-

bility of having both represented was considered.

Other ideas dwelled upon by the membership included possible special rates for those unable to attend NARM, special identification badges for Nova members, the formation of a regular newsletter recapping meetings to be sent to all NARM members, the involvement of more women in the organization and the attendance of more than one delegate from each company to insure more involvement.

Nova members presented a wide range of other topics in which they requested answers. They dealt with defectives, television advertising, promotion, in-store merchandising, better dating programs, dos and don'ts for effective displays, interior design and color regarding store layouts, bar coding, manufacturers' policy on distribution, prompt delivery of promotional goods and retail policies.

Silverman said that at a meeting



Artie Mogull, Terry Ellis and Neil Bogart promote independent distribution at the independents' workshop.

where they cut into the business of affiliated labels and destroy relationships, Ellis stated.

Bruce Carlock, Music Distributors, Nashville, asked Mogull why so much catalog inventory was dumped by UA when it was still on sales shelves. Mogull said he was learning from Gordon Bossin, recently appointed marketing chief at UA, that artists' egos must be controlled.

"Great auction in the sky," Mogull warned. He said he'd like to see the monthly amortization of advances by some labels.

Amos Heilicher, Pickwick International, which has indie label branches in Minneapolis, Dallas, Miami, St. Louis and Atlanta, said "indie labels carry the future of the industry. These people deserve the front part of retail stores and the

Price Policy, Profits Key Areas—Yetnikoff

By IS HOROWITZ

LOS ANGELES—The "ever elusive profit margin" and its relationship to pricing practices remains the perennial industry concern, Walter Yetnikoff, president, CBS/Records Group, emphasized in his keynote NARM address.

In a wide-ranging talk before the convention's first plenary session

some industry protest at an \$8.98 list. More than 2 million units have already been sold, he reported, and the disk is still moving at a rate exceeding 200,000 per week.

Dealers, he maintained, would not have lost significant sales if they did not discount the title so heavily. "I don't believe that, when



John Cohen: convention chairman welcomes everyone.

CBS' Walter Yetnikoff: consumers will pay for what they want.

Saturday (5), he kept returning to pricing as a key problem facing the industry, and urged merchants to reexamine policies that offer prime product at less than consumers are prepared to pay.

"When a high demand album is released," he said, "it is often sold to the consumer at a bottom level price, sometimes even at a loss. Then, after the bulk of sales have been realized and the album assumes catalog status, its retail price goes up."

This is not the case in most other industries, he stated.

Yetnikoff said he did not feel that price sensitivity is an inhibiting factor to consumers when the product is right. He cited the case of the "A Star Is Born" album, issued despite

consumer demand is high, a higher selling price would have adversely affected our sales or your sales.

"The consumer is willing to pay the price for what he or she wants, in this industry as well as in others."

The CBS executive drew the now familiar parallels between the price of a recorded tune 75 years ago and today. Despite consumer costs that have risen 25-fold in the intervening years, he wondered aloud why a "far superior product should be selling 25 years and 75 years later for a lower price."

While Yetnikoff did not specifically discuss CBS pricing policies, it appeared clear that the company's view on selective price hikes would be continued.

Developing new artists and pro-

(Continued on page 32)



Chairman Irwin Steinberg and his panel on economics: Dr. Pierre Rinfret, Jerry Moss, Cy Leslie, Ken Glancy and Jerry Rubinstein.

Economist Lists Survival Musts

Rinfret Asserts That Traditional Rules Are Changing

LOS ANGELES—There's one sure way of beating inflation—"raise your prices faster than anyone else."

This was one among a number of guidelines for survival laid before the opening session of the NARM convention by economist Pierre Rinfret Saturday (5).

An inflationary spiral that will rise at an annual rate of 5% to 6% over the next 10 years is a central element in the fast-changing economy, where all traditional rules are changing and where a new flexibility is essential to profitable operation, the head of Rinfret Associates said.

In his talk, and by responding to questions filtered through a panel of company chief executives, Rinfret painted a rather bleak picture for business in the future, but still

one which offered great opportunities for the adaptable enterprise.

With Irwin Steinberg, of the Polygram Records Group, as moderator, the panel consisted of Ken Clancy of RCA Records, Cy Leslie of Pickwick International, Jerry Moss of A&M Records and Jerry Rubinstein of ABC Records.

After the obligatory caveat on the fallibility of economic forecasting, Rinfret nevertheless offered his view of the future and the pitfalls ahead.

Inflation is here to stay, it affects all nations and "no country can lick it," he said. It tends to "unglue society," and while we can expect more intervention from the government on wages and prices, the beast can not be tamed.

Those who look to economists for direction might do better to watch

the politicians. It is they and particularly the President who run the economy, with business lacking powerful advocates or representation.

Rinfret sees the American economy slowing down, with the little more than a 2% annual growth in prospect. Business has lost some of its past dynamism, is no longer as adventuresome and is "running scared," he said.

It's becoming harder to get people to take risks, largely due to the burdensome tax structure, with the result that venture capital is disappearing. Allied to this is diminished capital accumulation. "The days of cheap money are over," the economist said and interest rates will stay high.

Rinfret predicted a "severe recession."

(Continued on page 32)

Retailers Appear Almost Complacent, Unlike Rackers

Problems Yes, Crises No, One Argues

Thom of the six-store Harmony House chain there fluffed it off. "We had the best February ever. We staged a huge ad campaign to combat the lower prices offered by Korvettes and Peaches," he said. Korvettes' Dave Rothfeldt defended his low ball price strategy.

He explained how the chain started with a \$4,000 investment that has pyramidized to over 50 discount department stores. He said

department stores ignored the newcomer.

"I don't intend to ignore competition and then it's too late. Our everyday price for \$6.98 is \$5.79. We don't enjoy specials. I look for sanity and will protect my own stores," he stated.

Jim Schwartz of the 15-store Harmony House chain explained how he and Korvettes operate less than 50 yards apart in a mall, both make

money and business is increasing.

Dick Justham of DJs Sound City in the Northwest and Hawaii felt service is the best threat to deep discounting.

"You can't flag down a clerk in those low ball stores; they can't provide special order service," Justham pointed out.

David DeFravio, executive with the over-70 Record Bars, said a School Kids opened in a college

town right near his outlet. They dropped to \$3.75 and business went up 120%. When asked how the move affected his profits, he said he didn't know.

Franklin said he thought inventory control was the biggest headache in retailing. "New releases pour out. If you cherry pick them, you fail to get label support," he said. When Stuart Schwartz got into a definitive dissertation on pricing and was interrupted by NARM legal counsel Earl Kintner, who warned him about possible antitrust involvement, Carl Thom asked how 200 labels could raise a suggested list price \$1 and "don't go to jail."

Mel Fishman, Calgary, Alberta, single-store operator, said promotions are the key to keeping interest in a retail outlet. He said a marathon sale from 10 p.m. to 10 a.m. recently triggered a business surge.

Ted Maxamoff of the two-store Record Hole chain in San Antonio said his stores are built on radio play and that playlists are shrinking rapidly. He asked if the flood of new album releases is necessary in view of the difficulty in getting a record airplay.

CBS Kin Dominate Scholarship Wins

and Terra Mecouch, WEA scholarship.

Pickwick International, Ivy Hill Communications and RCA employee parents shared two each as twin girls, Maria and Catherine Begley from RCA, won the Leonard Goldenson and Jim Croce scholarships, respectively.

The album jacket firm had Sharon Kocis getting the Lee Myles scholarship.

and Terra Mecouch, WEA scholarship.

Peter Rao and Darlene Velder, who are children of a parent working for Pickwick International, received the RCA and Recoton scholarships, respectively. Daughter of a Lechmere Sales employee, Karol King, won the Capitol scholarship.

Jacqueline Wexler, president of Hunter College, New York City, addressed the scholarship banquet.

Sons and daughters of employees of CBS Records dominated the winners of the annual NARM scholarship awards. Their five winners were: Terri Wright, who received the David Kapp scholarship; Eric Wilcox, the Theodore Eisenstark scholarship from Surplus Records & Tape; Terence Guerriere, A&M scholarship; Kevin Clasing, CBS scholarship;

Korvettes' deep discounting of specials to thwart Peaches' invasion of Detroit came under fire. Carl

NARM '77: a Convention Report

COHEN, BERGMAN MOVE UP

Youth, Chain Execs Dominate Meetings

Continued from page 1

head NARM in 1978 and 1979. The two moved up to vice chairman and treasurer, respectively. Both positions are stepping stones to the top post in NARM.

Expertise, buffered by aggressive marketing techniques, was the formula outlined for success in every convention session. Pricing, anticipated as the key topic in all business discussion, was soft-pedaled.

NARM counseled inhibited in-depth talk about the controversial deep discounters, warning speakers of possible anti-trust violation, in view of the impending investigation of the industry by the Justice Dept.

Rackjobbers appeared no nearer a more provident functional discount increase than a year ago. They were heartened by the vote of confidence from Montgomery Ward's Al Geigle (Billboard, March 12, 1977) who personally visited with most rackers, telling them of his progressive plans for his almost 400 record/tape departments nationwide.

Geigle stressed the advantage of the national department store retail chain's charge account policy and the fact that literally millions depend on Ward as their primary full-line retailer.

Too, most racks reported that their pleas for a workable functional from suppliers in the member-to-member meetings in hotel suites got responses, like "we're seriously looking into it."

And, racker George Souvall, Alta Distributors, Phoenix, is NARM's chairman of the board, while six other rack executives, Jay Jacobs, Knox Rack, Knoxville; Dave Lieberman, Lieberman Enterprises, Minneapolis; Dave Siebert, Siebert's, Little Rock; Danny Heilicher, Pickwick International; and newly elected John Marmaduke, Western

Merchandisers, Amarillo, are on the board of directors. Joe Simone, Progress Distributors, Chicago and Cleveland, is the other board member.

Lee Hartstone and Ben Bartel, principals in the 75-store Wherehouse chain, the nation's second largest, notified Jules Malamud, NARM's president, at the convention that they will rejoin the organization, adding more retailer strength.

Experts like Dr. Alfred R. Oxenfeldt, Columbia Univ. marketing professor and author of 15 books principally dealing with pricing; Walter Yetnikoff, CBS Records Group president; Dr. Pierre Rinfret, a leading economist and advisor to several recent U.S. presidents; and quick-repeat speaker Mortimer R. Feinberg stressed the need for imaginative and thorough planning to solidify the struggle for financial position into the early 1980s.

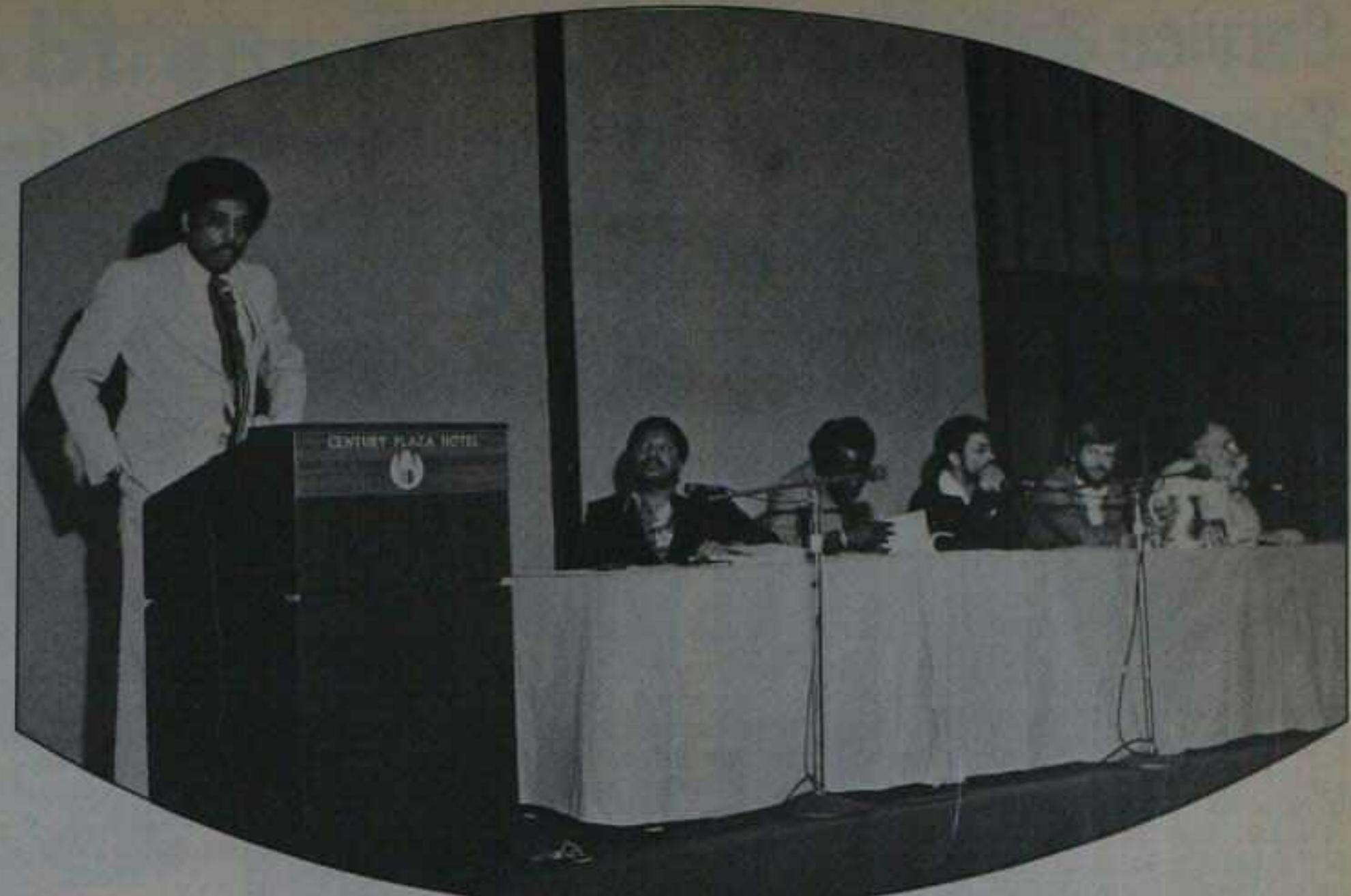
All noted positively that while competition for consumer dollars will be fierce, the opportunity is there for the clever, earnest executive.

An estimated 3,000 conventionees, 1,600 of whom were business registrants, crowded nightly cocktail receptions and banquets. Featured entertainers on the four nights included: the Salsoul Orchestra, Janis Ian, Engelbert Humperdinck, Shirley Bassey and Tony Orlando and Dawn.

Malamud and Souvall expect NARM to hold a mid-year meeting, as in the past two years, probably again in Chicago, thought to be an ideal central meeting place.

The meeting will probably again break down into separate sessions for racks, retail and independent distribution.

Word from corporate suites was that branch-operated major labels
(Continued on page 33)



Chairman Ed Wright and his panel on the black market: LeBaron Taylor, Clarence Avant, Eugene Boykins, John Marmaduke and Jerry Wexler.

For Success With Black Disks: Full Commitment At All Levels

LOS ANGELES—A full commitment at all company levels is essential if labels and record merchants are to achieve a strong position in the burgeoning black market.

This was the central theme that emerged at a NARM session that traced the pervasive growth of black music and probed the special requirements for success in the field.

If the topic entrusted to the expert panel was "Black is Beautiful . . . Bottom Line," it quickly became apparent that profits was the attractive element at the bottom of the ledger.

A feature of the presentation was a talk by Alex Haley, whose narration of the research leading to his best selling book "Roots" is soon to be released as a double album by Warner Bros. He predicted that package would tap "new horizons for the recording industry," reaching an audience which normally does not buy disks.

Editor Raps Videodisk's U.S. Future

LOS ANGELES—Home videotape may be too deeply entrenched by the time the videodisk is ready for commercial introduction for the latter to enjoy any consumer impact.

Eliot A. Minsker, editor of Knowledge Industry Publications, told a NARM audience Sunday (6) that Sony has geared to produce 300,000 Betamax units this year, half of them for the U.S. market to supplement a reported 30,000 sold last year.

He predicted that the RCA videodisk is still two years away from launch, and that the MCA-Philips optical disk is plagued by technical problems that will further stall its introduction as a home entertainment medium.

However, be it tape or perhaps disk, he saw a giant potential in what he termed "special interest consumer television," a category in

portant, but must have the same high quality given to promote white artists, he cautioned. Some 25 CBS people around the country push black product and one of their functions is to get promotional material displayed.

John Marmaduke of Western Merchandisers, Texas, another panelist, confessed to losing sales of black product in the Southwest out of unawareness of the large market potential. He claimed strong sales beginning two years ago once an effort in the field was launched.

One thing he learned was that store buying patterns must be adjusted. In country music, albums trickle out relatively slowly and heavy initial stocks are not needed. But successful soul LPs are snapped up by buyers rapidly, and the dealer who is not adequately stocked will lose out. Marmaduke also finds that much black music in his territory is bought by whites.

Clarence Avant of Tabu Records would just as soon all color categories were removed. He told the audience that he refused to accept the role of a minority, in music or in anything else. All that counts is the bottom line, and there's no difference between my dollar and Mo Ostin's." He said if a hot white artist

(Continued on page 30)

Warning From Feinberg: Don't Bank On Statistics

LOS ANGELES—Precise forecasts in the music industry, as in any other endeavor, are impossible and those who develop an ability for contingency planning are most likely to weather unpredictable reverses and trends.

Mortimer R. Feinberg, educator, psychologist and sometime economist, thus restated the theme that he delivered a year ago before the

last NARM convention, a popular address that led to his repeat appearance here.

Featured speaker at a luncheon meeting, he warned the capacity audience to "beware of statistics. They will mislead. They do not allow for the irrational component in human behavior."

In an oblique reference to Pierre Rinfret, who spoke at an earlier NARM session (see separate story), Feinberg urged caution in evaluating predictions by economists. "They're doing for science what Evel Knievel did for space travel."

All that we can be sure of, he said, is that life styles will continue to change, women will have less leisure as more assume working roles, and men will have more free time.

Those companies which have the greatest ability to shift gears as new trends surface will come out ahead. "Don't imbue the future with qualities of the past," warned Feinberg.

All this was removed from his topic of the day, "corporate bigamy," which in the last part of his speech examined conflicts that arise due to incompatible demands on an executive at home and at business. Those who can establish a reasonable balance between corporate and private life are rare, said Fein-

berg.

Company strategies include advertising in both local and national black publications, serving as an "image builder" as well as a specific sales tool. Radio is still the most effective promotional avenue to the black market, said Taylor, and use is made of purchased spots later to supplement airplay.

Point of purchase material for black product is becoming more im-



Los Angeles mayor Tom Bradley



Alex Haley: his roots are now with



Dr. Mortimer Feinberg: "econo-

Service And Convenience Help Develop Public Loyalty

LOS ANGELES—Customer service and convenience, not just price, were stressed as the most important criteria for customer loyalty by James Lewis, researcher at Columbia Univ. at the "Merchandising Mart: Unique Ideas that Work" NARM seminar.

During a slide presentation displaying creative merchandising techniques, Lewis emphasized that "price is a weak tool" to improve sales and profits.

A variety of innovative in-store displays, contests and promotions were presented outlining effective and creative means to increase profits, retain a consistent clientele and generate impulse sales.

"It's important to have some kind of gimmick to retain customer loyalty," said Lewis.

One of the gimmicks Lewis found most effective and economical to the retailer was well defined sections with each category of music systematically labeled for easy customer viewing. Lewis singled out the Oz store in Atlanta, with its creative "Wizard Of Oz" setup and easy to find album classification.

Another effective merchandising ploy is "name the faces" collages, with customers challenged to identify selected music personalities. Winners receive a free album.

Spinning wheels affording customers the opportunity to win a free album are not only an effective promotion but also generates customer and staff excitement, said Lewis.

A teen-pop corner featuring artists with teen magazine appeal such as the Osmonds, Bay City Rollers and Partridge Family is an economical and convenient way to attract shoppers.

Album/T-shirt combination sales, said Lewis, spurs sales of both when lucrative prices are offered to the customer.

Displays in local theatres let moviegoers know the soundtrack is available in local retail outlets. Television tie-ins with such major events as the Grammys, Oscars and Tonys, with up-front displays the week following the telecast, have proved a viable way of moving more product.

With the increasing popularity of music songbooks, displays showing the album and identical cover songbook together have increased both album and folio sales, according to Lewis.

Other creative ideas such as pyramid shaped displays of new releases, signs with cutout explanations, in-store play of new artists, concert tie-ins, neon lights to highlight special sections and sales and posters, said Lewis, are all inexpensive, effective and creative merchandising aids.

In a panel discussion following the slide presentation, four Nova members exchanged ideas on merchandising gimmicks that proved successful for their operation.

Steve Salsberg, of Lieberman Enterprises, emphasized mass in-store displays, visible displays of album jackets and the involvement of the staff in creating theme promotions. He said Lieberman con-

NARM '77: a Convention Report Industry a Puzzle To Professor

Dr. Oxenfeldt Deplores Lack Of Realistic Statistics

LOS ANGELES—Dr. Alfred R. Oxenfeldt, commissioned 90 days prior to the NARM convention to dissect the ailing portions of the record industry, provided the NARM convention with no Messianic solutions. In fact, his biopsies probably opened the Pandora's Box a little wider.

The deeper he got into his 80-minute windup speech after he had moderated separate lengthy rack-jobber and retailer sessions, the more difficult became his forecasting and the more he rationalized for his stated positions.

One got the feeling that Oxenfeldt was telling NARM members that he found out the industry problems were extremely serious and, as a trained pricing expert, he'd have to do a lot more digging before he could stick his neck out on possible prescriptions.

For in the almost 11 hours of combined independent distributor, rack and retail meeting discussion, it was evident that Oxenfeldt was on the money when he said the industry has little statistical information to work with.

"It would take a genius to know what prices really are at retail," Oxenfeldt said, noting that the different price levels for cutouts, specials, shelf and catalog merchan-

dise compounded the already significant maze developed through different pricing for varied repertoire.

"You can't compare gross profits from any two operations, you actually have to wait until the end of the year. The bottom line is the common denominator."

Price, he felt, often turns off customers. A survey he made of college students in a low socio-economic level college near New York City indicated that they think recorded product is overpriced.

He urged racks not to romance discount shoppers, but instead to try to enhance store environment. He warned that some cities are overcrowded with record stores, forecasting that weak store operations will fold temporarily, as others come into try to revive the sick stores.

He said "manufacturers are implicated in store proliferation." Racked accounts, who won't spend to improve, endanger record/tape operations, he felt.

He predicted that deep discounting centered in the East and Northeast, will be short-lived and will not spread. "There's more wheeling and dealing in this industry than any I ever studied," Oxenfeldt said.

"Distribution and retailing, as

I've studied it, are bright and under-capitalized." Radio stations could "please listeners more" to a point where customers might not go out and buy records.

His New York area college research indicated that record collecting is an actual sub-culture, Oxenfeldt said. Students would gladly part with television in favor of recorded music, he's found. Nine out of 10 are pledged to music.

The youth mart is virtually untapped, with four of five buyers still not enlisted. "You've done so little in the past, that it makes the future look fortunate." He noted that corporations in both TV and records show genuine professionalism on the video side, but not in recorded music.

Rack business is not likely to grow, maybe by 1% or 2% per year and it could drop, Oxenfeldt opined. Labels must show rack interest. If a rack goes out of business that business doesn't necessarily go to other existing accounts, but is lost, he said.

His surveys of deep discount locations indicated inadequate inventory spread, insufficient help and slow checkout as some of the disadvantages. He warned against being too mill conscious. "You exaggerate price importance. Conceal price with imaginative specials."

No Bar Coding For Next 2 Years

Labels' Growth Seen As Making For Problems

LOS ANGELES—Industry wide recorded product which carries the Universal Product Code 10-digits, allowing for permanent or portable laser beam scanning, appears some 24 months or more away.

Jim Robertson, Capitol Records, a member of the RIAA/NARM-sponsored committee studying product coding, pointed out at a NARM convention seminar that the problem is heightened by the fact that five years ago there were 300 active labels and now that number has doubled.

Shelley A. Harrison, Symbol Technologies, St. James, N.Y., urged quick adoption of the bar coding concept, pointing out that more than 1 trillion units of merchandise passed over scanners at checkout counters in the U.S. last year.

Harrison said that early history indicates that consumer credibility has been achieved, making it possible to delete shelf prices soon after the automated registers begin to pick up product code data in a retail outlet.

Harrison indicated that even shrinkage is lessened. He noted that in most cases involving sales analyses, the speedup is up to 80% with the robot register. Harrison showed a list of 130 U.S. retail chains already using the product code reading by electronic register.

Robertson said that Capitol

hopes to product code its releases by early 1978. Jim Lara, computer expert for Handleman, said the Detroit national rack-jobber is finding the automated reading of paperbacks and periodicals helpful for that end of the firm's business.

Harrison said the toughest part of wholesalers' use of the scanner will be finding a way to efficiently spread merchandise out so it can be counted. All shipping cartons eventually will carry bar coding on exteriors, making warehousing inventories more accurate and faster.

The World Product Code, being adopted by foreign countries, is compatible with the Universal Product Code, Harrison explained. Harold Okinow, Lieberman Enterprises, Minneapolis, was the other panel member.

For Success With Black Disks

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becomes available and he can afford him, he will sign him.

If the bottom line is profits, said Avant, the top line is good management and an understanding of what the business world is all about.

It remained for Jerry Wexler, consultant to Atlantic Records, to provide a historical overview of black music. Its influence on American music was first noted in 1847, he said, when pianist/composer Louis Gottschalk used African rhythms in such pieces as "La Bamboula," inspired by slave dances in New Orleans.

In a fast-paced talk, Wexler

tracked black music influences through ragtime, jazz, country and urban blues, boogie and the big band era, and label involvement through pioneering companies such as Modern, Alladin, Apollo and his own Atlantic, through to Motown, Stax and Philadelphia International.

He recalled early repressive moves, citing a move by the AFM in the early 1900s to forbid its members to play black music.

Additional light on marketing to blacks was furnished by Eugene Boykins, a product manager for the Carnation Co. Music may not be pet food, Boykins' special area of ex-

pertise, but he maintained that there are general sales principles which apply to both.

Different approaches are needed to reach the black consumer, Boykins told the largely white audience. Although he did not identify what these approaches might be, it was vital, he felt, that marketing people attempt to search them out.

Recognition and awareness of differences are required. In his own area, for instance, it helps to know that blacks look on dogs more as protection than pets, are more likely to buy dobermanns than poodles, and to give their dogs aggressive rather than endearing names.

Those who identify the special way blacks look on music will make out better, said Boykins.

Kenny Gamble, who was scheduled as a panel speaker, could not attend due to a recording commitment. Haley was introduced by the mayor of Los Angeles, Tom Bradley, who also predicted tonnage sales of "Warren's" "Doo-wop" album.

Formats Changing In Radio Predicted

By CLAUDE HALL

LOS ANGELES—A soft rock format radio station will be in every decent-sized market in the U.S. in the next 18 months, predicted George Burns, president of the radio consulting and production firm of Burns Media Consultants at a NARM session.

"This will be a fantastic opportunity for the record business," he said, pointing out that this format plays all kinds of records and has an endless playlist. All record companies have to do is get product into the stores.

Burns, in his speech to lead off a panel session on "Future Radio-Future Shock?" indicated that most of these radio stations would probably be automated and feature syndicated programming. His own "Beautiful Rock" programming service is on 10 radio stations in just a few weeks after launching.

Also on the panel session were Steve Marshall, national programming consultant for the CBS/FM radio group and program director of KNX-FM in Los Angeles; Harold Childs, vice president of promotion for A&M Records, Los Angeles; Stan Monteiro, vice president of national promotion for Columbia Records, New York; Tim Sullivan, vice president and general manager of KHJ, Los Angeles; Lee Abrams, partner in the Atlanta consulting firm of Kent Burkhardt/Lee Abrams and Assoc.; and Ira Heilicher, vice president of Pickwick International.

Burns also felt that a jazz rock format was about due to hit radio as a viable format (a couple of previous attempts were aborted). His reason is that jazz rock records are already selling. "All that's holding the format back is radio...guts are in short supply," he felt, adding that Arbitron may be at fault since it forces radio stations to often care more about ratings than about listeners.

Childs pointed out that his label is already beginning to see sales results from KNX-FM and even FM-100 stations such as pioneer WLOO in Chicago. A&M Records is getting calls "on product we know is only getting exposed on those stations," he said. He added that there has been a sales surge in pop adult albums "such as your Barry Manilow" and this could be traced to the KNX-FM soft rock format stations.

Marshall said his radio station—KNX-FM—appeals to a better class of listener... "they have \$2,000 worth of stereo equipment and they're not going to go out and buy a single to play it." Unfortunately, more often than not the albums aren't in the stores; KNX-FM adds records that fit the sound of the station, "because of the way we feel."

Heilicher pointed out that record outlets often have space limitations and stocking has to be more selective; he later took a verbal slap at KHJ: "The KHJs of the world are the end. If you wait for them to expose a record in a high rotation pattern, the record industry is never going to grow."

Sullivan of KHJ countered with the information that his station was aware of its influence on record sales, but that it was a mass market station. "For over the past 15 years, the way to reach this 18-34 huge audience is by closing the big

A Shrimp Capital?

LOS ANGELES—Meetings and socials, food and drink prompted Mickey Kapp, president of Warner Special Products to quip: "I'm Narm-ed out" and "Narm—the shrimp

Credits

Convention coverage provided by John Sippel and Is Horowitz with assistance from Claude Hall and Ed Harrison. Photographs by James Fortune; art direction by Bernie Rollins; section edited by Elliot Tiegel.

NARM Draws Top Stars, Top Executives



Jules Malamud, NARM's president, dances with Charo during the Caytronics Salsoul evening of entertainment.



Amos Heilicher makes his impression felt during one of the business sessions.



Dan Heilicher speaks at the installation of officers luncheon.



David Rothfeld of Korvettes comments during the retailers workshop session.



Janis Ian performs during Columbia's night of stars.



20th Century Records officials discuss product with NARMites in the exhibition area.



Engelbert Humperdinck closes out the Columbia banquet.



David Lieberman of Lieberman Enterprises makes his opinions known during the rackjobbers workshop conducted by Dr. Alfred R. Oxenfeldt, left.



Ronnie Milsap performs during the installation and awards luncheon.



Tony Orlando & Dawn provide the music for the closing night best selling awards banquet.



Shirley Bassey headlines at the scholarship awards banquet.

Billboard photos by James Fortune

MARKETING IGNORED

Lack Of Coordination Hurts Grammy Impact

LOS ANGELES—NARAS and the marketing segments of NARM must coordinate closely to extend the commercial impact of the annual Grammy nominations and awards.

A five-man seminar core noted the lethargic attitude, exemplified by a 16-person attendance at the second performance of the session Monday (7). The first session was better attended.

Russ Solomon, Tower Records, Sacramento, Calif., admitted that prior to his participation in the seminar as retailer representative, he was almost totally unaware of the industry awards' album sales stimuli.

Now that he is aware, Solomon said he will merchandise both nominated and award-winning albums. As he looked over a nominations list, he commented: "Those certainly are good albums." When told

What's In a Name?

LOS ANGELES—What's in a name? Several speakers at NARM called the organization by its old name: National Assn. of Record Merchandisers. The official title, dating back several years is Recording Merchandisers.

Jazz Rock Ready

LOS ANGELES—Radio programming consultant George Burns said in a NARM radio programming panel that he feels jazz rock is "ready for AM radio." He called it the "new underground."

by moderator Jay Cooper, NARAS president, that NARAS will make available more in-store display material, Solomon promised to utilize it.

Both Jerry Moss of A&M and Jerry Rubinstein of ABC affirmed that Grammy awards spur album sales. Moss said Carole King's awards have significantly increased her sales. The panel felt that Captain and Tennille and Tony Orlando & Dawn got a television audition when they appeared on prior Grammy video segments, appearances which helped cement their own network series.

Cooper noted that 58 million U.S. viewers saw the Feb. 19 two-hour show, in addition to 10 million foreign viewers who saw it live for the first time in various countries around the globe.

It was suggested by an audience member that NARAS and RIAA cooperate to supply racked and retail accounts with basic materials around which interested persons could assemble a preshow display of nominated albums.

After the awards, the winner packages could be displayed. Cooper explained and illustrated how labels which have award winners can buy Grammy stick-ons or can make their own stickers. Jim Henke of Lieberman Enterprises suggested a Grammy divider card to isolate the top albums.

Cooper stated that a phone survey of the industry this past year indicated positive commercial results from the tv show.

Ronstadt, Frampton Honored

LOS ANGELES—Peter Frampton and Linda Ronstadt both won two best selling NARM awards at the top selling record presentation.

Frampton won for best selling LP by a male artist ("Frampton Comes Alive" on A&M), which was also judged the best selling LP of 1976 by the NARM voting membership.

Ronstadt won for best selling LP by a female artist ("Hasten Down The Wind" on Asylum), which also won as the top country LP by a female artist.

Collectively, Columbia and Epic won the most accolades: five, followed by Asylum with three, with A&M and Warner Bros. each nabbing two and the following each winning one: Motown, Casablanca, RSO, RCA and Private Stock.

Artists appearing in person to accept their accolades include Frampton, Ronstadt, Donna Summer, George Benson and Maurice White of Earth, Wind & Fire.

The complete list of winners:

Best selling hit single—"Disco Duck," Rick Dees, RSO.

Best selling movie soundtrack—"A Star Is Born," Barbra Streisand, Kris Kristofferson, Columbia.

Best selling comedy LP—"Bicentennial Nigger," Richard Pryor, Warner Bros.

Best selling LP by a male artist—"Frampton Comes Alive," Peter Frampton, A&M.

Best selling LP by a female artist—"Hasten Down The Wind," Linda Ronstadt, Asylum.

(Continued on page 33)

Price, Profits: Yetnikoff

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motoring current acts require "enormous investments in talent and marketing," he said. Costs for research and development in this area "are growing by leaps and bounds, particularly in the light of the demands made by talent these days."

Although the industry's merchants aid in talent development, "it is still the labels which bear the major financial brunt of maintaining the life blood of our industry."

And then there are the inevitable losers. "It may cost money for the distributor, the subdistributor and the retailer to handle and return records which haven't made it. But it costs us much more to eat those failures and digest all the other accompanying expenses," said the keynoter.

Yetnikoff sees great opportunities for further expansion of the market for records and tapes. He attributes much of the growth to date to a distribution system which "gets our product through to the consumer in ever increasing amounts."

Drawing upon his experience as former president of CBS Records International, he said he knows of no place elsewhere in the world where recorded music is "so easily accessible to so many people, or where individual records sell in such large quantities." This, despite "impressive" growth overseas.

Opportunities for further growth in the U.S. abound, he said, with some albums last year by both new and established artists selling at levels far greater than ever before.

He suggested, somewhat tongue in cheek, that the RIAA might soon

have to reach beyond its platinum accolade for these multi-million sellers and set up "diamond, uranium and cryptonium" awards to accommodate new standards of tonnage.

The record consuming public is "demonstrating an insatiable appetite for a wide variety of musical experiences," Yetnikoff said. Former teenagers are continuing their interest in recorded music into their later years and "as long as we deliver what they want, they'll stick with record buying."

He pointed to new opportunities in crossover, particularly in black music and found encouragement in the increasing staying power of many artists. Some "who rode the crest of the music explosion in the '60s are still going strong."

Through increasing inroads in television and film they have developed "as contemporary artists with broad demographic appeal," Yetnikoff said. Better working relationships with radio are evident and he noted an opening up of tight radio playlists and a more adventuresome spirit."

He also saw what he feels is a more intelligent use of sales stimulants such as tv spots, radio and print advertising, in-store and merchandising.

He also felt, however, that in too many cases those in the industry still suffer from "tunnel vision," focusing in on price "to the exclusion of other competitive and sales-building techniques."

Yetnikoff urges that more studies be undertaken to identify buying attitudes and factors that motivate adult consumers to buy more records. Much information of value has already been gleaned from past NARM and RIAA studies, he said.

Rinfret Says Rules Change

• Continued from page 28

sion" in 1978-80 and urged businessmen to put some money aside. Liquidity at such times is essential, he said, and for those with ready cash opportunities for acquisitions abound.

But he saw no depression in the offing. No government will allow it, and he maintains that techniques for avoiding depressions are well advanced. He cautioned those who look to recession to stop inflation to forget it. He labeled such a connection as a "myth."

On the foreign front, Rinfret saw the U.K. "finished," France going socialist in five years, Germany as the "biggest threat to political stability in Europe," Italy remaining in a "state of chaos," and Japan continuing impressive productivity gains.



Dr. Pierre Rinfret: he seeks economic answers.

Poster Displays Carter's Salute

LOS ANGELES—President Jimmy Carter sent his greetings to NARM members and they were blown up and displayed in a large poster outside the main ballroom of the Century Plaza.

His message: "I send warmest greetings to the 19th annual conference of the National Assn. of Recording Merchandisers and I salute the entire recording industry on the 100th anniversary of the Edison phonograph."

"In the course of the past century the record industry has continued to provide entertainment and pleasure to Americans of all ages and every musical taste. It has made available music that echoes the pulse of American life and that reflects the genius of our people and of our heritage."

"I welcome this opportunity to salute your enduring contributions to our cultural legacy and to the economic well-being of our society."



Peter Frampton receives his best selling LP award from ceremonies host Joe Smith.

Linda Ronstadt with her award for best selling LP by a female.

George Benson: best selling jazz LP.



Donna Summer: best selling LP by a female soul artist.

Bottom right: Maurice White accepts for Earth Wind & Fire's best selling soul group LP.

Service Helps

• Continued from page 30

ducted an r&b promotion featuring top soul artists which generated so much excitement that "it became an event." Salsberg added that a similar promotion involving MOR acts is in the works.

Dave DeFravio, of the Record Bar, urged retailers not to ram merchandise down the customers' throats. Weekly contests, window displays, front of the store displays featuring hot and sales products, alphabetical classification of artists, a special "kiddie area" with lower reachable fixtures, floor accessory display racks and a classical newsletter with reviews have all proven effective, said DeFravio.

Centennial Year Special Award Recipients



Dan and Amos Heilicher with their awards.



David Lieberman (left) with winners Mo Ostin and Joe Smith.



Jay Jacobs presents Cy Leslie with his award.



Ahmet and Nesuhi Ertegun and Jerry Wexler.



Winners Herb Alpert and Jerry Moss (right) with presenter Jim Schwartz (center).



In a bit of musical nonsense, Tony Orlando gets Joe Smith and Clive Davis to hum along during his banquet show.

Winner Russ Regan thanks the membership.

Jack Grossman presents Clive Davis (left) with his accolade.

Editor Raps

• Continued from page 29

which he includes cable and pay television along with home programming devices.

Minsker pegged this view to what he described as a growing trend to serve smaller groups of entertainment and information consumers. This has already happened in the print area, is stimulating cable and pay tv, and will exert a similar effect on home playback and/or recording systems.

Conventional tv remains the only mass communication medium, he said, delivering relatively few programs to tremendous audiences. In all other areas the move is to service smaller audiences with many program choices.

There will thus be a huge need for home video program material other than movies, he said, and prerecorded tv tape cartridges should present new marketing opportunities for recorded music merchandisers.

Minsker charged that little publicized technical difficulties were working to hold back the introduction of optical videodisks. Among these are the following, he said:

An optical disk placed on a surface begins to assume the shape of that surface. It is no longer optically flat.

Heat or sunlight will "waffle" disks, and, under certain conditions of humidity, fingerprints will act as a corrosive agent.

He also asserted that the cost of disk duplication equipment is inordinately high and that home playback units would not stand up under wear and tear.

Some companies, Minsker suggested, are keeping the videodisk alive purely for promotional purposes.



Mickey Kapp, (right) and son Peter (left) with David Kapp memorial scholarship winner Terri Wright.

Youth And Chain Execs

• Continued from page 29

would like a stronger voice in NARM. CBS and WEA were represented by a hefty executive cordon, as usual, plus a good representation of key branch managers from all over the U.S.

Malamud said NARM's 1978 convention moves for the first time to

New Orleans, where the new Hyatt Regency hotel will house delegates from March 17 (Friday) through the 21st (Tuesday). Malamud explained that the opening day will be confined to participation by a restricted portion of NARM members, with the full convention next year starting on Saturday.

Young Turks Name Change

• Continued from page 27

in New Orleans, scheduled for May, in which NARM's mid-year meeting will be planned, answers to these and other questions will try to be resolved.

Nova's 12 person advisory committee is: Don Anthony, Tape City USA, Metairie, La.; Joe Bressi, Stark Record & Tape Service, North Canton, Ohio; Andy Chasen, Harmony House, Mountainside, N.J.; David Crockett, Father's & Son's

Indianapolis, Ind.; David DeFravio, Record Bar, Durham, N.C.; Lou Fogelman, Music Plus, N. Hollywood, Calif.; Ira Heilicher, J. L. Marsh Co., Minneapolis; John Marmaduke, Western Merchandisers, Inc., Amarillo, Tex.; Jack Rose, Rose Record Stores, Chicago; Sid Silverman, United Record & Tape Industries, Hialeah Gardens, Fla.; Michael Spector, MJS Entertainment Corp., Miami; and Lynda Stone, Tone Distributors, Hialeah, Fla.

Ronstadt, Frampton Feted

• Continued from page 32

Best selling Broadway cast LP—"A Chorus Line," Columbia.

Best selling jazz LP—"Breezin'," George Benson, Warner Bros.

Best selling pop instrumental LP—"A Fifth Of Beethoven," Walter Murphy Band, Private Stock.

Best selling soul group LP—"Spirit," Earth, Wind & Fire, Columbia.

Best selling group LP—"Their Greatest Hits 1971-75," Eagles, Asylum.

Best selling LP by a new artist—"Boston," Boston, Epic.

Best selling LP—"Frampton Comes Alive," Peter Frampton, A&M.

76 Exhibitors Give Confab Feeling Of Industry Depth

LOS ANGELES—The exhibit area at the 1977 NARM convention was up 20 firms over 1976, when a previous high of 54 firms, correlative to the industry, showed their wares.

Of the 76 exhibits, 36 were not represented last year. The 36 new firms represented in the hotel's subterranean show area were: A.I. Rosenthal Associates, Amhearth Records, BASF Systems, Biograph Records, Bloom Enterprises, BSR/ADC Accutrac, Calliope Records, Caroline Exports, Chelsea/Roxbury Records, Creative World Records, Disneyland Records, Elpa Marketing Industries, Fixtures Plus, Flying Fish Records, Gateway/Dyno/Syphonette, Great Atlantic & Pacific Music, Gusto Records, Hagerstown Leather Goods, Holubek Studios,

International Music, JEM Records, Liberty Fixture, Mass Confusion, Maxell Corp., 3M Co., Music Minus One, Penthouse Poster Press, Program Record Distributors, Request Records, Rolling Stone Magazine, Sesame Street Records, Sight & Sound International, Speedex Electronics, Sutton Record Distributors, Trinity International Corp., 20th Century Records and Warner Special Products.

Seven firms, specializing in blank tape, exhibited, indicating the growing place that the accessory item is taking in overall retailing of recorded product.

BSR is the first component maker to show at NARM in years. It exhibited its new computerized Accutrac \$500 turntable.

Less Independent Dealers Opening In Manhattan

• Continued from page 10

more than half represent those of already established stores, changes of names, out-of-town listings, wrong numbers and already discontinued numbers. Others include ethnic shops which stock imported records, bookstores with a small records department, or a shop that sells old 78s.

A telephone survey of the rest found only five new shops that sell a full line of rock, jazz and soul records. The remaining either could not be reached or specialize in either soul, jazz or Latin. Most say that it isn't easy to get started, but with enough money, perseverance and a head for business it is possible to make do. Almost all get their stock from local one-stops.

"We opened at a bad time," says Felix Loo, owner of Discorama Records. "It was in November, and first came the bad weather and then the price rises."

But he says things are picking up in his Greenwich Village store. "I like the business, and I never had anything of my own before," he adds.

"I didn't expect it to be this rough," says Jimmy Barnes, manager and co-owner of Harlem Sounds. "But the first year was the toughest. We started 14 months ago and now the store is going fine. We have built up our customers. All we need is some money."

Barnes says his "medium-sized" store sells \$6.98 list LPs at \$4.61.

"I am enjoying this very much. I am new at this, but it has engaged

Jail a Pirate

NEW YORK—A Greensboro, N.C., man was sentenced to six months imprisonment after pleading guilty to violating that state's antipiracy law, according to RIAA officials here. Samuel Haith Jr. was arrested last December after Greensboro police found pirated tapes in his car.

'Understanding & Help' Need Of Artists, Business

LOS ANGELES—The gap separating recording artist and business administrators and advisors can be bridged best with a combination of understanding and patience, Verdine White, principal in Earth, Wind & Fire, told the California Copyright Conference recently.

White noted an improving communication between the artistic side and its business counterpart since he entered the business eight years ago.

Artists generally come into the industry young and totally naive, so much so that they are afraid to even approach those on the business side, he said. Management should spend entire days with acts, he urged.

Because persons in the commercial end of the industry stay longer in their jobs, they must provide a softer, gentler hand in spanning the breach, White felt. He explained that the artists' daily road life of rising at 11 a.m. to catch a 2 p.m. one-hour flight after which there is a 4 p.m. soundcheck in the next city and an 8 p.m. concert leaves the group phlegmatic.

And it's at the critical time when a group like Earth, Wind & Fire is making 200 concerts a year that the act suddenly emerges overnight in a 50% tax bracket and needs responsible advice.

His group travels now in a 60-person retinue and now has pared down

my interest," says Margaret Zilinsky, store manager of the Record Discount store on Broadway on the Upper West Side.

Zilinsky says she is doing "very well" at the store which opened in December. "People compliment me on the looks of the store. We have a fairly good selection in rock, jazz and classical. We sell \$6.98 records for \$3.99, and \$7.98 records for \$4.99."

She says she also has a good stock of \$1.99 LPs, which she obtains through her brother, a cutout distributor.

YELLOW FOR THE STARZ

LOS ANGELES—Both retail and promotional copies of "Cherry Baby" by Starz on Capitol will be pressed on yellow vinyl, reports Jim Mazza, vice president of marketing.

In addition, 15,000 copies of the group's "Violation" album will be pressed in yellow vinyl; these copies will go to radio stations and the press.

Lim Exits Chain To Push Label

NEW YORK—After 18 years with the Sam Goody retail chain here as jazz disk/tape buyer, Harry Lim has departed the job to devote full-time to his Famous Door label.

The Javanese-born label chief will spend "a lot more time on the road, especially in Las Vegas and Los Angeles, recording some of the musicians I've most admired over a period of 35 years," he says. Lim's contract with Toshiba-EMI of Tokyo calls for a minimum of 10 Famous Door LPs annually for marketing in Japan. Lim also will bolster his distributor web within the U.S.

'Understanding & Help' Need Of Artists, Business

to 100 gigs annually. Earlier they spent two solid years touring to get established, White said.

When queried by a music publishing member as to how the act handles its publishing, White said it was accidental, but when it signed with Warner Bros. Records, the label wasn't interested in its music, so it started its own firms which it has since maintained. "We have plenty of accountants and managers to handle it," White added.

White compared selecting a good manager to picking a wife. He said, "You have to do your homework before you sign." He decried the current practice of so many acts practicing on company time in a studio while trying to make an album. "Don't spend \$110 per hour to practice. We put our demos together at our piano player's home. He has an 8-track console."

Haven, Arista Off

LOS ANGELES—Haven Records has severed its distribution agreement with Arista Records which had been in effect for one year. The break in relations was called "amicable" by Haven vice president Eddie Lambert who adds that no new deal has been set as yet, with future plans to be announced shortly.

General News Gospel For D.C. Solons

NASHVILLE—Congressmen and senators were acquainted with the gospel music industry and the role the Gospel Music Assn. plays in this form of music Tuesday (8) at a Congressional Breakfast held in the Rayburn House Office building in Washington, D.C.

Representatives from Florida, Ohio, Virginia, New York, Michigan, California, Louisiana, North Carolina and Tennessee were among the 110 in attendance who were treated to the entertainment of Bill Gaither and Evie Tornquist, furnished by Congressman William G. Hefner of North Carolina, a former gospel singer.

The opening prayer by Mosie Lester and welcoming remarks by John Benson, the third president of the Gospel Music Assn., preceded a talk given by W. F. Myers of SESAC in New York in which Myers explained the role of the association in the evolution of gospel music and its future.

According to Don Butler with the Gospel Music Assn., "The response was warm and the senators and congressmen have recommended that we do it on an annual basis."

RCA Releasing Full 17-Minute 'Improvisational'

LOS ANGELES—RCA will be releasing the full 17-minute studio version of "Improvisational Rondo For Saxophone And Guitar," featuring Larry Coryell and Steve Marcus.

The cut now runs eight minutes on the recently released Bob Thiele's "Mysterious Flying Orchestra" LP on RCA.

According to Thiele, this expanded version of the selection will be issued as a white label 33 1/3 pressing in limited quantities.

"It will be available to radio stations," says Thiele, "and anyone who wants it can contact the RCA distributor in any given territory."

ASCAP Mails Board Ballots

NEW YORK—ASCAP has mailed ballots to its members containing the names of incumbents and nominees to its board of directors. The ballots must be marked and returned for final tabulation by March 18. Results will be announced at the end of March.

The ASCAP board is comprised of 12 writers and 12 publishers. All major policy matters must be approved by the panel.

The Chemical Bank will count the ballots. The results will be computed.

Nominating committees of publishers and writers selected the nominees in two categories, popular/production and standard.

TWM Into Music

NEW YORK—TWM Management Services, Ltd., which represents sports personalities, actors, celebrities and executives, is moving into the music career management field.

Its most recent signing was singer Jimmy Miller, represented in both business and career management. TWM's music roster for business representation includes Michael Kamen, Michael Tschudin, Earl Slick and Kaye.



RAMONES, RAMONES—On their first major national tour, Sire's Ramones is interviewed by Connie Fox (back to camera) of KTTV's Channel 11 in Los Angeles for its "Metronews, Metronews" late evening program.

Vanderbilt Univ. Holding Seminar On Copyright Law

NASHVILLE—A symposium-seminar, designed to examine the effects of the recent revisions of the copyright law upon the music and recording industry, will be held April 22-23 at Nashville's Vanderbilt Univ.

The two-day program, conducted by the university's school of law and Belmont College's division of music business, in cooperation with BMI, will concentrate on the impact of the new law and proposed regulations of the copyright office upon the rights and obligations of songwriters, music publishers, producers, performers and record companies.

Designed for both lawyers and nonlawyers desiring a basic understanding of the new copyright law and its practical effects upon the creative and business relationships and activities of the music industry, the program will be presented so that the layman in the industry as well as the lawyer will comprehend the material presented.

Copyright specialists, Jon A. Baumgarten, general counsel, Copy-

right Office, Washington, D.C., and David Goldberg, vice president of the Copyright Society of the U.S. and attorney for Kay, Scholer, Fierman, Hays and Handley of New York, and six Nashville attorneys, Richard H. Frank, Jr., David Ludwick, W. Michael Milom of Barksdale, Whalley, Gilbert and Frank, and W. Robert Thompson of Thompson and Harris are scheduled to appear on the program.

Ed Cramer, BMI president, is expected to take part in the symposium believed to be the first time two educational institutions have teamed up to present such a program.

Robert L. Knauß, dean of Vanderbilt's school of law, and Robert E. Mulloy, director of the division of music business and the school of business at Belmont, will also assist on the panel and serve as hosts.

Registration fees for music industry registrants will be \$50, attorneys, \$100. Inquiries should be directed to 1977 Vanderbilt-Belmont Copyright Seminar, Vanderbilt Univ. School of Law, Nashville, Tenn. 37240.

Selective Pricing Works

• Continued from page 4

Silver doesn't keep exact tabs on sales of singles, but between his rack and retail and one-stops, he sells more than two million oldies a year.

And overall business is booming. Though he lost Grants as a rack client a year ago (it was a \$12 million a year venture), his total business has jumped from \$39 million a year ago to something close to an estimated \$50 million by the end of fiscal 1976 this April.

He feels that he's the largest independent record operation in the U.S.

He says he's the largest customer of the WEA group and Columbia Records. He believes he is doing about \$9 million in business this year for WEA alone. Arista, Casablanca, United Artists and A&M are among other labels he handles through Action Music distribution in Cleveland and Best in Buffalo. He also distributes DJM Records exclusively in the U.S.

In 1975, he started Amherst Records and the first album featured Evil Knievel, a record produced by Ron Kramer.

Last week, Kramer opened up a new West Coast office for Amherst in Los Angeles. The office will also be the headquarters for two new music publishing ventures—Harlem Music (BMI) and Halwill Music (ASCAP).

Kramer's duties will include the acquisition of writer-performers for the label and the publishing operations. The roster won't be large, but

Kramer says it will be significant since the far-flung interests of Transcontinent Record Sales will be involved on all product. Kramer is vice president of a&r for Amherst Records and general manager of the music publishing division.

Amherst has other pluses for a record artist. The label recently turned out a promotional album for in-store retail play. In the album, an announcer even tells where the potential customer can find the album in the store.

Merchandising is a key talent of Silver. And this is illustrated in his 18,000-square-foot Record Theatre opened last November in Buffalo. A disk jockey plays records in the store at night, running "Name That Tune" type contests with T-shirt prizes, a version of "The Gong Show" and other events. Like Grauman's Chinese Theatre in Hollywood, the store has its own footprints and handprints of celebrities on the front.

"The store is so successful, it's incredible," says Silver. "In Buffalo, it has become a place to go." The mayor even came down to thank him for building the store in Buffalo.

Back to record prices: "I think selective price increases will be good for the industry. The manufacturers certainly need it because costs are going up and up. If prices were raised across the board, it might kill a lot of country music and MOR record sales. But if prices are selective, I don't think it will hurt at all."

Classical



NEWEST 'PORGY' RECORDING—Claimed as one of the "most ambitious" studio recordings are the recent sessions in RCA's New York Studio A of the Sherwin M. Goldman/Houston Grand Opera production of Gershwin's "Porgy And Bess," with Donnie Ray Albert and Clamma Dale in the title roles. This overall shot of the entire recording stage gives some idea of the instrument and mike placements.

CHICAGO SYMPHONY

DG Adds Seven Sessions At Orchestra Hall Venue

By ALAN PENCHANSKY

CHICAGO—The reopening of Orchestra Hall as a recording venue has blossomed into an auspicious homecoming here, as the Chicago Symphony this month participates in an intense concentration of recording activity.

Scheduled between March 21 and 28 are seven sessions for Deutsche Grammophon, the company which initiated the move back to the concert site last month (Billboard, March 5, 1977). DG recordings made in February under conductor Claudio Abbado were the first in Orchestra Hall in a decade.

Daniel Barenboim will be at the helm throughout the March recording fest, that will round out a completed edition of the Schumann Symphonies (Symphony No. 1 is already in the can). The composer's "Manfred" Overture and Konzertstück for Four Horns and Orchestra also will be taped.

Other works to be captured in the week of sessions are the Beethoven Violin Concerto, with soloist Pinchas Zukerman, the Vaughn Williams Tuba Concerto with Arnold Jacobs soloist, and the "Capriccio Espagnol" and "Russian Easter Overture" of Rimsky-Korsakov.

From the Russian repertoire, Borodin's "Polovetsian Dances" and Mussorgsky's "Night On Bald Mountain" also are to be taped.

While DG would appear obviously to be pleased with the results of the new arrangement, the return to familiar surroundings is being cheered by the orchestra as well.

"The musicians like it and they do feel more comfortable," says symphony spokesman Ken Utz. "There is not the great echo that they get from Medinah Temple, and the lighting is also better."

Utz points also to cost advantages over use of Medinah Temple, since instrument transport is eliminated, and most importantly perhaps, be-

cause the CSO owns Orchestra Hall. Details of the arrangement were not available, but Utz says DG's costs for hall rental are reduced significantly.

"Scheduling also is a problem at Medinah Temple, but the orchestra controls scheduling here," Utz explains.

The DG engineers are using a control room set aside for recording activity when Orchestra Hall was renovated in the mid-'60s. By extending the stage of the auditorium 16 feet, they have reportedly adjusted for properties which caused the hall to be abandoned as a recording site, when they became apparent following the renovation. DG producer Gunther Breest heads the Barenboim sessions.

"We hope that as other companies hear the results of the DG recordings they will consider using Orchestra Hall," says Utz. RCA, EMI and Decca also record the orchestra in Chicago.

HNH CLASSICS

April Launch Is Set For New \$7.98 'Quality' Line

NEW YORK—HNH Records, a new label seeking a firm foothold in the select, quality-conscious classical market, ships its first batch of five albums next month, with regular releases of five titles a month planned.

Product of the Chicago-based company will list at \$7.98 per disk with all material so far scheduled stemming from license arrangements with a number of European labels.

Harvey Neil Hunt, head of HNH, says that the company may eventually add to its catalog by producing on its own, but such a move may be some two years in the future.

Distribution will be via a web of indie distributors now being set. Leo Hofberg, until recently in charge of London Records' import lines, has joined HNH as director of marketing.

Hofberg says the company's pricing structure calls for "better than normal" discounts to the trade, with built-in allowances for advertising and promotion. Hofberg will also be active in product development.

Sources of product already set by HNH include Lyrita in England, Harmonia Mundi in France, Bis of Sweden, and Ensayo in Spain. These licensing agreements are all exclusive, says Hunt.

He adds that negotiations are un-

St. Louis Bows 6th Orch. Chorus

ST. LOUIS—The Saint Louis Symphony Orchestra has become the sixth American orchestra which maintains its own chorus.

Debut of the newly-formed Saint Louis Symphony Chorus came here March 10 and 12 in Powell Symphony Hall, under the direction of Leonard Slatkin. Chorus, orchestra and mezzo-soprano Claudine Carlson were heard in Prokoviev's "Alexander Nevsky" Cantata, and the work was taped here for Vox Productions.

"Since the Saint Louis Symphony Orchestra was founded as an outgrowth of an early choral tradition in Saint Louis, it is especially fitting, as the orchestra approaches its centennial season, that this tradition be reestablished," Ben H. Wells, president of the Symphony Society, observed upon the occasion.

Director of the new 118-member chorus is Thomas Peck, who also is director of choruses for the Cincinnati May Festival, and founder and director of the Grant Park Symphony Chorus (Chicago).

The orchestras of Chicago, Cleveland, San Francisco, Cincinnati and Atlanta also have their own chorus.

Saint Louis' vocal forces will again be heard May 6 and 7 in a performance of Verdi's Four Sacred Songs, conducted by Jerzy Semkov, music director of the orchestra.

In the interim, the orchestra is scheduled to tour 10 Midwest cities during the latter half of March. The tour is under the musical direction of principal guest conductor Leonard Slatkin and assistant conductor Gerhardt Zimmermann.

Plans for the fifth annual Gypsy Caravan antique and craft fair also have been announced by the Saint Louis Symphony. The mammoth fund-raiser is scheduled to run May 30 at the Saint Louis Arena. All proceeds go to the orchestra.

European companies to broaden the available repertoire pool.

The current agreements will funnel performances to HNH by such conductors as Sir Adrian Boult and Raymond Leppard, the London Philharmonic, English Chamber and New Philharmonia orchestras, and ensembles directed by Alfred Deller and Rene Clemencic, among others.

Included in the first release are recordings featuring Carlo Bergonzi, Antal Dorati and Teresa Berganza.

Approach to repertoire will be eclectic, says Hunt, but will tend to veer away from titles overly recorded. He promises that most of the selections, ranging from medieval to modern, will figure as first entries in U.S. catalogs.

Mastering of product now being stockpiled is by Bob Ludwig of Master Disk Corp. here, and pressing is by Wakefield Manufacturing of Phoenix. Covers feature four-color reproductions of paintings in major art collections, including those of the Metropolitan and Guggenheim museums.

HNH entered the record field some 2½ years ago as an importer/distributor of classics. This phase of the firm's business will be continued, although the main stress will now be placed on establishing the new label.

Billboard SPECIAL SURVEY For Week Ending 3/19/77

(Published Once A Month)

billboard Best Selling Classical LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|--|
| 1 | 5 | 5 | MEYERBEER: <i>Le Prophète</i> Horne, Royal Philharmonic (Lewis), Columbia M4 34340 |
| 2 | 2 | 59 | JEAN-PIERRE RAMPAL & CLAUDE BOLLING: <i>Suite for Flute & Jazz Piano</i> Columbia M 33233 |
| 3 | 1 | 9 | HOLST: <i>The Planets</i> Tomita, RCA Red Seal APL1-1919 |
| 4 | 4 | 14 | THE CONCERT OF THE CENTURY Columbia M2 34256 |
| 5 | 25 | 5 | PACHELBEL KANON: <i>Two Suites</i> ; FASCH: <i>Two Symphonies</i> Paillard Chamber Orchestra (Andre), RCA FRL1-5468 |
| 6 | 6 | 18 | BOLLING: <i>Concerto for Classic Guitar and Jazz Piano</i> Lagoya, RCA FRL1-0149 |
| 7 | 14 | 5 | FRENCH OPERA Arias Von Stade, London Philharmonic Orchestra (Pritchard), Columbia 3426 |
| 8 | 3 | 23 | CARUSO: <i>A Legendary Performer</i> RCA Red Seal CRM1-1749 |
| 9 | 17 | 5 | BIZET: <i>Carmen Suites</i> National Philadelphia Orchestra (Stokowski), Columbia M 34503 |
| 10 | | | THE GREAT PAVAROTTI London OS 26510 |
| 11 | 13 | 27 | VAUDEVILLE: <i>Songs Of The Great Ladies Of The Musical Stage</i> Morris, Balcom, Nonesuch H 71330 (Elektra) |
| 12 | 12 | 14 | CHARPENTIER: <i>Louise</i> Cotrubas, Domingo, Ambrosian Opera Chorus & New Philharmonia Orchestra (Prete), Columbia M3 34207 |
| 13 | 39 | 5 | JOSE CARRERAS SINGS OPERA Arias Royal Philharmonic Orchestra (Benz), Philips 9500.203 (Phonogram) |
| 14 | 10 | 18 | THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766 |
| 15 | 8 | 77 | BEETHOVEN: <i>Symphony No. 5</i> Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor) |
| 16 | 36 | 14 | MOZART & ROSSINI OPERA Arias Von Stade, Rotterdam Philharmonic Orchestra (De Waart), Philips 9500.098 (Phonogram) |
| 17 | 9 | 18 | MASSENET: <i>Esclarmonde</i> Sutherland, National Philharmonic Orchestra (Bonyng), London OSA 13118 |
| 18 | 31 | 14 | PARKENING AND THE GUITAR: <i>Music Of Two Centuries</i> Angel S 36053 (Capitol) |
| 19 | 11 | 27 | GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victrola AVM1-1687 |
| 20 | 35 | 73 | LUCIANO PAVAROTTI: <i>The World's Favorite Tenor Arias</i> London OS 26384 |
| 21 | | | WOLF-FERRARI: <i>The Secret Of Susanna</i> Chiara, Weikl, Royal Opera House Covent Garden Orchestra (Gardelli), London OSA 1169 |
| 22 | | | IMPROVISATIONS: <i>West Meets East, Vol. 3</i> Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol) |
| 23 | 23 | 9 | CHOPIN POLONAISES Pollini, DGG 3300.659 |
| 24 | 37 | 77 | PACHELBEL KANON: <i>The Record That Made It Famous And Other Baroque Favorites</i> Stuttgart Chamber Orchestra (Munchinger), London CS 6206 |
| 25 | | | PUCCINI: <i>Tosca</i> Montserrat, Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram) |
| 26 | 26 | 18 | TCHAIKOVSKY: <i>The Nutcracker (Complete)</i> Concertgebouw Orchestra (Dorati), Philips 6747.257 (Phonogram) |
| 27 | | | PAVAROTTI IN CONCERT London OS 26391 |
| 28 | | | BERLIOZ: <i>Romeo & Juliet</i> Humani, Van Dam, Dupouy, Boston Symphony Orchestra (Ozawa), DGG 2707.083 (Polydor) |
| 29 | 28 | 14 | LIZST: <i>Piano Concertos Nos. 1 & 2</i> Berman, Vienna Symphony Orchestra (Giulini), DGG 2530.770 (Polydor) |
| 30 | | | PAVAROTTI: <i>Primo Tenore</i> London OS 26192 |
| 31 | 22 | 5 | SAINT-SAENS: <i>Symphony #3</i> Chicago Symphony Orchestra (Barenboim), DGG 2530.619 (Polydor) |
| 32 | 32 | 23 | LAZAR BERMAN PLAYS BEETHOVEN Columbia M 34218 |
| 33 | | | SIBELIUS: <i>Symphony #1</i> Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram) |
| 34 | 27 | 68 | BEETHOVEN: <i>NINE SYMPHONIES</i> Chicago Symphony Orchestra (Solti), London CSP 9 |
| 35 | 15 | 23 | GERSHWIN: <i>Rhapsody In Blue</i> Gershwin, Columbia Jazz Band |
| 36 | 16 | 14 | GERSHWIN: <i>An American In Paris</i> New York Philharmonic Orchestra (Thomas), Columbia M 34205 |
| 37 | 7 | 9 | WAGNER: <i>Die Meistersinger</i> Chorus Deutsche Opera, Opera, Berlin Philharmonic Orchestra (Jochum), DGG 2713.011 (Polydor) |
| 38 | 18 | 9 | WAGNER: <i>Die Meistersinger</i> Vienna Philharmonic Orchestra (Solti), London OSA 1512 |
| 39 | | | BEETHOVEN: <i>Symphony #5</i> Chicago Symphony Orchestra (Solti), London CS 6930 |
| 40 | 40 | 5 | BEVERLY SILLS: <i>Opera Arias</i> Angel S 37255 (Capitol) |
| | | | DONIZETTI: <i>Gemma di Vergy</i> Carreras, Columbia M 34575 |

CAPACITY OF 250

Nashville Unshutters Its New Armadillo East Club

By PAT NELSON

NASHVILLE—Nashville's gradually expanding contemporary music scene continues to gain momentum and variation with the opening of 250-capacity Armadillo East nightclub here. The Feb. 24 premiere featured Buddah artist Alexander Harvey, preceded by an afternoon invitation-only cocktail party for the city's music industry.

Jack Tarver, Atlanta lawyer and co-principal, with Alex Cooley, of Atlanta's Great Southeast Music Hall, has refurbished the club as a sort of low key West Texas honky-tonk, serving Tex/Mex food.

The club will have name entertainment Thursday through Saturday nights. Tarver is negotiating with acts to be booked Sunday through Tuesday nights on a once-a-month basis. "This would be a way to get exposure for some lesser-known acts," Tarver notes, "and at

the same time would help them by having a guaranteed monthly income. I'm talking with four or five acts about this now and if the interest is there, it's something I would like to try."

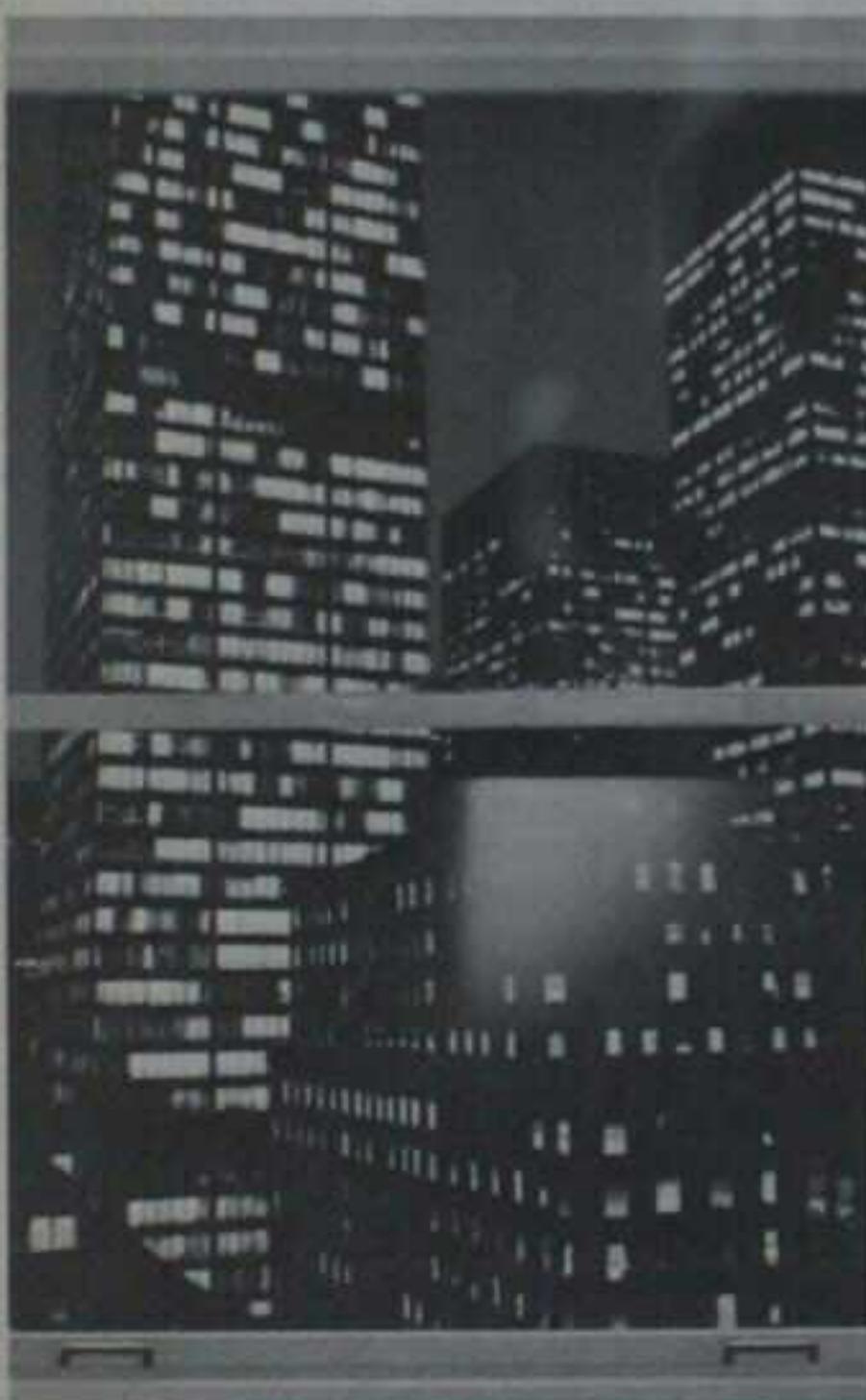
Among the acts already booked are Delbert McClinton, March 24-26 and David Allan Coe, April 8-9.

Tarver is setting up Wednesday night talent showcases for unknown acts. The best received acts each month will compete for a guaranteed opening act slot at the Music Hall in Atlanta within the next eight weeks. Best acts of each weekly showcase will be paid in the form of \$25, \$50 and \$100 bar tabs.

Formerly Muellenbrinks, Armadillo East has some extensive remodeling including relocation of the bar, renovation of the sound system which is now the same system as the

(Continued on page 38)

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Talent

New On The Charts



GENESIS

"Your Own Special Way"—★

Like the belated singles breakouts last year of Peter Frampton and Gary Wright, the Hot 100 debut of Genesis has been preceded by years of steady album sales and extensive touring.

The group includes two members who have been with Genesis since its inception in England in 1966: Tony Banks on keyboards and Mike Rutherford on bass/guitar. Also in the lineup are two members added in 1971: guitarist Steve Hackett and vocalist/drummer Phil Collins, who also records with a second band, Brand X.

In 1968 the then still teenaged group made its record debut on British Decca for producer Jonathan King ("Everyone's Gone To The Moon"). The band's American concert debut came in December 1972, followed a year later by the release of its fourth LP on Charisma in Britain, "Selling England By The Pound," which was its first album to be distributed in America by Atlantic.

That LP and the three Atco releases which have followed have all made the top 100, with each beating the chart peak of its predecessor. The double-pocket set "The Lamb Lies Down On Broadway" and last year's "A Trick Of The Tail" had led to "Wind And Wuthering," which has made the top 30 after two months on.

Genesis had been a five-man group, with the present four instrumentalists maintaining a low profile behind a theatrically-bent visual frontman and lead vocalist, Peter Gabriel. When he left the group in August 1975, Genesis responded by shifting drummer Phil Collins into the lead vocalist slot and recruiting "temporary drummers" for tours.

The group has toured heavily to support each album, with a February/March U.S. and Canada jaunt now underway. It has always headlined in U.S. live dates, in order to have the sophisticated staging it needs for its presentation.

Genesis has long been tagged a "classical rock" act because of its orchestral fullness, and many of its story lines are from myths, legends and fantasies, but its first chart single is simply a melodic, lyrical romantic ballad that is already a hit in Britain.

The group's manager is Tony Smith in London, 01-629-2846, with bookings by Mike Farrell of William Morris in New York, (212) 586-5100.

STALLION

"Old Fashioned Boy (You're The One)"—93

Casablanca, which has made most of its money in the last year or so off the flashy, outrageous antics of acts like Kiss and Parliament, is trying new turf with this act, which specializes in an upbeat, polished approach to Western music.

Stallion is comprised of five city-bred musicians who moved from Chicago to Denver a couple years ago. Now, true to the connotations of their collective name, the group members are involved in Old West lore, specifically in preserving endangered wild mustangs in the Western states.

The lineup includes keyboardist Wally Dainick (who wrote this crisp, punchy pop single), founder/guitarist Danny O'Neil, bassist Jorge Gonzales, lead vocalist Buddy Stephens and drummer Karry Thompson.

The group was signed to Casablanca last September, with the debut single and album coming out earlier this year. Stallion is managed by Ken Kohl and Gil Bateman of Homeflow Management in Denver. (303) 722-7124. Agency representation is handled by Homeflow Management.

17 ACTS PROSPERING

Rural Calif. Agency Overcomes Location

By NAT FREEDLAND

CARMEL HIGHLANDS, Calif.—Monterey Peninsula Artists, now in its third profitmaking year, continues to provide proof that a well-organized booking agency can operate successfully from a scenic rural environment set between two major music business centers.

Founded by Dan Weiner and Fred Bolander, who left CMA when it was expanded into ICM, Monterey Peninsula artists books Chicago, the Doobie Brothers, Emmylou Harris, Bread, Burton Cummings, Dolly Parton, Jesse Winchester and Firefall among its 17 clients.

Carmel is a short drive from Monterey Airport, which has several flights daily to Los Angeles or San Francisco, where most of the agency's acts or their managers are based.

The principals travel as often as necessary, which is sometimes several times a week and more often only several times per month.

The actual work of booking dates cross-country is carried out mostly via phone, as with all other successful agencies.

"1976 was a good year for us and

60,000 Due At Outdoor Fla. Event

LOS ANGELES—A huge outdoor rock festival is scheduled to take place in Lakeland, Fla., on April 2 with nine acts confirmed.

The one-day festival, set to go 24 hours without interruption and curfew, is being coordinated by Richard Flanzer, Jack Fox and Len Zimmerman. Flanzer, former manager of Dr. John, Fanny and Manhattan Transfer, last October promoted a similar festival in New Hampshire with 60,000 in attendance.

Groups already lined up for the event which is being called "Sun Fest" are Jimmy Buffett, Orleans, Atlanta Rhythm Section, Richie Havens, Pure Prairie League, Leon Redbone, Nitty Gritty Dirt Band and Jonathan Edwards. Other groups will be announced later.

The festival will take place on a 500-acre field with camping facilities. Tickets are \$10. Flanzer expects in excess of 60,000 for the event since it is scheduled at Easter college recess.

Florida To Get A 'New' Venue For Music Gigs

MIAMI—An 1,800-seat auditorium in Leesburg, Fla., is being refurbished for use as a concert hall by the man who founded the American Cheerleading Academy in 1965 and turned it into a prosperous summer camp for coed steppers.

Bill Horan has already booked Count Basie, Mel Tillis and the Harry James orchestra into the former Crowder Gymnasium in Fruitland Park and says he's spent \$100,000 adding new entrances, dressing rooms and a movable stage.

Entertainment will be scheduled for the winter only, since the A.C.A. Entertainment World, as the new venue is called, will be reserved for twirlers and cheerleaders in the summer.

1977 looks great," says Weiner. "We have some very creative new projects to work on."

Just completed for the firm is Bread's 19-city March reunion tour. The group's first live dates in four years are selling out rapidly in 3,000-to-15,000-seat halls across the U.S.

Most of the early dates are already SRO as the soft-rock group's "Lost Without Your Love" Elektra single and LP re-establish Bread as a solid chart seller.

Burton Cummings, former Guess Who lead singer now a CBS Portrait soloist, has been getting strong response to his early U.S. and Canada tour dates and will be opening for many key Bread and America dates this spring.

Monterey Artists is also booking Dolly Parton as the country queen makes a concerted effort to reach a crossover pop audience. She played for Bill Graham in San Francisco, has been booked at colleges and on packages with Willie Nelson and Mac Davis.

At each show she proved her appeal to far beyond a hard-core country following, says Weiner.

The agency is also booking an April tour for Jesse Winchester, the first U.S. dates since the Warner-Bearsville artist moved to Canada to avoid a Vietnam draft. Winchester, always a critics' favorite, is again free to play in the U.S. due to President Carter's blanket pardon.

Monterey Artists' two biggest guns, Chicago and the Doobies, will be touring heavily during the spring and summer. "They'll be concentrating mostly on legitimate music fair venues like Pine Knob Theatre and Merriweather Post Pavilion, with a few selective stadium dates being held," says Weiner.

And Emmylou Harris, Monterey client who won a Grammy this year as best female country singer, is likely to have her booking potential widely increased as a result of the award.

Aladdin In Vegas Goes To Musicals

LAS VEGAS—The Aladdin Hotel's 7,500-seat Performing Arts Theatre here is seeking to switch its format to six nights weekly of Broadway musicals with the remaining night—generally alternating between Sunday or Monday—booking record artist concerts.

The current run of at least 13 weeks for an all-black company of "Guys And Dolls" (reviewed in *Billboard* March 5) will hopefully be followed by a version of the long-running Broadway rock musical "Grease."

Harry Bloomfield, a veteran Broadway producer, has been named consultant to the Aladdin Theatre and is currently negotiating for "Grease" rights.

The facility is curtailed off to seat 3,000 for legitimate theatre productions. "Guys And Dolls" has been playing to near-capacity during the first two weeks of its run.

Concerts booked for the Aladdin had George Benson March 6 and Boston on Monday (14). Jesse Colin Young headlines March 27 and Jethro Tull will be in Easter Sunday, April 10.

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MCA RECORDS

Talent

Signings

Lonnie Mack, Southern rock pioneer writer-singer, to Capitol. ... **Mesa** to Arista America.

Stormy Weather, a capella rock-oldies group that has gotten strong Chicago media coverage, to Amerama Records and TWM Management.

Grover Washington Jr. to World Wide Artists for booking. ... **Freddy Fender** re-signed to Huey Meaux for management and production.

Hot to Big Tree Records. ... **David LaFlamme** to Joel Cohen's Kudo III Management.

Weapons Of Peace, Playboy act, to Creative Direction of Chicago.

Danny Dill, Eddie Burton and Bill Crook to Buckhorn Music, Inc. with writers' contracts. ...

Frenchy Burke to Alamo Productions for booking. ... **Johnny Rodriguez** to Lavender-Blake Agency, Inc. for booking. ... **Johnny Duncan** to American Management with exclusive booking.

Kathy Barnes and **David Rogers** to McMeen-Lynch talent Agency.

Crouch Big Draw

LOS ANGELES—Andrae Crouch headlined a 12-act gospel bill that grossed \$150,000 at Disneyland Feb. 25, drawing some 20,000 to the Anaheim amusement facility at \$7.50 per ticket.



SHALAMAR

"Uptown Festival"—★

The Ritchie Family's hit montage and top 20 single from last fall, "The Best Disco In Town," began by saluting "the hit sound of Motown." This similar record is entirely a tribute to that label.

There are 10 Motown hits on the nine-minute disco 12-inch record of "Uptown Festival," with five each on the A and B sides of the 7-inch single. With the exception of 1970's "Tears Of A Clown," the songs are drawn from Motown's mid-'60s heyday and with a few exceptions they are all the work of Holland-Dozier-Holland. There are three Supremes hits, two each from the Miracles and the Four Tops, and one apiece from the hit vaults of Stevie Wonder, the Isley Bros. and the Velvelettes.

Actually this was recorded a year ago, before the Ritchie Family hit. The producer/arranger, Simon Soussan, first offered it to Mo-

town. When they declined he brought it to Soul Train, an RCA-distributed label. Don Cornelius and Dick Griffey, the Soul Train principals, now manage and book Shalamar through their L.A. office, (213) 550-8623.

Shalamar is a trio that includes two former dancers on the "Soul Train" television show: a woman named Jody Watley, 18, from Chicago; and Jeffrey Daniel, 21, from L.A. Also in the act is Gary Mumford, 25, from Monterey, Calif.

"Uptown Festival" was number six on the disco action list the week it debuted on the Hot 100, but it wasn't even listed on the soul survey.

The mix is by Elton Ahi, disk jockey at the My Place disco in Beverly Hills. An album will be ready in about two weeks, according to the producer, who also notes that the trio's TV credits already include multiple appearances on "The Mean Salsa Machine" and a shot on "Soul Train" March 5.

Soul Train Records signed Shalamar last December; it had a previously charted with the Whispers and the Soul Train Gang.

BRAINSTORM

"Wake Up And Be Somebody"—86

The Hot 100 place just earned by this seven-man, two-woman soul-disco band from Detroit marks the first time that Tabu Records has ever made the charts. Tabu is the RCA-distributed label headed by Clarence Avant, who was top man at Sussex from 1970 to 1975.

That Brainstorm beat all other Tabu acts to the pop lists is no great upset; there are only two other acts on the label. They are Michael Boothman and Jim Gold, former lead singer of Gallery, which was one of Sussex's top acts along with Bill Withers and Dennis Coffey.

Tabu was formed one year ago. Brainstorm was signed about two months later and its debut single and album ("Stormin'") were the label's maiden releases this past winter. It specializes in energetic, slick, soul music with strong, soaring vocals and funky, rhythmic instruments.

Brainstorm formed two years ago out of the remains of Fifth Revelation, a band that had done a couple of singles with producer Barrett Strong. It began playing bars in the Detroit area, beginning with six pieces and building up to the present nine-piece configuration. Most of the members write, and almost all backed major soul stars on tour or record before joining this band.

Charter members since 1974 are Charles Overton, 28, leader and sax man; Belita Karen Woods, 28, lead soloist; Larry H. Sims, 25, trumpet/flugelhorn; Trenita Womack, 23, congas/percussion/flute; E. Lamont Johnson, 21, bass; and Renell Gonsalves, 28, drums. Members added in 1976 are guitarist Gerald Kent, 25, who wrote this song; keyboardist "Willie" Wootten, 23, who was a member of Ron Banks & the Dramatics; and trombonist Jerry Bright, 21, who also toured with the Dramatics.

Brainstorm is produced by Jerry Peters, who produced Friends of Distinction for RCA and now is handling most of the acts on Buddah, which is joining Tabu under the RCA banner. Manager is Lee Norris of Detroit, (313) 345-6383. There is no national agent yet.

Pink Floyd Opens

LOS ANGELES—Pink Floyd opens the Anaheim Stadium 1977 outdoors concert season May 6 for Wolf & Rissmiller. Reserved seating will be used for the first time at a rock show in this 55,000-capacity facility.

Tickets will be \$9.50 for the stadium field and \$8.50 for grandstand seats through April 3, then \$12.50 and \$11.50.

Armadillo East

Continued from page 36

Music Hall uses, and new lights. An elevated stage has been erected with layers of one-inch insulation and carpet to insure no reverberation from drums or amplifiers. A 15-foot by 10-foot Texas flag serves as the backdrop.

Cover charges will vary, but Taver hopes to keep them to a maximum of \$2-\$3. "I want people to be able to hear music at a fair price."

Talent In Action

GENESIS

Madison Square Garden, New York

It has been more than a year since Peter Gabriel left the group, but Genesis is not doing badly without him. The band's albums are selling and the stage show, while not nearly as frantic and colorful as with Gabriel, nevertheless did satisfy the nearly sellout Garden crowd Feb. 23.

Drummer Phil Collins has taken over the singing duties and he sounds remarkably like Gabriel. With long hair, beard, striped shirt and white pants, he looks as if he just walked in from a Beach Boys concert.

But in his own way, he is entertaining, singing to the ceiling, telling bizarre little stories, playing a tambourine with his feet, or sprinting to his drum kit on instrumental breaks. There he joins drummer Chester Thompson, formerly with Weather Report and Frank Zappa, who has been hired for the drumming chores on this tour.

During the band's two-hour set, it played a selection of both old and new numbers, ranging from its first English hit (and individually best song) "I Know What I Like," to its latest single, "Your Own Special Way."

The band's music makes use of long melodic lines and such surrealistic lyrics as "We climbed a mountain of human flesh to a plateau of green grass." The result is an oddly pretty, oddly jarring combination that seems to find favor among mystically inclined college freshmen.

And after about 10 songs, when the band is ready to finish and needs a strong ending, Genesis can rock hard. Then Tony Banks on keyboards sets up such a drone it just about makes the audience's teeth vibrate. Add that to a laser light show, and a blanket of white smoke and another rock show comes to a stirring finish.

ROMAN KOZAK

SEA LEVEL

JONATHAN EDWARDS

Roxy, Los Angeles

With three members of this quartet formerly in the Allman Brothers Band, Sea Level has created a lot of anticipatory excitement. Its March 3 performance lived up to all expectations and confirmed that the South is emerging with a progressive new sound in high energy rock, jazz and blues.

The band's 50-minute set, broadcast live on KWST, consisted of songs from its debut Capricorn album. What the band does exceptionally well is incorporate the high-energy rock and boogie that popularized the Allmans with strains of jazz and blues for a refreshingly bold sound. The overall effect is a compatible fusion of tight instrumental orchestrations and sparingly used vocals.

When lead vocalist and keyboardist Chuck Leavell does opt for vocalization, he is forceful and sincere, yet never lets it interfere with the instrumentals which are the backbone of the group.

Drummer and percussionist Jai Johnny Johnson, who is strategically seated upfront instead of in the usual rear, supplies most of the driving beat with his unsyncopated style. Guitarist Jimmy Nails, the only non-Allman member, is penetratingly effective with his precise riffs while bassist Lamar Williams supplies the rhythmic punch.

Among the more effective compositions were a funky rocker "Shake A Leg," a jazz/rock Allmanish "Tidal Wave" and "Rain In Spain." The band changed the pace to a slower, somber mood with an instrumental version of "Scarborough Fair."

Jonathan Edwards, who achieved fame with "Sunshine," opened the show with an impressive nine-song, 50-minute set of country folk and blues.

Edwards alternated on guitar and harmonica, putting enough emotion and sincerity into his playing and singing to sustain excitement. He performed songs from his recent Warner Bros. "Sailboat" LP in addition to favorites from prior albums.

Stellar studio musician Herb Pedersen gave excellent support on banjo and guitar while Stuart Schulman added increased depth with some nifty fiddling on violin.

Emmylou Harris joined Edwards onstage for two numbers as did his wife Caroline, the inspiration for "Carolina Caroline," one of the more effective numbers.

ED HARRISON

URBIE GREEN

Rick's Cafe Americain, Chicago

"Consummate," would succinctly describe the brief, multi-faceted set Green played here Feb. 22, opening his return engagement at the lake-shore jazz oasis.

The trombonist took the bandstand for only

cal variety and dexterity than one hears in an average week of rock concerts. There was a blues with marvelously deft tempo changes, a quiet ballad, a bossa nova and a rousing work out on the jazz standard "Perdido," capped with Green and bassist Todd Coolman "trading fours." A delicate counterpoint between the two had highlighted the set opening "Just Friends."

Green demonstrated exceptional technique and musical intelligence throughout and the combo, with whom he had not rehearsed, lent strong support. Jerry Coleman's brushwork on the fluid ballad, "But Beautiful," was a stand out, and Willie Picken's piano continues to be a powerful force.

ALAN PENCHANSKY

BILLY JOEL

Civic Auditorium, Santa Monica, Calif.

It's difficult understanding why Billy Joel isn't a major star. He's certainly blessed with enough talent. Perhaps if he has one flaw, it's that he has not made the ultimate statement of his own identity and steps too easily into the styles and influences of others. Onstage, comparisons with Elton John, Jackson Browne or even a Bruce Springsteen come through, all of which he can match, at times, on their best nights. He also admits a disdain for the commercial mainstream and records sparsely.

Nevertheless, the keyboard whiz of "Piano Man" fame with roots in New York but who has lived in L.A. knows how to put on a hardnosed rock show and he did just that Feb. 20 with as much flair, flamboyance and sparkle as anyone in the business.

Joel is definitely more comfortable as a headliner, unlike his last L.A. appearance as a compressed opening act. His set is long and deserves to be. "All set up for maximum effect," as he says onstage. Two hours of jazzy/rock/soul/MOR fare brought at least four ovations during the course of it as well as four encores.

One of Joel's most engaging qualities is his stage presence, enveloping an audience (although there were many adorers here) with easygoing conversation, jokes—he does a fine George Carlin—and reassurances. His mono fogues into "Piano Man" and the sleazy "New York State Of Mind" were gems.

Lyrically his structures are intelligent and full of insight, drawing on well-lived experiences.

In the song mix from his few albums as well as new material promised for the next LP were "Somewhere Along The Line," "Lights On Broadway," an inspired, new jazzy instrumental called "Handball," the softer "James," "Angry Young Man," the tender "You're My Home," his other hit "The Entertainer," "She's Got A Way," "Root Beer Rag," "Billy The Kid" and "Say Goodbye To Hollywood."

JIM McCULLAUGH

SHOTGUN

Agora, Cleveland

Shotgun presented a small audience here with selections from its ABC debut album Feb. 25 in a 45-minute set that offered near-perfect vocal harmonization, especially in the opening number "Get Down With The Get Down" and the melodic original "Hotline."

This band also proved, even with shallow material, that it has command of funk-rock fusion. An impressive combination of the syncopated rudiments of soul with the electric simplicity of rock in its most primitive form was offered.

In contrast, the majority of the show left the audience trying desperately to hear an upstaged horn section or decade the hodge podge of babbles that oozed from drummer Tyrone Steele in the few selections he "sang." Not only was Steele's vocally discouraging, his percussion work was inconsistent.

Most noteworthy was Larry Austin, who played bass as though it were his last time onstage. His improvisations were both intelligent and articulate.

Most impressive in the set was an energetic "Mother Funk." Also presented were "Shady Lady," "Dynamite," Bob Marley's "Concrete Jungle," "Trouble Shooter" and "Shotgun."

SKIP CORNACCHIONE

GENTLE GIANT

Avery Fisher Hall, New York

Gentle Giant, calling itself a "smelly old rock band" as it mounted the stage at Avery Fisher Hall Feb. 27, was an hour late in starting because of delays in getting the stage set-up together.

But loyal fans of the band were patient and well-behaved, even though they had to spend most of the time waiting in the lobby outside the hall.

And when the show began, they loved it, all

(Continued on page 40)

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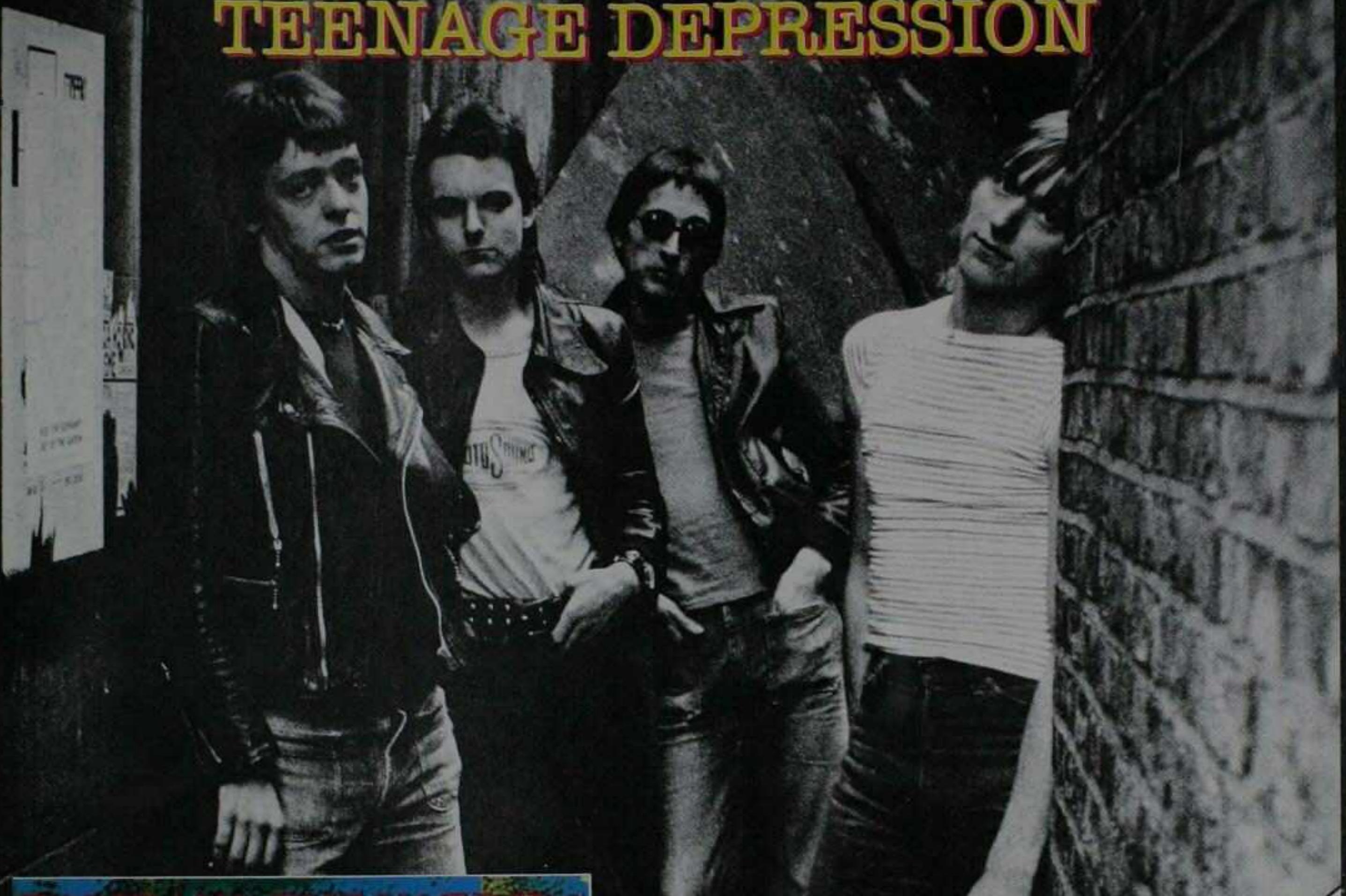
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Talent**Talent In Action**

• Continued from page 38

100 minutes, although for some ears the music of Gentle Giant is enough to send one careening out the hall in search of decent rock 'n' roll.

Gentle Giant is an art rock band in the tradition of King Crimson and Genesis. All the musicians in the band are obviously proficient, playing a variety of instruments.

And the band has a good stage show utilizing film and slides, and changing off on the instru-

New On The Charts**T CONNECTION****"Do What You Wanna Do"** — ★

This five-man group from the Bahamas is on TK's Dash label, which also boasts disco acts Foxy and Rice & Beans in addition to TK's only rock 'n' roll band, Cracker.

T-Connection was signed to Dash last November. Its debut single is a disco cut that features an earthy, percussive beat and slick, clean vocals in the Motown tradition. An album, "Magic," is due in two weeks.

There is no agent, but the group's manager is Cory Wade, who co-produced this single. He operates out of Media Management Co. in Opa-locka, Fla., a suburb of Miami.

PHILHARMONICS**"For Elise" — 100**

Beethoven's Fifth Symphony done up disco was a No. 1 single last September October for Walter Murphy. Here a Philly Sound disco treatment has been put to the same composer's "For Elise" by conductor/arranger Steve Gray. The Big Apple Band has given way to the Philharmonics (spelled without an "h"), a group of top British session musicians who have backed the likes of Elton John, David Bowie and Lou Reed, and have been members of Blue Mink.

This track was recorded in London just after MIDEM last year, with the U.S. distribution rights contracted in November to Capricorn, which seems intent on shaking its Southern boogie tag. The single, which is hotter and less coolly calculated than "A Fifth Of Beethoven," was released last December, followed a month later by the album "The Masters In Philadelphia," which also includes discoized classics by Brahms, Tchaikovsky and Mozart.

The Philharmonics' producer and management/booking contact is Jean Kluger, whose telex in Belgium is 591-344 F.

MAC DAVIS

DOLLY PARTON

Anaheim Convention Center

Though Davis has gone without a Top 40 single for more than two years and has lost his weekly television show, he held his audience here Feb. 27 with a well-designed set balancing his own hits, standards he's written for other

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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 | BOSTON/RUSH/STARCASTLE—Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, March 4 | 18,300 | \$5.50-\$6.50 | \$113,637* |
| 2 | NATALIE COLE/DRAMATICS—Lewis Grey Prod., Kemper Arena, Kansas City, Mo., March 5 | 16,650 | \$5.50-\$7.50 | \$109,344* |
| 3 | AMERICA/SILVER—Feyline Inc., McNichols Arena, Denver, Colo., March 5 | 15,811 | \$5.50-\$7.50 | \$108,715 |
| 4 | FLEETWOOD MAC/STEPHEN BISHOP—Wolf & Rissmiller, Sports Arena, San Diego, Calif., March 1 | 11,810 | \$5.75-\$7.75 | \$89,613* |
| 5 | QUEEN/THIN LIZZY—Wolf & Rissmiller, Sports Arena, San Diego, Calif., March 5 | 9,518 | \$5.75-\$6.75 | \$66,206 |
| 6 | BOSTON/STARCASTLE—Daydream Prod., Dane County Col., Madison, Wisc., March 6 | 10,100 | \$6.50 | \$65,650* |
| 7 | BLUE OYSTER CULT/ATLANTA RHYTHM SECTION/RICK DERRINGER—Gulf Artists, Civic Center, Lakeland, Fla., March 4 | 9,789 | \$6.50 | \$63,629 |
| 8 | NATALIE COLE/DRAMATICS—Lewis Grey Prod., Kiel Aud., St. Louis, Mo., March 6 | 10,248 | \$5.50-\$7.50 | \$61,600* |
| 9 | BLUE OYSTER CULT/ATLANTA RHYTHM SECTION/RICK DERRINGER—Gulf Artists, Sportatorium, Hollywood, Fla., March 5 | 5,982 | \$6.50-\$7.50 | \$41,240 |
| 10 | JOHNNY WINTER/MUDDY WATERS/JAMES COTTON—Cross Country Concert Corp., Civic Center, Springfield, Mass., March 5 | 5,509 | \$6.50-\$7.50 | \$37,335 |
| 11 | AMERICA/SILVER—Feyline Inc., Civic Center, Amarillo, Texas, March 1 | 5,615 | \$6.50 | \$34,678 |
| 12 | WAYLON JENNINGS/JESSI COLTER—Feyline Inc., Civic Center, Amarillo, Texas, March 3 | 4,781 | \$6.50 | \$32,835 |
| 13 | SEALS & CROFTS/HEARTSFIELD—G.T.A. Prod./Cowtown Prod., Pershing Aud., Lincoln, Nebr., March 5 | 4,269 | \$6.50 | \$25,598 |

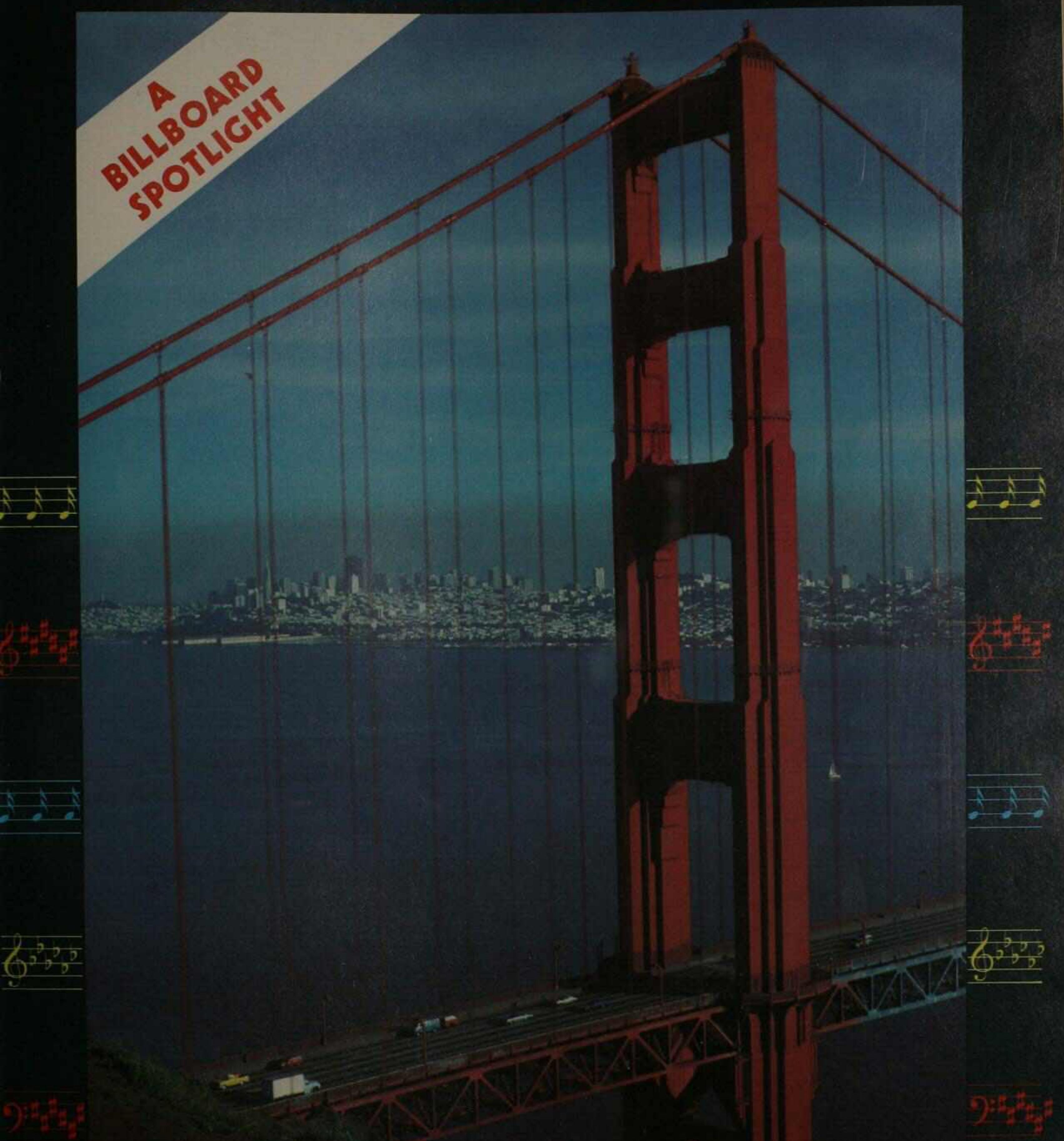
Auditoriums (Under 6,000)

| | | | | |
|----|--|-------|---------------|-----------|
| 1 | SANTANA/GATO BARBIERI—Ron Delsener, Palladium, N.Y.C., March 5 (2) | 6,766 | \$7.50-\$8.50 | \$54,400* |
| 2 | GEORGE BENSON/TOWER OF POWER—Calif. Concerts, Symphony Hall, Phoenix, Ariz., March 4 (2) | 5,100 | \$5.50-\$7.50 | \$35,800* |
| 3 | AMERICA/SILVER—Feyline Inc., Century II, Wichita, Kansas, March 2 | 4,891 | \$6.50-\$7.50 | \$32,373 |
| 4 | WILD CHERRY/STARBUCK/FRESH—White Bird Prod., Dothan Civic Center, Dothan, Ala., March 4 | 5,150 | \$6 | \$30,900* |
| 5 | GEORGE BENSON—Calif. Concerts, Golden Hall, San Diego, Calif., March 5 | 4,336 | \$5.50-\$7.50 | \$29,483* |
| 6 | BRUCE SPRINGSTEEN & EAST ST. BAND—Contemporary Prod., Fox Theater, St. Louis, Mo., Feb. 28 | 4,433 | \$5-\$7 | \$29,389* |
| 7 | JOHNNY WINTER/JAMES COTTON/MUDDY WATERS—Ron Delsener, Palladium, N.Y.C., March 4 | 3,383 | \$7.50-\$8.50 | \$27,200* |
| 8 | BRUCE SPRINGSTEEN & EAST ST. BAND—Alex Cooley Inc., Civic Center, Atlanta, Ga., March 2 | 3,653 | \$5.50-\$7.50 | \$26,588 |
| 9 | WILD CHERRY/STARBUCK—White Bird Prod./Univ. Student Assn., McCarthy Gym, Starkville, Miss., March 3 | 4,500 | \$4.50-\$6 | \$22,500* |
| 10 | SEALS & CROFTS/DEARDORFF & JOSEPH—Contemporary Prod., Kiel Opera House, St. Louis, Mo., March 4 | 3,557 | \$5.50-\$6.50 | \$22,266* |
| 11 | JOURNEY/STYX—Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., March 5 | 2,894 | \$6.50-\$7.50 | \$21,439* |
| 12 | RENAISSANCE—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 2 | 3,100 | \$5.50-\$7.50 | \$20,983* |
| 13 | SARAH VAUGHAN—Jean Harvey, Lincoln Center, N.Y.C., March 4 | 2,650 | \$7.50-\$8.50 | \$20,500 |
| 14 | EMMYLU HARRIS/LARRY GATLIN—Alex Cooley Inc., Fox Theater, Atlanta, Ga., Feb. 28 | 2,635 | \$5.50-\$7.50 | \$20,162 |
| 15 | MEL TILLIS/JODY MILLER—White Bird Prod., Civic Center, Dothan, Ala., March 5 (2) | 2,868 | \$6-\$7 | \$19,212 |
| 16 | PETER GABRIEL—Monarch Enterprises, Capitol Theatre, Passaic, N.J., March 5 | 2,657 | \$6-\$7 | \$18,194 |
| 17 | JOHNNY WINTER/MUDDY WATERS/JAMES COTTON—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., March 6 | 3,100 | \$4.50-\$6.50 | \$18,058* |
| 18 | JEAN-LUC PONTY/LENNY WHITE—Daydream Prod., Performing Arts Center, Milwaukee, Wisc., March 3 | 2,331 | \$5-\$7 | \$14,687* |
| 19 | LEO KOTTKE/DIRK HAMILTON—Daydream Prod., Performing Arts Center, Milwaukee, Wisc., March 1 | 2,318 | \$5-\$7 | \$14,541 |
| 20 | RAUKO HUNGARIAN GYPSY ORCH.—Northwest Releasing, Queen Elizabeth Theatre, Vancouver, B.C., March 6 | 2,718 | \$4.50-\$6.50 | \$15,512 |
| 21 | NEW RIDERS/JEFFREY COMANOR—Northwest Releasing, West High Aud., Anchorage, Alaska, March 6 (2) | 1,603 | \$8.50-\$9.50 | \$15,157 |
| 22 | NAT'L FOLK BALLET OF YUGOSLAVIA—Northwest Releasing, Queen Elizabeth Theater, Vancouver, B.C., March 4 | 2,529 | \$4.50-\$6.50 | \$14,433 |
| 23 | NAT'L FOLK BALLET OF YUGOSLAVIA—Northwest Releasing, Opera House, Seattle, Wash., March 2 | 2,287 | \$4-\$6 | \$12,103 |
| 24 | NEW RIDERS/JEFFREY COMANOR—Northwest Releasing, Patty Gym, Fairbanks, Alaska, March 5 | 1,729 | \$5-\$8 | \$10,638 |

CALIFORNIA'S MUSICAL HEARTBEAT

SAN FRANCISCO BAY AREA

BILLBOARD
SPOTLIGHT





Goodbye Blues

F-9525

In GOODBYE BLUES, his third album for Fantasy, Joe McDonald explores different types of popular music. There's rock, protest, a couple of ecologically-conscious songs, a children's ditty called "Little Blue Whale," and "Blood on the Ice," a song about the commercial slaughter of baby seals, and more.

Guests abound on GOODBYE BLUES. Marty Balin joins Joe in a haunting vocal on "Blood on the Ice," percussionist Bill Summers sparks "Copacabana" and "Primitive People," which also features David Bromberg on dobro. Malvina Reynolds joins in on "Let's Go Ridin' in the Car" and "Little Blue Whale." Anna Rizzo is a featured background vocalist, along with Joe's band: John Blakeley—electric guitars; Ted Ashford—keyboards; Peter Walsh—bass; Peter Millican—drums, and Joe on acoustic guitar and vocals. Help Country Joe Goodbye Blues.

Produced by Bill Belmont

Fantasy Records and Tapes



CITY WITH A MUSICAL HEART

It's diverse. It's effervescent. It's ecumenical. It's tolerant, extroverted, experimental, energetic, and magnetic.

The San Francisco area has meant a great deal to many people in all aspects of the music industry over the years. It still means a lot.

Music history was made in San Francisco and industry people there say it's still making history. Their message is loud and clear: The Bay area is still cooking.

Testament to the longevity and resurgence of its bands are Jefferson Starship, Grateful Dead, Santana and the Doobie Brothers. The "monster" breakouts of Steve Miller and Boz Scaggs really didn't come as a surprise to residents. The influx of young and local talent continue to make it a fertile breeding ground.

It's the home of one of the legendary promoters: Bill Gra-

ham, who feels attendance for live music events is swelling further. He and other local promoters are coming off a banner year from both large and small venues with the momentum expected to continue.

The local club scene nurturing young talent is perhaps unequalled.

It's a nesting ground for a diverse group of labels—spearheaded by Fantasy coming off its highest grossing year ever. Berkeley and a host of other grass roots independent and specialty labels continue to thrive.

The radio market is perhaps the most unique in the United States—it's diversity and progressiveness a beacon.

"It's still the best place in the world to live and make music in," comments David Robinson, one of the Bay area's top music figures and one of the most prolific producers in the industry, who makes his multi-service business home there.

The recording studio market has reached a new maturity. A new entry is the Automatt of David Robinson & Friends which features some impressive automated equipment. At the same time Different Fur Trading Co. has refurbished with 24-track automated equipment to establish itself as a major force in both the recording and production. Other major rooms such as Heider's, Record Plant and CBS as well as producers continue to bloom in what now must be regarded as a major recording center.

Bay area record sales are booming with such factors as Banana, Odyssey, Discount, Tower, Wharehouse and a host of others. Supplemental to that is a stalwart audio equipment market, headquarters to the largest hi fi chain in the country, Pacific Stereo.

The jazz scene is still flourishing—despite the closing of a few old rooms—with a healthy cross section of jazz available any night of the year on various clubs.

And in the region south of San Francisco—"Silicon Gulch"—lies a breeding ground of "idea" electronics and software/hardware firms with an international reputation.

In short, the music mosaic that is San Francisco is teeming.

A Billboard Spotlight

MARCH 19, 1977

BILLBOARD

GRAHAM CALLS CITY 'LUCKY PLACE TO LIVE'

"San Franciscans who don't get to travel like I do, sometimes don't realize how lucky they are to be able to live and work in this great city," says Bill Graham, closing the books on one of his most profitable and satisfying years—1976.

"Attendance for live music events in this market just seems to get stronger and stronger," says Graham. "Even all-out hard rock is going over; the younger teens really like to get down."

Graham, whose concert productions have dominated the Bay area market for nearly 12 years, is branching out even further as local music tastes expand. He just promoted his first straight country show in San Francisco, with Dolly Parton and Doc & Merle Watson. And this summer he will be bringing a series of contemporary easy-listening shows with acts such as the Captain & Tennille, Neil Sedaka and Tom Jones into the busy open-air Concord Pavilion.

Biggest items on his schedule, of course, are the Days On The Green at 55,000-capacity Oakland Stadium. Graham had nine of them in 1976, selling 340,000 tickets and earning the stadium alone some \$400,000. He expects about the same amount of stadium shows this summer.

There were so many highlights and firsts for Graham in 1976 that he is hard put to name them all. "I suppose I took most satisfaction in 'The Last Waltz,' the Band's farewell live performance when we served Thanksgiving dinner to 5,000 at Winterland and had an unforgettable show with a phenomenal line-up of guest artists," he says.

Then there was the last-minute call to fill a 50,000-seat stadium in Phoenix, Ariz. as the backdrop for several of the key scenes in "A Star Is Born," starring Barbra Streisand and Kris Kristofferson.

"On New Years Eve, my staff and I put on shows at six venues in the Bay area, playing to 50,000 music fans here," says Graham. "Now that says something about the San Francisco concert market and about the efficiency of the best staff I've ever had."

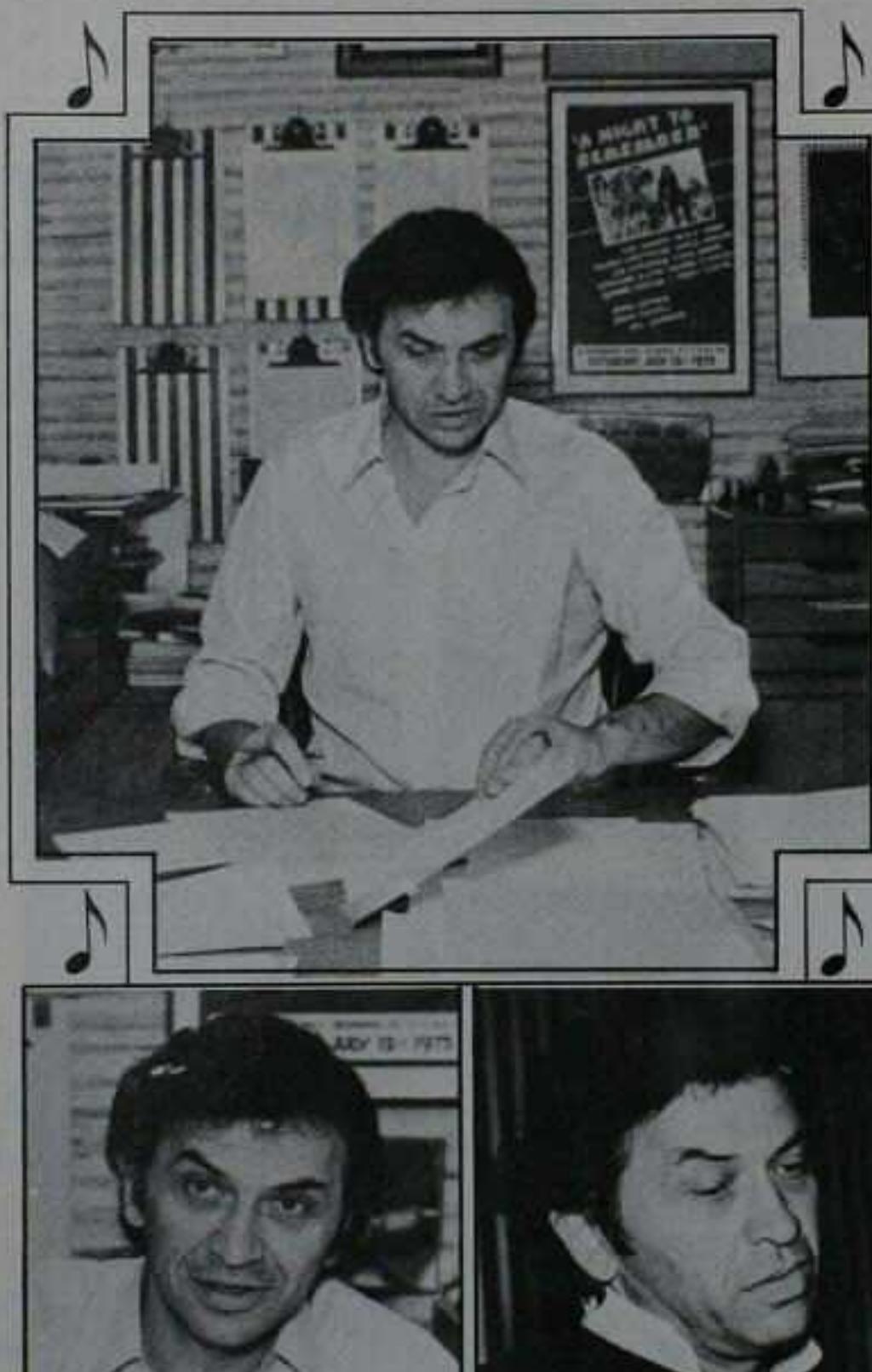
Graham is also making his debut as a film actor in Francis Ford ("Godfather") Coppola's "Apocalypse Now," trekking twice to the movie's Viet Nam settings in the Phillipines.

A pair of Days On The Green last spring with Peter Frampton, Fleetwood Mac and Gary Wright drew 115,000 to Oakland Stadium and two shows there with the Grateful Dead and the Who pulled over 100,000 persons.

Graham's World Of Plants & Crafts exhibit at the Cow Palace was a major success in its debut last March and he is doing it again this year.

Aside from putting on over 300 shows in 1976, Graham has

By NAT FREEDLAND



Bill Graham's city is a busy hub of retailing as seen below in a photo showing three stores jammed together (Banana, Discount and across the street, Odyssey). Its clubs are so varied that even Bill Monroe and bluegrass draws at Great American Music Hall (below). Shots of Graham are in his headquarters and at the mike in one of the many industry forums he is often involved with.

seen his management operation going great guns as Santana came into his own again with two fiery Columbia latin-rock albums and sales approaching two million units each.

Eddie Money, another Graham-managed rock act, will be the first artist on the impresario's new Columbia custom label, Wolfgang Records. Graham also manages Montrose, a Warner Bros. group.

Graham continues to promote actively in Bay area satellite markets such as Sacramento, San Jose and Stockton which he says are all growing, highly profitable venues. But he is holding back on further expansion from his San Francisco bastion and says that he no longer wants to promote widely throughout the country.

"We turn down dates and tours in order not to spread ourselves too thin," he says. Graham's various companies have a staff of about 80 and are housed in two buildings in the San Francisco industrial district.

He recently moved his FM Productions sound and staging operation into separate quarters. Graham also operates one of the largest rock T-shirt and concert merchandising suppliers in the world, Winterland Productions. This division manages fan clubs for many top rock headliners.

Graham has never had any partners in his firm but he says he is continually delegating more authority to his staff. Many key associates have been with him for four or five years. "I drop by about 75% of our shows and work about 50%," he says.

He expects to be in action as a film producer within the next year and already has purchased his first script. "But I'm a chronic worrier and I'll always be checking things out within my concert interests," Graham says.

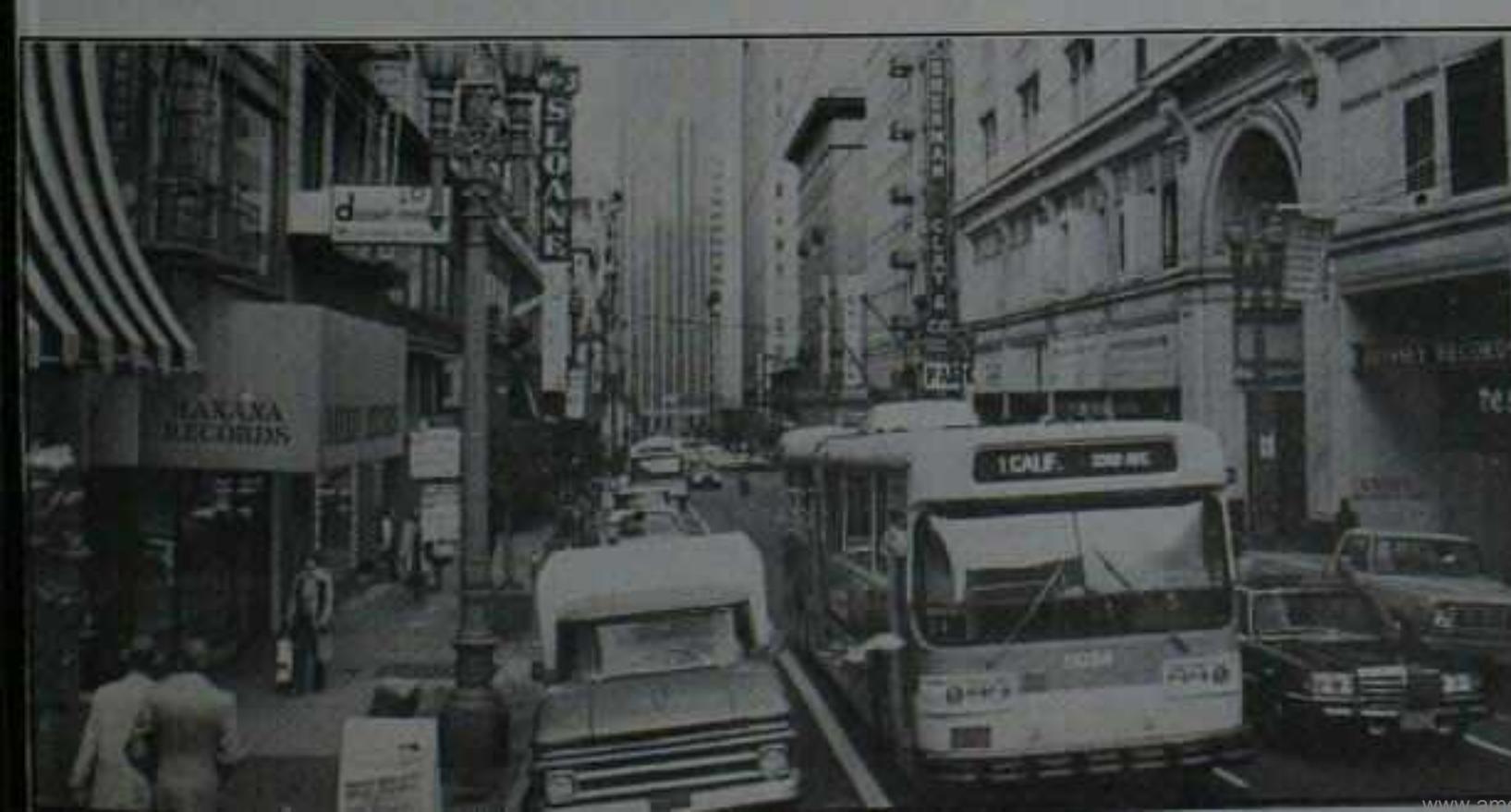
He presently has two in-house lawyers and a staff accounting office. "We try hard to hold ticket prices down despite constantly rising costs for talent, rents and payrolls," he says. "I'm proud to say that the ticket scale for regular Winterland shows is still \$5 and \$6."

Graham recently instituted reserved seating at the 5,500-capacity Winterland in order to cut early line-ups for the best places and thus make concertgoing more comfortable for patrons.

He always aims to take as his promoter share of each concert 15 to 20% of the gross, which he admits may be "a little higher" than the average promoter's cut.

"There's a lot of madness and pressure in concert production," says Graham. "You're rolling the dice for six figures every weekend. But the other side of the picture is that anybody staying in the business has to be doing pretty well financially."

Graham's companies have grossed between \$20 and \$30 million dollars annually for the last five years. So the father of rock concerts in the San Francisco area knows whereof he speaks when he concludes, "This is an exciting and profitable business. All of us in it are very lucky."



SF-4 SELF-SUFFICIENCY KEYS CITY'S PRIME PRODUCER

"What you have to understand," a much more relaxed and mellow David Robinson is saying before he walks downstairs for a session with the Meters, "is that all the decisions that were recently made and the tremendous investments of money and time came strictly from personal and not business decisions."

It's been quite an evolutionary year for the Bay City's prime producer, who owns a discography of nearly 70 LPs.

True, he still is the driving force behind David Robinson & Friends, Inc., which remains the only full service company in the area with subdivisions into producing, managing, publishing and career development. But there's been a distinct change in his frame of reference.

The decisions he's discussing have to do with becoming more self-sufficient and self-reliant in the production of records, going into the studio business for the first time with the ultra sophisticated Automatt, consolidating his entire operation into one area, and de-emphasizing management while building up outside production activity. He feels the moves have "rationalized" both his personal and business life.

"The main focus of all this has been self sufficiency," he continues. "I believe, given the type of self sufficiency we now possess with the facility and the people I count on as both friends and employees, we can deliver anything an artist or label could conceive of."



David Robinson (seated left), two members of the Meters (directly behind board) and Fred Catero (seated right) at the board. At left, entrance to David Robinson & Friends.

Not having his own studio, he says, left him at the mercy of others. "Because I was so heavily into the managing end and totally involved in a few artist's careers I had little control over myself. I was much a victim of other people's schedules and pace and I decided about a year and a half ago that it had to stop."

Gradually then Robinson began to decrease the dependence on and involvement with management and started building up outside productions.

"For a long time I wasn't for hire," he interjects. "I just started building up outside productions over the last year and a half." Recent projects with Bobby Womack, Santana, Labelle, and Phoebe Snow were "outside" people.



Additionally, he says, "Creatively I felt I was getting limited by only working with the people I had been managing, producing and publishing. So all this is really a result of saying I want more control over my own life." Robinson, however, will continue to both manage and produce the people he's been close to: the Pointer Sisters, Herbie Hancock, Wah Wah Watson, Terry Garthwaite, Hoo Doo Rhythm Devils, and Heartsfield.

The Meters LP is almost complete and future production projects are planned with Patti Labelle, Phoebe Snow and Santana.

Robinson relaxes some more. "It's been a phenomenal year," he says smiling. "I made an agreement with my wife and children and now I'm able to be with them much more. I wanted to change the way I lived because I was working at their expense."

When he's working on an album project the first hour-and-a-half of a given day is spent primarily in "team" management meetings and 12 to 8 is devoted to the studio.

"I've been stopping work at 7 or 8 p.m. Going through until 2 a.m. is rare now," he says. "And, I've stopped working weekends unless absolutely necessary. I don't go on the road much anymore. I took a long vacation. I stopped drinking coffee. I ice skate with my son twice a week. Actually I'm a much easier person to deal with now. I feel better."

The team meetings Robinson refers to involve his component companies and the people who have input into them including Bill Allen who administers Adam's Dad Management; the two publishing companies, Polo Grounds and Ebbets Field; Nick Clinios who directs business affairs; accounting/bookkeeping, done by Brad Pueschel; Jeff Cohen, who handles a&r; Bruce Good who is an account executive in management.

(Continued on page SF-6)

CREATIVE COLLAGE OF RADIO FORMATS

It's undoubtedly the most unusual radio market in the nation—the Bay area of San Francisco. It sparkles with creativity, surges with dynamic energy. It's the birthplace of at least one major radio format—progressive rock on the old KMPX. It's a home for jazz radio and maybe its last bastion in the pure sense of la KJAZ. The oldies format, while not born here, certainly rose to its initial fame on KLOK, San Jose, whose signal gains ratings in metropolitan San Francisco. And here, too, is where Gordon McLendon, known as one of the fathers of Top 40 radio, took KABL to glory as one of the nation's first beautiful music stations.

The Bay area, however, is more than a fountain of creative radio; it's a highly dramatic and complex city because of the type of listener who is available—the San Franciscan is totally unique and extremely individualistic. It's unlikely that you will find anyone like him anywhere else in the U.S.

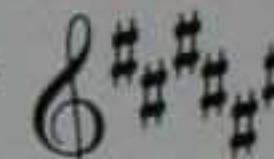
The late Tom Donahue, who brought radio its first progressive rock format and paved the way for viable FM radio of all formats, once said that San Francisco "is the place where all the weirdos in your high school class went. It was the final promitory; it was here or off the bridge." But he also said that San Francisco was always a city in which it was easier to do new things.

It's the home of Bill and Janet Gavin and their legendary Gavin Report music tipsheet; it's the headquarters of Entertainment Response Analysts headed by Willis Duff and Sebastian Stone—a firm that does market research, including psychographic studies. It's the abode of Eric Small, a consulting radio engineer who's making the Optimod audio processor a household term at radio stations coast-to-coast.

The radio stations that have gained national and international prominence in San Francisco include KSAN, progressive rock; KFRC, Top 40; KSFO, MOR; KNEW, country music; KIOI, Top 40; KGO, two-way talk; KCBS, news. These are the giants. And not far behind them are KABL, KLOK, KKHI with its classical music, KDIA with its soul music, the booming KIOT owned by Bonneville with its particular blend of beautiful music, KLIV with Top 40 music programming from San Jose, and KJAZ. One must also pay tribute to KBRG, Spanish; KFAX, religious; KFOG, beautiful music; KNBR, adult contemporary; KRE, soul and jazz; KSFX, contemporary album rock; KSOL, soul music; KTIM, progressive; KYA, Top 40; KEEN, country music; KOME, progressive; KSJO, album rock.



By CLAUDE HALL



Jerry Graham, a veteran New York area broadcaster and program director who is now vice president and general manager of KSAN, says San Francisco "is a damned good radio market that is much more innovative, much more exciting than New York where I worked 10 years. You can do something on the air or out in the public and see results. When we did something in New York and got out into the public, they wouldn't even know you or know that you'd done anything."

KSAN is a San Francisco institution. Though its main mentor, Tom Donahue, is gone (he died April 28, 1975, of a heart attack), program director Bonnie Simmons carries on the tradition and KSAN is a radio station that is part of the lifestyle of many San Franciscans.

"Donahue started a trend that developed into a huge national trend. And I feel now that the entire culture of San Francisco has moved around to where Donahue was when he started the old KMPX. That culture is now the main culture of San Francisco. We feel our main audience is 25-34 years of age, the so-called War Babies who grew up with this station. KSAN is a classic MOR music station; only the road has changed," says Graham.

Graham says billings are still growing for KSAN. "The last two years have been phenomenal growth for the station financially. Sooner or later, it'll have to level off, because everyone eventually levels off. But FM, overall, does well in this town."

KSAN is different from your ordinary station, though. Graham believes that while other stations may try to play the same kind of music, KSAN sets itself apart from the crowd via news and public service programs. These programs are so unique and public-oriented that he believes many listeners tune in to them, then stay tuned for the music, rather than the reverse, which is the situation at many radio stations.

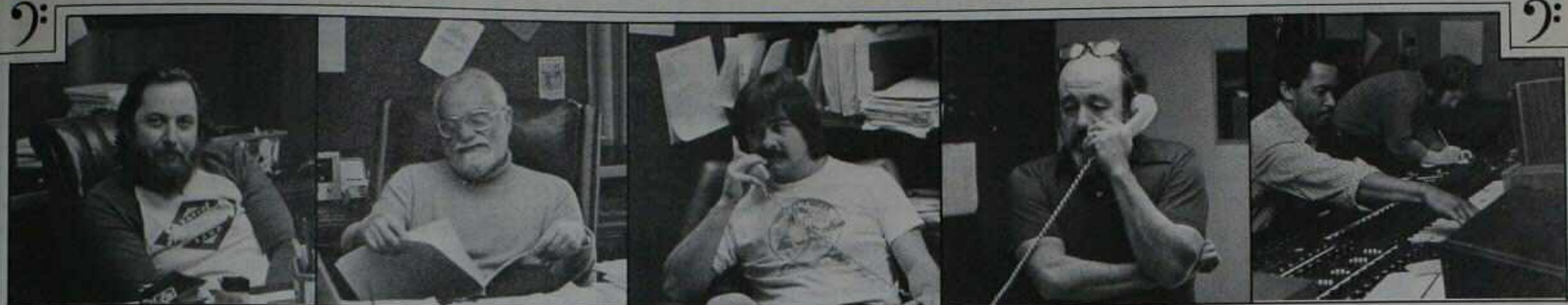
Graham points out that a unique characteristic of San Francisco is also wrapped up in the music industry, which is a thriving business in the area as witnessed by such local acts as the Grateful Dead, Sly Stone, Jefferson Starship and such music facilities as the Record Plant and Wally Heider's. And,

(Continued on page SF-6)



Alan Hotten, program director, KNBR (left in photo at left) and Tony Bennett, whose "I Left My Heart In San Francisco" may be the town's all time hit. Above: Dave Sholin, KFRC music director; Phil Pruski and Freddie Avner, Pacific Record & Tape Dist. promotion men; Bill Pforresher and Howard Smiley of T.K. Productions (all from left). Bonnie Simmons, KSAN (right middle photo) and Mardi Nehrbass of Big Tree. Harold Kassens, A.D. Ring engineer (left above) and Eric Small, consulting engineer in front of the Optimod. Bill Gavin (right above right) chatting with convention delegates.

FANTASY'S DIVERSIFIED, HIGHEST-GROSSING GROWTH



Ralph Kaffel, Fantasy president.

Sol Zaentz, Fantasy board chairman.

David Lucchesi, national sales manager.

Orrin Keepnews, vice president a&r.

Busy studio activity.

A Billboard Spotlight

Fantasy Records in Berkeley has in 1976 enjoyed its highest-grossing year since the platinum-album heyday of Creedence Clearwater Revival. President Ralph Kaffel says, "Of the 35 acts on our roster, we have a large number of chart artists who sell 100,000 to 200,000 albums every time."

Fantasy has established solid chart presence in jazz, soul and pop-rock and is in command of its goal of being a strong, diversified medium-size record label.

The present success and expansion of Fantasy Records does not even have to take into account the phenomenal 1975-76 movie success of the Fantasy production of multiple-Oscar winner "One Flew Over The Cuckoo's Nest."

The soul-jazz Blackbyrds are about to earn their second consecutive gold album with "Unfinished Business." And saxophonist Stanley Turrentine is a Billboard No. 1 jazz chart artist.

David Bromberg, the whiz acoustic guitarist-banjoist, has the hottest-selling album of his career in his Fantasy debut "How Late'll Ya Play Till," a double-pocket LP with one live disk and one studio disk.

Fantasy is the largest and most successful record label headquartered in the Bay area. It has signed some 10 acts in recent months, six of them from the Bay area.

The presence of so many new local additions to the Fantasy roster is strictly coincidence, according to Kaffel. "We're looking for artists who can sell records," he says, "not what city they're based in." Thus it is yet another sign of the bursting vitality in San Francisco's talent scene that so many local acts are being picked up by Fantasy.

Among the more intriguing new Fantasy signings from the Bay area are the reunited Joy Of Cooking, former Capitol act whose principals will also record solo for the label; a one-shot reunion of Country Joe & the Fish (Country Joe McDonald is already a Fantasy artist); Pete & Sheila Escovedo, a father-daughter team of latin-jazz percussionists produced by Billy Cobham. (Pete is an older brother of Mercury artist Coke Escovedo); and the Hoodoo Rhythm Devils, former Blue Thumb act whose independently released current album "Safe In Their Homes" sold well in the Bay area and is now distributed by Fantasy.

Because of the boom times in both the record and film activities of Fantasy, the company has begun a massive extension of its facilities to make it even more self-sufficient. Fantasy is putting up a second stone and cement structure that will cover the rest of the block it owns in the Berkeley industrial-warehouse district.

Connected to the present ultra-modern courtyard headquarters will be a structure housing Fantasy's accounting, legal and computer departments along with a third 24-track recording studio adapted particularly for film scoring, a film screening theatre and improved mastering facilities.

Fantasy already has two of its own 24-track studios and a 16-track studio. Only artists signed to the label can use these facilities—and contract artists are not charged for studio time, an unusually generous arrangement.

However, Fantasy's complete film production and editing facilities are for rent and have been used widely by San Francisco's growing colony of film creators.

Saul Zaentz, chairman of Fantasy, is now almost totally in-

(Continued on page SF-15)

A BUZZING, COMPETITIVE STUDIO SCENE

There's a new sense of excitement permeating the San Francisco studio—and in turn production—scene.

Staggering equipment in rooms like David Robinson's new Automatt and Pat Gleeson's Different Fur Trading Company is operational. In and out of house production work is flourishing.

Studios have been busy, with future bookings appearing solid on all fronts. The hallmark of quality which has catapulted San Francisco to the ranks of the top five recording centers in the country is still evident; in fact, it is improving and gaining even more recognition.

A high degree of hit albums that have been both recorded in the city and mastered (at CBS) in San Francisco continues.

Meanwhile, the vast, seemingly unending, reservoir of local talent also feeds a host of smaller studios in addition to the major rooms.

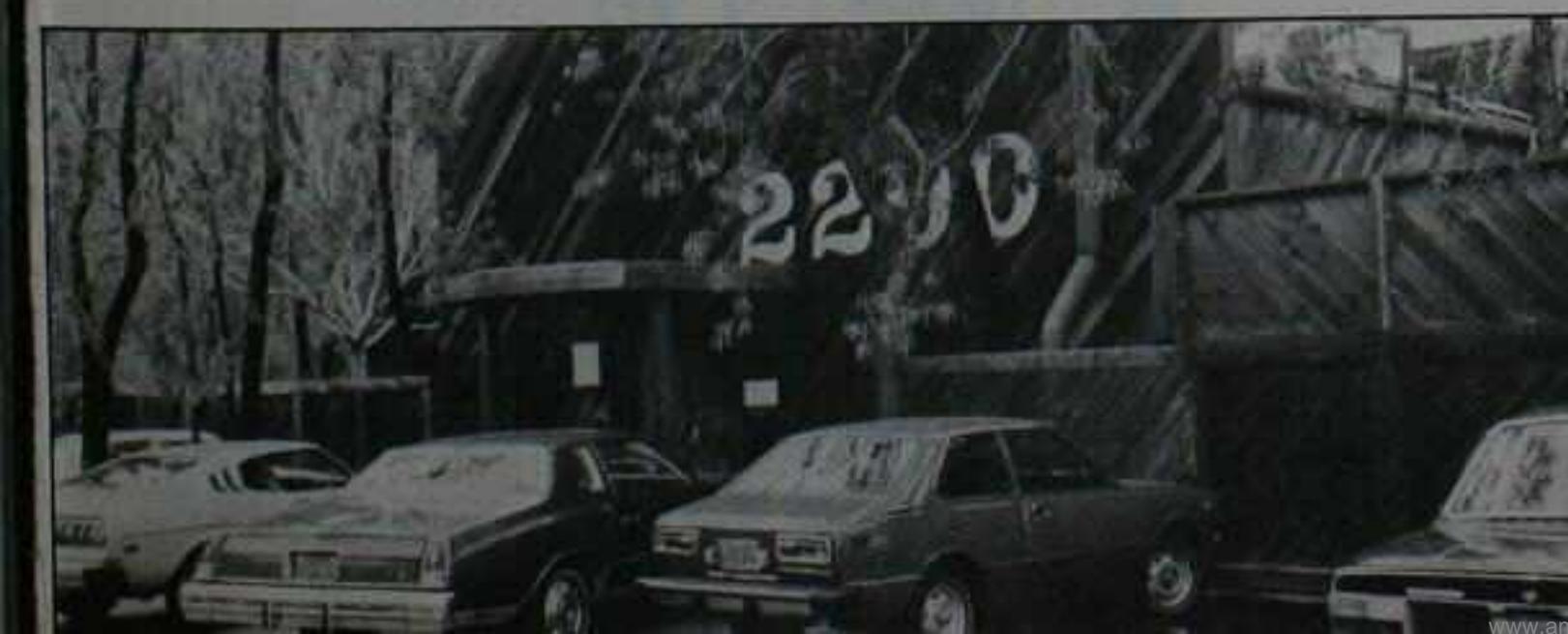


Anna Ludowieg, Wally Heider; Marty Albertson, Lucent Productions; Ginger Mews, Wally Heider; and Vance Frost, Wally Heider (from left in top photo). Far left: Francis Hubach, Record Plant; Nina Urban, Record Plant; Bob Brown, Pablo Cruise manager; and Lynn Weiner, CBS Studios (all from left). Patty and Pat Gleeson, Different Fur Trading Co. (directly below). Steve Mantoani at the Heider board (bottom) and Record Plant exterior (left bottom).

In short—San Francisco studios are buzzing and competitive.

"The studio picture is healthy," enthuses Ginger Mews who runs the Wally Heider rooms on Hyde St., "There seem to be a lot more people recording here than ever before. A lot of musi-

(Continued on page SF-8)



• Continued from page SF-4

ment and helms tour coordination; Gail Baker, executive secretary; and Joanne Nielson, studio administrator.

Long-time friend and engineering wizard Fred Catello is head of the Automatt assisted by Chris Minto. Michael Larner is the technical consultant.

Producing remains Robinson's top love. "Getting into management was really only out of self defense."

"So when I came to San Francisco in 1969 I went into business with Bill Graham who really knew what he was doing. Our company wasn't very successful. We had hits but the marriage didn't work out well. The idea, however, was right. I realized that if I was going to make it on my own, I would have to control the destiny of my artists and make all the hard work I put in worth it."

The multi-faceted David Robinson & Friends was established in January of 1972.

Why is San Francisco so dynamic?

"The city," he analyzes, "allows all conceivable types of musicians to flourish and work out whatever they have to work out until they are ready to be exposed on a larger scale. So a Tubes or a Graham Central Station or even a Pointer Sisters can gradually work at its craft until it is ready to go for the big time." New York until recently had a cold and unsupportive audience. They had no local flourishing, indigenous club scene. No exchange of ideas between performers and audiences was taking place, but in the last year we have seen the growth of Patti Smith, Blondie and groups out of C.B.G.B.'s there, so it's getting better. Blue Oyster Cult is really the only New York group I can remember getting local support for years.

"Certainly, the Jefferson Starship or the Grateful Dead or even Steve Miller probably couldn't have flourished anywhere else. I know Boz Scaggs couldn't have."

"I just went ahead," he says, "and did what I thought a record company could have done. If any major record company had merely done here what I did since 1969 they would have a lot of profit. I'm no genius, I just worked hard."

Robinson speculates that no major label ever invested total authoritative power into a local San Francisco a&r office and gave them a free hand, although the a&r people who have been in the city "were all great people. That's an important point to make. They never had the power to say 'yes, I will mobilize the company behind you' and make the commitment. I guess labels figure they are going to get the best possibilities submitted to them whether they have an office here or not. I don't agree."

Robinson is particularly pleased with his new studio, the

Automatt, named after the nearly extinct coin-operated Automat eateries in New York.

An agreement was worked out between CBS and Robinson last year whereby Robinson would lease space and an unused studio, build his super room and receive maintenance and security from CBS. The Automatt is in the same building complex as CBS, existing as an integral and independent part of David Robinson & Friends. The studio is on a bottom floor at 827 Folsom with the Robinson staff occupying a second floor.

Above that is a rehearsal studio, also owned by the company, in a space once occupied by filmmaker Francis Ford Coppola's American Zoetrope. The overall decor is "California casual."

"So, for the first time, I went into the studio business. I never wanted to be in it per se."

There was also tremendous interplay between Robinson and the various equipment manufacturers. He hired Michael Larner as project engineer and gave him carte blanche to "find the best recording equipment in the world." After much research and legwork it was decided that the answer was a Harrison 4032 modified.

It was also decided that the Allison Research 65K programmer was the only programmable mixdown system that made any sense and Westlake Audio interfaced the two.

"Other systems," Robinson continues, "went as far as they could but they did not have the technical capabilities of the 65K. Ours is, frankly, the best and most unique system in the world."

Robinson has to get to his Meters sessions—they are doing vocals this day, and he will spend the next eight hours or so in the studio. It's the first time they have recorded outside New Orleans.

The prolific independent producer who seems to have San Francisco in his hip pocket is booked for the entire 12 months.

JIM MCCULLAUGH

Creative College

• Continued from page SF-4

course, the legendary Fillmore Ballroom lives on in the presence of music industrialist Bill Graham. His music impact lends the city an intrinsic motif that is unmatched elsewhere and is highly reflected in radio programming, i.e. KSAN.

KSFO had some programming problems a couple of years ago and began to suffer until William Shaw, general manager, and program director Vic Ives began to reestablish the station's image in the market place. The Oct./Nov. Arbitron study was "very, very kind," says Ives. "We regained the old position; KSFO is sailing again. In the last ratings, we were able to broaden our lead over our nearest competitor to 85% in listeners 18 years old and older, average quarterhour. And

our exclusive come is three times as large. Our story, of course, is in the metro area and it's there that we're doing very well. We've been able to broaden our demographic appeal without chasing away the older demographics we had."

But Ives gives a large part of the credit to Elma Greer, assistant program director of KSFO and a legend among music directors coast-to-coast.

"She has a golden ear. She's been at this station 16 years and, believe me, has been a major factor at this station regardless of who the air personalities were."

The station was once closely identified with morning personality Don Sherwood. Today, Jim Lange does an excellent morning drive show. And the music mix of the station is illustrated, perhaps, by Gene Nelson's on-air search recently for the most perfect country music song. "Drop Kick Me, Jesus" was the station's most-requested tune for a while.

But the station also plays Frank Sinatra, Tony Bennett, Peggy Lee and other traditional MOR recording artists when many other so-called MOR stations have shied away from them of late.

"They're a significant, but not a major part of our music mix. We try to keep the music foreground and naturally Sinatra and Bennett are good foreground artists. We want the music to be as important as our air personalities because we make the commercial spots part of the foreground on this station. You can't afford to hide them. So, the music must match."

"That's why we're playing Ernestine Anderson now and the phones are lighting up with requests for more. But we're also playing Bette Midler, the Carpenters, etc. It's a matter of music balance. We strive to be a class act in a class city. I call the music balance the San Francisco mix, internally. It might not work anywhere else, but it works for this city."

In listeners 18-49, 6 a.m.-midnight, Monday through Sunday, the station has an average quarterhour of 10,800, right behind KCBS' 11,000 and ahead of KFRC's 10,400. KSFO is No. 1 in women 25-49.

KFRC has to be one of the best Top 40 radio stations that has ever happened in modern radio. Managed by Pat Norman and programmed by Michael Spears, it consistently wins awards for best major market Top 40 Radio Station in the annual International Radio Programming Forum awards competition. The mainstay of the on-air staff, of course, is morning drive personality Dr. Don Rose. KFRC, over the years, has been programmed by excellent radio men—Ted Atkins, now general manager of WATE in Pittsburgh; Tom Rounds, now president of Watermark Inc., a Los Angeles radio syndication firm; Paul Drew, vice president of programming for RKO Radio. But the station is undoubtedly more successful than ever and highly respected in the world of radio.

KNEW, like KSAN, is owned by Metromedia. However, un-

(Continued on page SF-8)

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• Continued from page SF-6

like KSAN, KNEW floundered for several years before finding its proper niche in the market. Today, as a country music station, the station is better off financially than ever before, at least since owned by Metromedia. Hal Smith, vice president and general manager, believes country music was a natural format for the station. "The San Francisco and Oakland area is a very large seaport area. A lot of freight goes by water from here. As a result, one of the largest trucking centers in the world exists here. In addition, the nine counties that make up the Bay area are mostly farming counties. The city itself is cosmopolitan, but the total area comprises nine counties. People don't have to live on a farm or be a truck driver or dock worker to like country music and country music no longer has the hayseed image it once had. We have a very strong listener potential to draw from."

The station plays 45-50 records. Frank Terry does the morning show and music director Steve Leader does afternoon drive. Leader and mid-day man Bill Collins are very highly-rated in audience.

KIOI, owned and operated by Jim Gabbert, president of the National Radio Broadcasters Assn., is a historic station. It was a pioneer in stereo radio, having been on the air since October 1957. After Gabbert switched it to a contemporary format in 1969, the station took off in listeners and in dollars, allowing him today to live on the 76-foot yacht Bravado with its marble fireplace and goldleaf ceiling.

However, San Francisco, in spite of the financial success of Gabbert, is a difficult FM market because of the mountains in the area. Thus, he bought an AM daytime station a year or so ago and now simulcasts when possible. A radio station which started with just Gabbert and a couple of friends today employs 51, including station manager Mike Lincoln.

"We're coming out with the highest profit in history," Gabbert says. "Not just us, but all radio stations in the market. It has been so good that broadcasters haven't had to fight among each other for the advertising dollar. We all get along very well." He points out that the market has about 75 viable signals, plus various college stations.

KIOI-FM also achieved a place in broadcasting history as the pilot station for the world's first CD-4 discrete quad radio broadcast of the Lou Dorren system. It was also later the site of a majority of the tests conducted on quad radio by the National Quadraphonic Radio Committee on behalf of the FCC.

KNBR is a giant among radio—50,000 watts of clear channel power at 680 on the dial. Under general manager William Dwyer and program director Allen Hotlen the station has begun to build after several years of status quo. And San Francisco is a good market for a station like KNBR. "In the metro

area, there's less heavy industry than you would find in a similar city back East, thus more of the so-called white collar audience. But the biggest factor affecting radio is the climate. There are so many ways to enjoy life—the climate is always agreeable—that radio has to work harder to become a part of the total life of the people."

KYUU are the new calls of KNBR's FM station, which just launched the syndicated programming produced by Radio Arts of Los Angeles, basically an MOR format.

KDIA, owned by Sonderling Broadcasting, is a true black-oriented station devoted to serving the community. KLIV in San Jose, guided by veteran broadcaster Bob Klieve, is one of the most outstanding medium (if you ignore the fact that it sits on the fringe of San Francisco) market stations in the nation. It was Klieve who advised Spain on installation of Top 40 radio there on FM years ago.

Bill Keffury has done well at programming KCBS-FM; Sean Conrad is an excellent program director over at KSFX. Men like these keep the San Francisco bay area cooking with some of the best radio in the world.

Studio Scene

• Continued from page SF-5

cians who were in the so called San Francisco scene have been really back into recording. Jefferson Starship is a good example of that. But at the same time a lot of those same people are coming on as producers. Steve Miller, for example, produced his harp player Norton Buffalo here and the Starship's Marty Balin has been producing local talent such as Jessie Barnish. That type of thing has and will be great for the area."

A major new element, of course, is the Automatt, built by the city's premier producer/manager David Robinson and located in a leased portion of the CBS Studios complex on Folsom St. A Harrison 4032 automated console is part of the core of the system, a board which can handle up to 40 microphone inputs and 32-tracks of recorded information. It works in tandem with an Allison Research Memory-Plus digital recorder and the marriage allows a staggering degree of automation and programmability which eliminates many repetitive functions and much set up time, what Robinson calls the "burro work." The memory system can store as many as 65,536 separate functions. Fred Catero, long time associate, friend, and chief engineer, comments, "It's almost scary, it can do so much." One interesting feature is a special 4-track ear phone cue system which enables each and every musician in the studio to mix his own cue balance. Each musician may make his own mix of all the instruments for himself in the headphones and doesn't have to rely on a mix being made for him in the booth. Heartsfield was the first group to use the facility, which

opened last fall and the Meters also recently recorded their first studio LP outside New Orleans there; Patti Labelle, Phoebe Snow, Santana and Herbie Hancock are slated in as well.

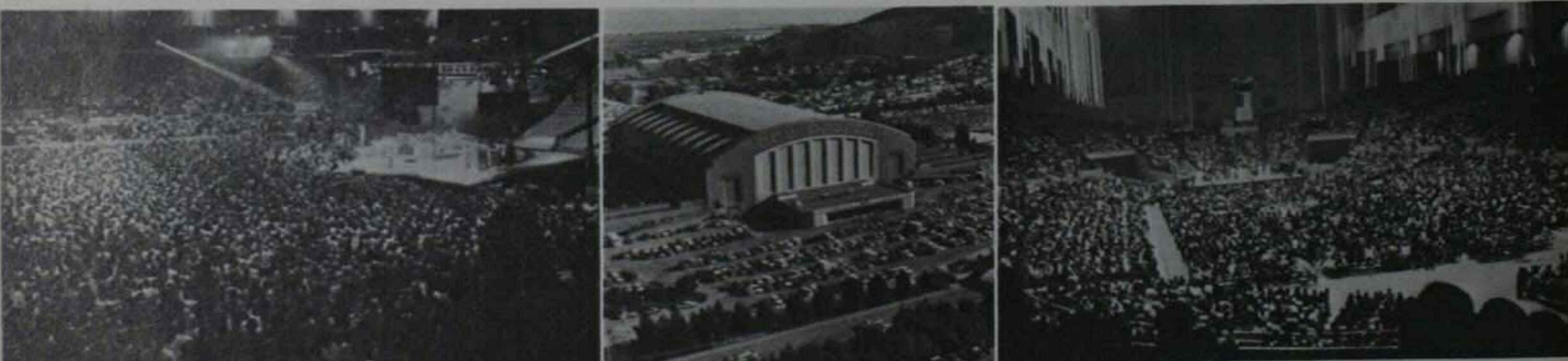
In February, however, Different Fur Trading Company, a studio in the Old Mission district which has been in the city several years and is favored by many local musicians, also put in a Harrison board, the 4032, and owner Pat Gleeson says, "Essentially it's the same board the Automatt has and 'unique' in the sense David's is 'unique,' it's custom modified. Dave Robinson may have the most advanced studio west of Market St. but we have the most advanced east of Market." Different Fur's console also interfaces with an Allison Research Memory-Plus system for automation and programming. Gleeson says that he has and is in the process of developing and adding even more sophisticated accompanying equipment. The ex-English literature scholar who has recorded with Jefferson Airplane and taught at San Francisco State was nominated for a Grammy in the category of best engineered recording (classical) for "Beyond The Sun: An Electronic Portrait of Holst's 'The Planets,'" on Mercury—his interpretation of the work with Eu Polyphonic Synthesizer. He's also spun off his own production company and has inked a \$1-million deal with Mercury. Artists who Gleeson has produced/is producing and who have worked recently at Different Fur are Lenny White, Julian Priester, Benny Maupin, Sara Baker, Coke Escovedo and John Lee Hooker among others. Brian Auger's Oblivion Express "Happiness Heartaches" was also done there.

"The studio scene here," adds Gleeson, "has and will become more equipment competitive. It's a good sign. More studios will upgrade and we are all becoming much more professional." Wife Patty acts as studio manager.

At CBS Studios, the mastering facility was recently completely rebuilt and refurbished and has a new Ampex ATR 100 tape machine as well as a Scully/Westrex cutting system. Renowned mastering engineer George Horn oversees the room and recent projects have included Phoebe Snow's "It Looks Like Snow," Santana's "Festival," LaBelle's "Chameleon," as well as multiple major artists in the music industry. The two 24-track recording studios have also been active according to Lynn Weiner, studio manager and among some of the artists who have been in recently are: Sly Stone, Billy Cobham, Inner Circle, Stanley Turrentine, Bobbi Humphrey, and Cybil Shepherd. All Berserkley product is done at CBS Studios with label head Matthew King Kaufman spending many afternoons there collaborating on projects with engineer Glen Kolotkin. Engineering staff head Roy Segal will be producing the second LP for revamped Stoneground, a popular local act, which he's enthusiastic about.

Wally Heider has four rooms including one specializing in (Continued on page SF-20)

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CITY OF GRASS ROOTS LABELS

In addition to the Fantasy success in both record and film, San Francisco is a nesting ground for a diverse mix of labels: custom, multi-sided, grass roots-type independent and specialty.

Jefferson Starship turned out another million-selling disk "Spitfire" on its Grunt/RCA custom label while Hot Tuna, a strong local band, recently put out "Hoppkory" on the same label.

Berserkley and "Home Of The Hits"—run by self-proclaimed "reigning looney" Matthew King Kaufman—remains a classic example of how a local band label can achieve an enviable measure of success. Distributed by Playboy, the roster lineup now includes Earth Quake, the first act on the label, Jonathan Richman And The Modern Lovers, Greg Kihn, and the Rubinoos. Berserkley also put out "Scoops Last News Show," produced by Scoop Nisker, group member. Some novelty singles have also been released such as "Son Of Pete" by the Automatic Band as well as the Muffdivers with "Saga Of Yukon Pete." Another novelty the label has served up is an accordion-like "six pack" of singles by various label artists. A combination of unconventional marketing practices, a growing cult network in the Bay Area and in other parts of the U.S.



Glen Kolotkin, CBS engineer (top left), "Bumps" Baldauf, Graf Zeppelin owner and Matthew Kaufman, Berserkely (right in center above), Chris Strachwitz, Arhoolie (above), Andra Colapietro and Jack Woodman, GRT and Michael Phillips, Crystal Clear Records.



and abroad for its various artists; good reviews in both underground and overground press, and airplay on some progressive stations is keeping Berserkley very much a "record company unto itself." Kaufman is spending his days producing more of his vision at CBS Studios on Folsom St., often in collaboration with engineer Glen Kolotkin and indicates a new distribution deal may be in the works. One or two new artists may also be signed shortly.

(Continued on page SF-16)

RETAIL & DISTRIBUTION BOOM TOWN



Bay area record sales are booming according to most indicators, despite a long goodbye to the price wars of a few years ago.

Odyssey Records, the largest retail store in a 3-store cluster on Sutter Street near the swarming financial district, expanded to a 2-store format (one for classics, the other for pop) in October and manager David Town says sales were nearly 25 per cent better in January this year than in January 1976.

Discount Records, which is the Sutter Street oldtimer, has gradually shifted its stock emphasis from classics to MOR but is still going strong.

The third Sutter Street store, Banana Records, is handling more rock than the other two. Altogether, the three outlets represent what most mainline San Francisco record sellers offer and they cater to one of the largest markets (approximately 3 million downtown workers arriving daily) in the Bay area.

Odyssey's Town seems disappointed only in his sales of country LPs, a field he considers almost virtually exclusive to his white-collar clientele.

Most of the other Bay area chains (Wherehouse, Record



City's rich ethnic texture is pointed up by shops such as Samiramis (left) and Musica Latina (center). Tower is backdropped by the familiar city scape.

Factory, Banana) are stocking more, or at least as many, country LPs as the regular soul-pop-rock-classic-disco mixtures they carry.

Jax, an offshoot of Pacific Records and Tapes distributors, added a Haight Street store this year to its Oakland, Chico and Redding outlets. Mike Paikos of PRT, which claims to be the last stocking distributor in Northern California with a ware-

(Continued on page SF-20)

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FERTILE BREEDING POOLS FOR TALENT

By JIM KELTON

The continued influx of young talent coupled with the international renown of the pioneer exponents of the San Francisco sound ranks the Bay area with the most fertile music

Top row (from left) Boz Scaggs, Steve Miller, Greg Kihn, Earth Quake; (bottom from left) Jefferson Starship, Pablo Cruise, Tubes' Bill Spooner (right) with John Cipollina of Quicksilver (left) and Scaggs (Rick Anderson is in background) Grateful Dead and Doobie Bros.

communities in the country. In fact, it may be the best.

While such stalwart groups as the Jefferson Starship, Grateful Dead, Santana, the Doobie Brothers and Steve Miller follow their proven paths, the East Bay flourishes with rocking young funk bands, rustic Marin County is home to numerous folk and country-rock talents and San Francisco serves as headquarters for purer products of the city such as the Tubes.

And it all revolves around a club circuit that is second to none in terms of hospitality, flexibility and encouragement. Over 200 establishments regularly offer live music and likewise, work for up-and-coming artists.

As Ken Baker, whose organization handles publicity for several as-

pects of the Bay area music community, puts it:

"Here you can go from nightclubs to a Day on the Green (promoter Bill Graham's summer outdoor concerts). This is just a perfect germination ground for bands."

Some acts, like the aforementioned Starship, Dead, etc., seem to belong more to the world now than to the Bay area but they remain active locally. Others, like Boz Scaggs (an alumnus of the Steve Miller Band who hones his style on the Bay area club circuit), the Sons of Champlin and Pablo Cruise are just beginning to find wider acceptance. Still others, such as Lawrence Hammond and the Whiplash Band and Steve Seskin, have found loyal hardcore audiences in and around San Francisco for their folksy talents.

Two offshoots of Commander Cody and his Lost Planet Airman—the Moonlighters and Billy C. Farlow—are club regulars with an irreverent brand of country craziness.

Tom Fogerty, formerly of Creedence Clearwater Revival, is active in a group called Ruby and has recently issued an LP under the PBR International banner called "Ruby."

Guitar wizard Mike Bloomfield prominently displays his blues licks at local clubs and blues-rock singer-songwriter

Nick Gravenites (composer of "Buried Alive In The Blues" among others) has re-emerged with the Blue Flame Band. Chicago blues veteran Charlie Musselwhite has settled in nearby San Jose.

As an indication of the wide variety of styles San Francisco is ready

(Continued on page SF-16)



STANDING BIG IN GRAHAM'S SHADOW

Despite Bill Graham's dominance of the Bay area concert field, there is no shortage of locally based promoters who are also making out well. Billboard's latest On Tour directory lists no less than 13 concert producers located in and around San Francisco who promote shows throughout the Far West.

One of the most unusual promoters is actually a facility, the Concord Pavilion, one of the few municipally owned or government-owned facilities which produces its own shows. Concord had 61 paid events last year and 71 total and is shooting now for 85-90.

Promoters Joy Johnston and Linda Friedman (right).

Managed by John Toffoli Jr., who is director of leisure services for the city in the Mount Diablo Foothills, the original \$4.5 million construction cost facility holds 82,000. Its shows are skewed strongly to rock but over-all the facility has many different kinds of performances, everything from Seals & Crofts, Barry Manilow and Neil Sedaka to the San Francisco Symphony, an annual summer jazz festival and high school graduations. Last year for the first time, the facility took rentals and had 27.

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(Continued on page SF-17)

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Diversified Growth

Continued from page SF-5

volved with the company's film activities and Kaffel is in charge of day-to-day operation of the record labels. (Prestige and Milestone are two important and respected jazz labels put out by Fantasy.)

Zaentz prefers to have only one Fantasy movie in a specific production stage at a time so that more personal attention can be given to each project. Almost ready for release is "The Warrior," a family-type film about a young Indian boy learning of his heritage. Just getting underway is a massively ambitious project, a two-movie animated rendering of the worldwide best-selling book trilogy "Lord Of The Rings," done by animation-film heavyweight Ralph Bakshi ("Fritz The Cat," etc.).

One hard lesson Zaentz learned from the soundtrack of "One Flew Over The Cuckoo's Nest" is that in the future all Fantasy movies must have their music scores created after the film editing is completed, not before. And Fantasy Record artists will be encouraged to score the company's movie projects whenever appropriate.

Kaffel feels that the Fantasy Records roster will get stronger in 1977 as the company continues to add full-time field personnel to a corporate staff that presently numbers some 75. It already has offices in Los Angeles and New York.

But Berkeley will always be home for Fantasy, says Kaffel, who first became involved with Zaentz during the '50s as the label's L.A. independent distributor. "We are far more productive here than we could be anywhere else," he says. "We'd need 15 more executives to get done the work we turn out here if we were located in a central music business area. People would be falling by just to chat all the time. I see this happening constantly on my business visits to L.A."

One way that Fantasy puts its relative isolation to work is in the daily catered lunch meetings for some 15 label department heads. Everyday attendance is not required if the executives have other business. But the lunches serve as an informal midday meeting that saves much time by keeping all the top management aware of the latest developments at Fantasy.

Still another new expansion of Fantasy is its recent custom label deal with producer-writer Wayne Henderson, erstwhile Crusaders trombonist. Henderson's At Home Productions has already built Side Effect and Pleasure into two money-making soul-jazz groups for the label, with sales for each aggregation nearing the six-figure mark per album.

The first act signed to Henderson's At Home Records is Voyage, comprised mainly of instrumental sidemen for the groups already on his production company. The custom label will have about four acts released by Fantasy.



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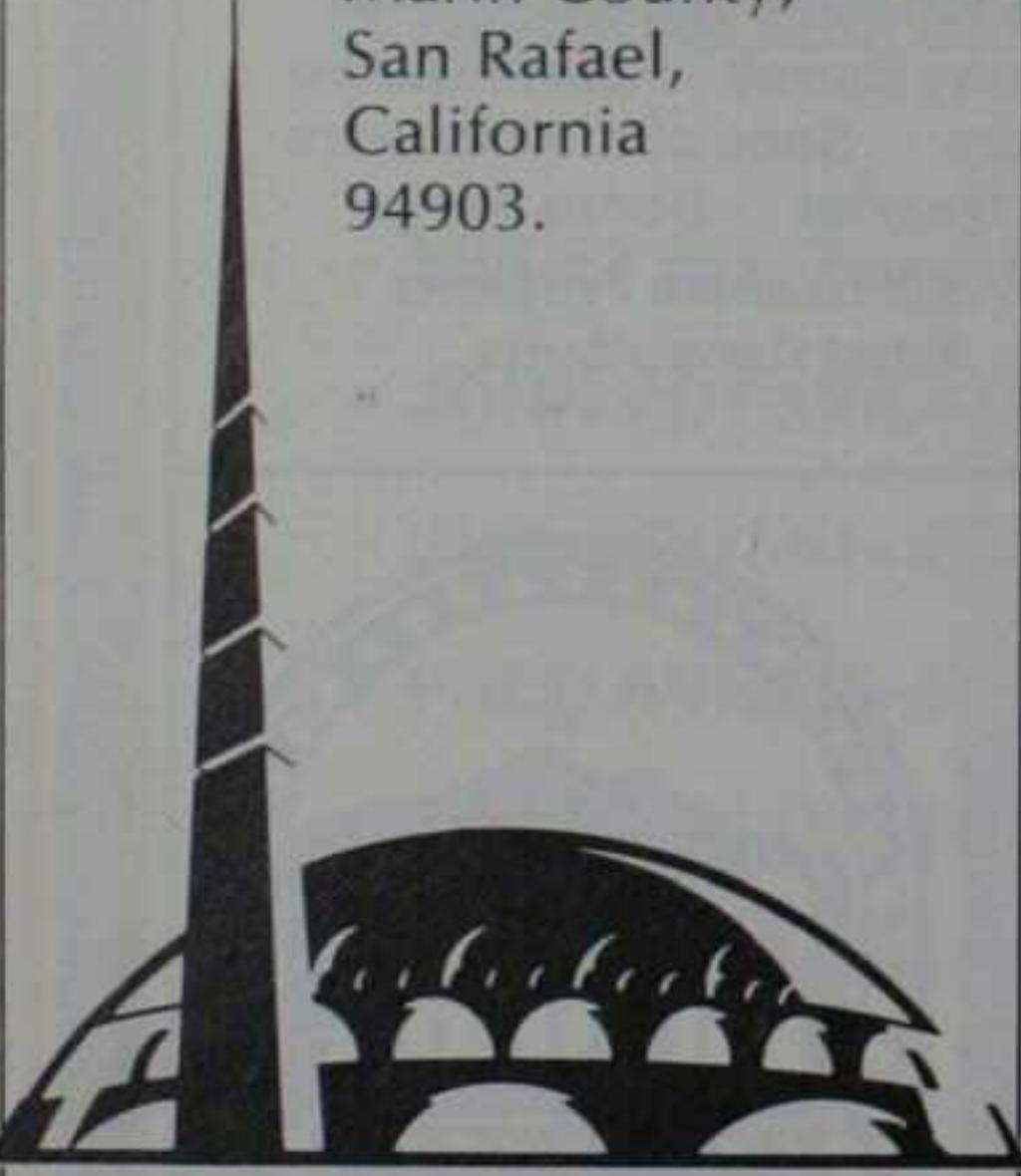
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Grass Roots Labels

• Continued from page SF-12

The success of Al Stewart and his gold "Year Of The Cat" is contributing to a healthy sales picture for GRT in Sunnyvale. In fiscal 1976 GRT's record business was reorganized around Janus Records which it acquired in 1972 and GRT Records which kicked off in 1974. In July of 1976, GRT brought out a new company label, Sunnyvale Records, and Alan J. Bayley, president and chief executive officer, says the firm is encouraged by its reception in the retail marketplace. That label is medium priced and geared for the over 40 record and tape buyer and covers a growing list of titles on albums and tapes available in retail and music stores. A direct mail program for the company is growing in volume with good response to a package called "Silver Anniversary," a set of recordings based on the piano concerts of Liberace. GRT has also begun to move into the syndication of direct mail products with agreements recently made with "Better Homes And Gardens" and "Encyclopedia Britannica." A modernization program has also been going on in the Nashville record pressing plant.

Crystal Clear Records in the city has emerged as a marketer of direct to disk recordings, an LP concept that is experiencing a lot of interest. Thus far, according to Michael Phillips, executive vice president, the company has offered limited editions pressed in white vinyl of Laurindo Almeida's "Virtuoso Guitar," with classical and jazz selections; "San Francisco Ltd." featuring Terry Garthwaite, former lead singer of Joy Of Cooking, with jazz and rock offerings; and "Direct Disco," a sampling of recent disco hits. The direct to disk process, says Phillips, delivers a much higher quality of audio since no tape is involved (the master is cut directly and only a limited number can be pressed). Distribution, so far, has been to approximately 50 countries via 16 worldwide distributors with about 75% of the limited product going overseas. An album usually retails for \$12-\$13 here and \$15-\$18 elsewhere. Audio/hifi shops are the main retail outlets since the disks are in demand as demo records and coveted by audiophiles. However, Phillips adds that some record stores, particularly those that deal with imports, carry the albums. Other features of the albums are embossed jackets, polylined sleeves, and reduced warpage since they are 30% thicker than most LPs.

"Basically," adds Phillips, "We hope to put out about eight LPs a year. We're putting the artist on a Rembrandt canvas and we hope to have major artists involved in direct to disk recordings with us."

Arhoolie with president Chris Strachwitz, remains a specialist label in American art forms and he "literally goes with his tape recorder anywhere." Recent projects have involved Tex Mex and blues.

Kicking Mule is yet another grass roots type label run by

Ed Denson who once managed Country Joe And The Fish and Joy Of Cooking. The label specializes in various acoustic guitar styles, much of it ethnic, running the gamut of country, ragtime, blues and contemporary. The label is also into mountain banjo music and at least 25 LPs have been released. Denson is also president of NAIRD, a distributor group.

"Steve Seskin And Friends" was issued by Seskin on his own Bald Ego Records which he recorded at Different Fur and mixed at Wally Heider.

Another band connected label is Flat Out, which issued "Stonewall Flat Out" which was both produced and engineered by Roy Segal of the CBS Recording Studios on Folsom St. Segal is readying the band for its second LP and feels "they can break big."

Cayenne, a local country music styled band was able to issue an LP on the Bucksport label.

1750 Arch Records in Berkeley maintains its own studio and is run by Phillip Sawyer and is into avant-garde and classical compositions.

TyMo Records run by Harold Tyler is headquartered in Oakland.

Pools For Talent

• Continued from page SF-14

to embrace, Kentuckian Bill Monroe and his Blue Grass Boys, the purest of bluegrass ensembles, recently played two sold-out shows in one night at the Great American Music Hall, a downtown club that has also featured Count Basie, B.B. King, Ramblin' Jack Elliott and Jean-Luc Ponty in the last year.

The Greg Kihn band and Earth Quake, both properties of the emerging Berkeley Records organization, are favorites in the East Bay, which is also headquarters for Tower of Power's rhythm-and-blues variations and Herbie Hancock's jazz excursions.

With the advent of the Tubes' multi-media approach, other satirical novelties have surfaced, including Duck's Breath Mystery Theater, Cornell Hurd and his Mondo Hotpants Orchestra and the much ballyhooed Country Porn.

Country-flavored acts like Sonoma County's California Zephyr, which usually sticks to the San Joaquin Valley towns, are making occasional forays into the city to play dates at the Mission District's few country nightspots.

The San Francisco hard-rock tradition is furthered, at least in spirit, by such certified groups as Montrose and Automatic Man.

Music is an integral part of Bay area life—almost every neighborhood has clubs or cafes featuring entertainment—and music lovers in the Bay area like their music live. That keeps the clubs going and the clubs in turn keep the artists working and developing. All in all, it seems an equitable situation.

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VERDANT FARM SYSTEM OF ACTIVE CLUBS

By JOEL SELVIN

The crucial difference between the Bay area music scene and other cities is the nightclubs in the area. Although many clubs—like the Boarding House, Keystone Korner, or the Venetian Room of the Fairmont Hotel—are geared to present standard big name acts in various styles of music, the large number of other small clubs in the area serves as a sort of farm system for fresh, undeveloped talent.

Since the closing of the Fillmore six years ago, the Bay area music scene has retreated largely to the clubs, where many important acts were nurtured in their early days: Tower of Power, Doobie Brothers, Dr. Hook and the Medicine Show, Pointer Sisters, Elvin Bishop, Graham Central Station, Boz Scaggs, Earth Quake, Journey and many others.

Over the past year, several new clubs (Old Waldorf, Mocambo, The Palace) have opened, and several have closed (El Matador, Savoy, Longbranch, River City), but the club scene remains the potent undercurrent to the mainstream of the Bay area music community.

The Boarding House remains the City's top nightclub for major name entertainment. Owner David Allen is fond of boasting—accurately—that the last row in his 300 seat club is closer to the stage than the first row of the 3000 seat Berkeley Community Theater, where an orchestra pit separates the stage from the first row.

In fact, the ambience and crowd that attends the Boarding House—with its beer and wine only policy and the restaurant downstairs—has led a number of performers who would ordinarily appear at concerts to play the Boarding House. Lily Tomlin often appears at the club and veteran comedian Henny Youngman took a substantial pay cut in order to play the club earlier this year.

Keystone Korner may be the most successful nightclub in the country devoted exclusively to presenting progressive jazz. Again like the Boarding House, many big names in the field that do not perform regularly in nightclubs (like Miles Davis, Joao Gilberto and Stan Getz) will play Keystone Korner. Owner Todd Barkhan, a pianist who has toured with Rahsaan Roland Kirk (another Keystone regular), raised money for renovation and a liquor license through benefit concerts last year.

The Great American Music Hall appears ready to step in and fill the void left by the closing of El Matador, the city's longest-standing jazz club, by booking well known Matador veterans like Mose Allison, Cal Tjader and George Shearing. Owner



David Allen, Boarding House (left), Dance Your Ass Off (bottom left), Keystone (top center), El Senorial (above) and American Music Hall.

Tom Bradshaw expanded his activities last year to include running the refurbished Cocoanut Grove in Los Angeles' Ambassador Hotel.

The City started out exclusively as a disco, run by owner Tom Sanford, who had considerable success with his Marin county disco, the Woods. After the showroom was opened, however, the club started presenting first-rate cabaret entertainment, such as the San Francisco debut of Jane Oliver or Martha Reeves, who played there New Year's Eve.

The Savoy, which opened just prior to New Year's last year, closed New Year's Eve this year because the sound-proofing required in the North Beach nitery proved too expensive for the tenant/club owner Stephen Gordon. In his year in business, however, Gordon presented the first engagement ever of the reformed Country Joe and the Fish, as well as the San

Francisco debuts of Robert Palmer, Southside Johnny and the Asbury Jukes and Graham Parker.

The Old Waldorf reopened in its new location late last year. Originally a neighborhood bar cum music that seated 125, owner Jeffrey Pollack has changed leagues, moving into the city's biggest club (seats 600) located in the Golden Gateway, a multi-block complex of high-rise apartment and office buildings in San Francisco's financial district. Although Pollack

has just started, he has already booked such prestigious acts as Tower of Power, Graham Central Station, Les Paul, Al Kooper and Ramsey Lewis.

The Palace, likewise, was just opened at the close of last year. Entrepreneur Kevin A. J. Black ran dances for high schoolers around San Francisco hotels for two years, making considerable money in the process, and picked up the lease on the vacant Kabuki Theater in San Francisco's Japan Center, where a polynesian revue had gone bankrupt. Black has been presenting middle-level soul acts in the plush 500 seat theater and bar, such as Donald Byrd and the Blackbyrds or Archie Bell and the Drells.

In Berkeley, where the nightclub scene has always been especially active, Keystone Berkeley remains the most consistent location for top drawer rock talent, both local and imported. Owner Freddy Herrera, who has operated the Keystone for six years, has always been an important, if under-rated force in the Bay area music community. Keystone is where the Jerry Garcia band performs when the Grateful Dead are not touring. Elvin Bishop and Tower of Power regularly perform at Keystone, as they have virtually since it opened. Herrera recently purchased Sophie's, a 700 seat former supermarket turned nightclub in Palo Alto (with three partners), where he has a full bar and a restaurant to complement the club facilities.

The Longbranch, the tiny Berkeley hard rock club where acts like Jamaica's Toots and the Maytals or Patti Smith performed in 1975, closed last year after a lot of inactivity, following the departure of club manager Victor Rocchi. The West Dakota, which opened in 1975 a few blocks down San Pablo Avenue from the Longbranch, is apparently prospering presenting almost exclusively local acts like Salsa de Berkeley, Obeah or the Moonlighters. (Continued on page SF-20)



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Growing Disco Scene

By JEAN WILLIAMS

San Francisco has, since the disco boom began, been considered a sub-disco town compared to major cities like New York and Los Angeles, a few local club owners say.

But according to Stu Goldberg, manager of Dance Your Ass Off, one of the city's two largest discos, the other being The City, "San Francisco has been into discos for about 10 years. However, they were for the most part confined to the gay community." Dance Your Ass Off caters to a straight crowd, he says, while The City has a 60% gay clientele.

In the past two years, dozens of small nightclubs from folk to rock have added turntables and installed DJs. Some owners say tourist dollars are pouring into these discos, doubling the take during months that might ordinarily be considered dead night club months.

Historically, discos have been tagged an expensive way to spend an evening, but San Francisco is the least expensive of practically any major city, according to Goldberg. He adds that only a few discos sport admission fees.

Dance Your Ass Off charges \$1 Monday and Tuesday and \$2 Wednesday through Sunday. The Club, which holds 1,500 persons and a dance floor for 800, has dance classes during the week.

The City has two floors, with a showroom for live entertainment, a restaurant and a disco which holds 800 patrons.

Both clubs have installed expensive fixtures and sound equipment. The City offers a \$40,000 computerized light show, 13-foot high DJ booth and a Cerwin-Vega sound system.

Dance Your Ass Off boasts \$150,000 worth of fixtures and equipment, which includes among other things 10-way chasers, five mirror balls, a Kalart television system and Russco turntables.

Both clubs offer customers the latest disco disks through what Sanford calls "our effective disco pool."

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The Bay area jazz scene has warmed up in the past year or so despite the closing of one of the oldest clubs, El Matador. Other than the haven of Turk Murphy's New Orleans-style jazz, Earthquake McGoon's, none of the famed San Francisco jazz spots of old is still around—gone is Basin Street, Jazz Workshop, Both/And, Blackhawk, Facks, and all the rest.

Through a combination of a few clubs and rooms (some non-boozing) presenting various contemporary jazz styles, however, and a number of locations spotting jazz within a general pop-music booking schedule there is good cross section of jazz available any night in the Bay area.

Todd Barkan's Keystone Korner, with room for over 200, continues to be the exclusively-jazz focal point club. Barkan presents frequent mini-festivals combining such as Bobby Hutcherson, Dexter Gordon, Eddie Henderson and Dewey Redman on one bill—or Yusef Lateef and Sonny Stitt, etc. Mondays are usually local-band nights.

The Great American Music Hall presents short bookings by



everyone from Ray Charles to folksters like Malvina Reynolds or Tom Paxton. Jazz acts have done quite well in this format for the Music Hall; a typical few weeks might include Bill Evans, Maynard Ferguson, Carmen McRae, Teddy Wilson, Stan Kenton and many others each for a couple of nights—with country, folk-rock (no hard electric stuff), soul acts and vocal groups given similar treatment. With about 500 capacity, the Great American Music Hall has become a home for many jazz artists and owner Tom Bradshaw intends to increase the roster.

The Old Waldorf, formerly a folk club in a residential neighborhood, is a huge new room near the waterfront and financial district. With about 600 capacity (plus a large private room), the Old Waldorf can present anyone from Woody Herman to Ramsey Lewis; from bluesman Albert King to the rock-

YOU CAN FIND JAZZ ANY NIGHT

By PHILIP ELWOOD

ing Tower of Power. Although bookings have been sporadic, owner Jeff Pollack indicates a preference for top-drawer jazz and soul but intends to present any kind of music "if it makes sense for the room."

The Boarding House, usually a show-room (Lily Tomlin, Kenny Rankin, Pointer Sisters, etc.) sometimes has jazz or blues acts, and The Palms, a sizeable saloon, uses local jazz and blues groups mixed with occasional featured guests such as Joe Turner or Cab Calloway.

The Blue Dolphin in San Francisco and the Mapenzi in Berkeley, both presenting more experimental and free-form sounds, often get the ambience that N.Y.'s "jazz lofts" have established. Both rooms are small and are feeling their way along.

Jack's Tavern, a pre-World War II black jazz center, is the only old Fillmore District club left with live music—usually a jazz trio. But the newer Scene, also in the Fillmore, has been presenting Tommy Smith's combo with weekly guest stars—Smith also heads a Sunday matinee concert by his "all star big band."

The Reunion, in Union Street's busy singles-club district, features Bennett Friedman's big band on Monday nights and visiting soloists (with local rhythm) on the weekend—perform-

ers like Art Pepper, Barney Kessel, "Sweets" Edison, etc. The San Francisco All Star Big Band, held together by conductor David Hardiman, plays at a number of locations (Keystone, Reunion, Green Earth, etc.) during the month, usually featuring alto saxist John Handy.

The Hyatt Regency has taken to presenting free jazz concerts in its huge Atrium Lobby; vibist Dick Saltzman's trio backs such guests as guitarist George Barnes, vibist Cal Tjader, clarinetist Vince Cattolica, etc.

Such clubs as Gatsby's in Sausalito, Roland's in San Francisco's Marina District, Berkeley Square and Tiki Bob's in Berkeley, and Sweetwater in Parched Mill Valley, regularly present light-jazz or special weekend jazz bookings. Jeannie Hoffman, Jules Broussard, Art Lande, Sonny Stitt, etc.

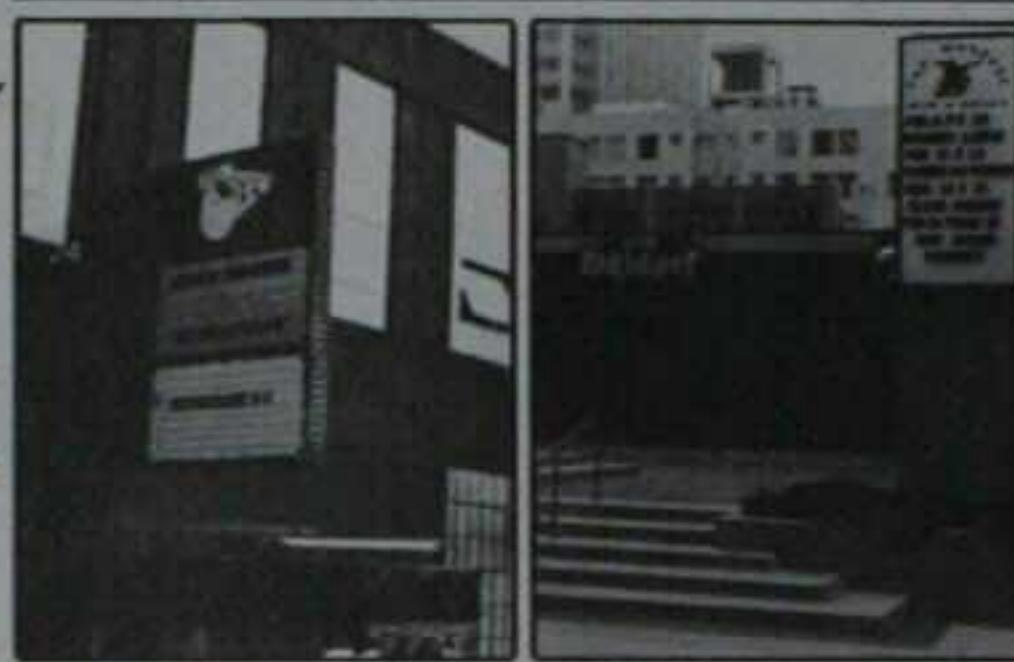
Keystone Berkeley (and its newly acquired Keystone Palo Alto partner) occasionally seasons its normally rock-blues oriented schedule with jazz, on occasion landing Stanley Turrentine, Herbie Hancock, The Cobham-Duke band, etc.

The New Orleans Jazz Club of Northern California holds monthly meetings around San Francisco, presenting local trad-jazz groups; their annual Jamboree usually features a dozen bands—groups that play during the year on one-night stands in clubs like The Point in Pt. Richmond, the Iron Works in Palo Alto, Pier 23 in San Francisco, and others—and the Washington Square Bar & Grill features piano jazz every night with Norma Teagarden, Burt Bales, John Horton Cooper, Federico Cervantes and others.

South of San Francisco on Half Moon Bay the monthly meetings of Pete Douglas' "Bach Dancing and Dynamite Society" offer some of the best local and visiting jazzmen.

Undoubtedly the most distinctive aspect of the Bay area jazz picture is the inclusion of jazz in mixed-bag bookings rather than restricting it to "jazz only" rooms. Young jazz fans, many of them from college student bodies, resist attending performances in the old style "night club" atmosphere and thus find the looser, hipper, surroundings of the new-breed rooms more to their liking.

In all honesty, however, it should be noted that many of the locations mentioned here are in economic straits most of the time and even some of the "big" ones may well not make it through another round of inflation and increased expenses. Many owners wonder how high door charges can go before buyer resistance sets in. \$5-\$6-\$7 admission fees, plus minimum drink requirements, are quite common—and the old days of beer, wine and jazz for a few bucks are long gone.



Keystone Korner (top left), Old Waldorf, The City (right) typify the varied clubs that dot the Bay area with jazz now moving into many new areas as well as remaining almost exclusively in such spots as the Keystone.

Studio Scene

Continued from page SF-8

media where a major religious project was recently completed for Word Records. Recent artists and producers who have used the facility are Jefferson Starship, LaBelle, Hot Tuna, Herbie Hancock, Gil Scott Heron, B.B. King, Edwin Hawkins Singers, Norton Buffalo; and Dave Robinson, Tom Dowd, and Larry Cox. Ginger Mews, who became studio manager of the San Francisco wing of L.A.-based Filmways/Wally Heider Recording last Spring, also indicates business has been thriving. Heider also does a great deal of remote work in the Bay area and was on hand with virtuoso "live" engineer Ray Thompson at the Band's historic farewell concert at Winterland.

The Record Plant in nearby Sausalito also continues to cast a magnetic effect with its two 24-track rooms and well-chronicled "extras" such as jacuzzi. The past year has been a good one for the Plant, says manager Nina Urban, with future bookings looking strong. Artists who have recorded there in recent months include Pablo Cruise, New Riders, the Tubes, Commander Cody, Captain Beyond, Graham Central Station, Dan Fogelberg, Mickey Thomas, David LaFlamme, Tower Of Power, Crackin', Rubicon and Doug Kershaw among others. The scenically ensconced Plant is conducive to long stays and complete LP projects and the staff of the San Francisco facility now numbers 15. "It's been a competitive studio scene in San Francisco," comments Urban. Plant trucks out of L.A. also do a good deal of remote work in the area.

Eliot Mazer's His Master's Wheels on Brady St. is yet another 24-track room where recent projects by Journey and Yesterday And Today were done.

Bear West (formerly Blue Bear) has upgraded to 24-track and recently completed Taj Mahal's recent LP for Warner Bros.

Label Fantasy in Oakland has two 24-track studios as well as a mastering facility on its premises which caters to in-house artists.

In Graham's Shadow

Continued from page SF-17

In the area of financial increases Concord had paid attendance of 210,000 or a 75% increase, a gross of \$1.4 million, net performance profit of \$175,000. The operating and capital expenditures budget was \$10,000 more than that. Net total for the year was a minus \$11,000, which was 1,300% decrease from year before. And Concord has just been awarded a \$2.1 million federal public works grant for further expansion.

NAT FREEDLAND

Other studios in the city include John Altman Recording, A.V. Associates, Blossom Studio, Buffalo, Funky Features, Celestial Sound, Coast Recorders, Cory Sound, Golden State (where disk mastering is also available), Harry McCune Sound Service, Mobius Music, Moonlight Recording (specializing in tape duplication), Production Resource, Sound Genesis, 3P, Tree Frog, Wahlberg, and Xandu.

The Oakland/East Bay scene is home to Bay Records, Dick Vance, Freeway Recording, Mills College, Music City, Ruby (owned by ex-Creedence Clearwater Revival member Tom Fogerty, himself now active in a group called Ruby on the PBR International label), 1750 Arch Studio Inc., Sierra Sound Labs, Thunder Purr Productions and Westminster.

Located on the peninsula are Fred Foxx Music, Harn Soper Sound, Mantra, Pacific, Q-Tone, and Spectrum.

Marin County has The Church, Family Light, Geis Audio Tape Enterprises (specializing in high speed reel-to-reel tape duplication), and White Noise Sound, in addition to the well-known Record Plant.

In addition to maintaining its own studio, Thunder Purr is also a production company where Rick Witte (in partnership with the Nederlanders) is producing SFO, a popular local band. Witte's background includes three years as a writer-producer with Motown where he worked with Holland, Dozier, Holland as well as with Motown founder Berry Gordy.

Harvey Fuqua still maintains his Greater Bay Area Development in Oakland.

Lou Bramy is still at the helm of Spread Eagle Productions and has been involved producing and managing Yesterday & Today, Mingo Lewis, and Inner Circle.

"We are in the process of working out a European tour for Inner Circle," says Bramy.

Bramy's former partner Walter Herbert is running a separate entity called Nightmare Productions handling Journey.

Another production company is Pyramid with George Daly. Scott Matthews and Ron Negle have formed Proud Pork Productions and are in the process of building their own studio in the city.

Verdant Farm System

Continued from page SF-18

With the closing of Fairfax's River City last year, Marin county music has moved back into the small neighborhood taverns like the Old Mill Tavern in Mill Valley, where Dan Hicks has been hosting Monday night open mike sessions, or across the street at Sweetwater, where saxophonist Jules Broussard and his band have been holding forth. Further north, the Sleeping Lady presents a regular fare of Marin county acoustic music, which includes the occasional big name musician playing for fun. The Inn of the Beginning, the oldest continuing nightclub in Marin, continues to hold forth from the most northerly point in Marin, Cotati.

Around the south bay, where Keystone-Palo Alto is located, the only other major clubs are Chuck's Cellar in Los Altos, a longtime stop on the so-called "lobster and steak" circuit on the peninsula, where John Stewart appears regularly, and the Bodega in Campbell (outside San Jose), where the booking mixes well-known national acts like the Flying Burrito Brothers or Taj Mahal with unknown local bands.

Record Sales Booming

Continued from page SF-12

house in Emeryville across the Bay from San Francisco, reports strong growth patterns in both the wholesaling and retailing enterprises.

Most Bay area record stores report a \$4.99 base price for domestic LPs and up to \$2.00 more for imports. All feature more or less constant discount specials on new releases, cut-outs and overpressings.

Tower Records, with two other Bay area stores (San Jose and Berkeley), remains probably the largest volume retailer with its huge record "supermarket" at Columbus and Bay, although Odyssey's Sutter Street store claims an inventory of 150,000 LPs and Jax's new Haight-Ashbury outlet is larger than the parent shop in Oakland.

Odyssey's Town says the lack of stocking distributors in the Bay area has had little effect on his business. He claims overnight delivery in most cases from Los Angeles warehouses.

But PRT's Paikos, who is co-owner of one-stop sub-distributorship All Record Service, says the closing of local warehouses is a boon to his organization, which specializes in smaller labels such as Takoma and Janus.

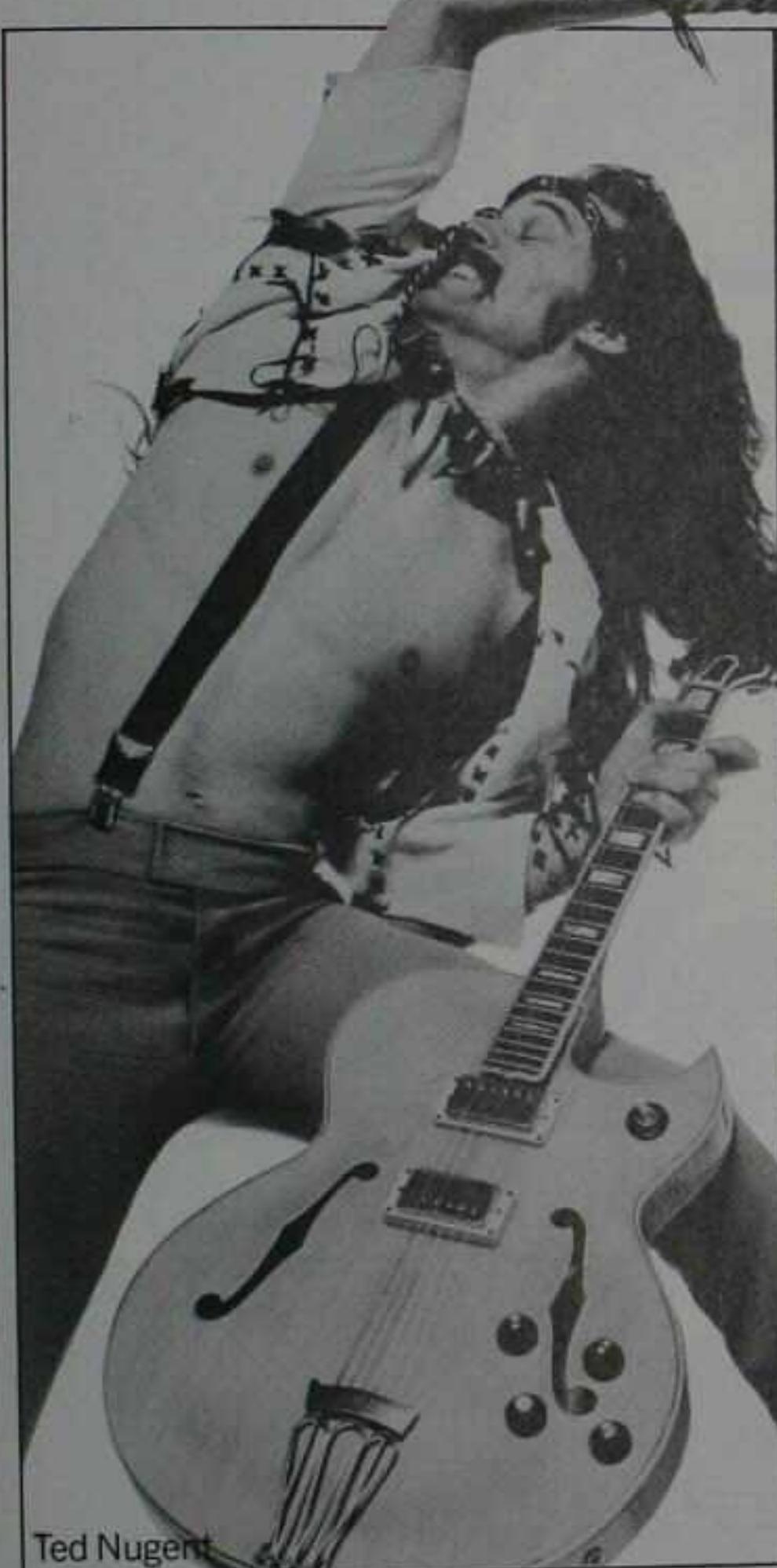
As always a large number of reissue and used record shops are thriving in the diverse Bay area and some of those stores also deal heavily in new small label country, blues and jazz releases.

JIM KELTON

Credits

Editor, Earl Paige. Staff writers: Jim McCullaugh, Nat Freedland, Claude Hall and Jean Williams. Independent writers: Jim Kelton, Joel Selvin, Philip Elwood. Cover and interior photography Tom Copi (except Tubes by Alvan Meyerowitz, other acts page 14 from labels). Art, Salvatore Scorsa. Production, John Halloran.

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LOS ANGELES—"Right now I think we're unique because to my knowledge we're the only 8-track facility in town that brings a large studio approach to a small studio," explains Ron Filecia, who with partner Gary Skardina owns and operates the Music Grinder in Hollywood.

Starting at a rate of \$25 an hour, the 1,500-square-foot facility deals almost exclusively in demo recordings and according to the owners, stands as the only 8-track installation and the only studio under \$100 an hour in L.A. to utilize the Westlake design.

Since its opening in September 1975, the Music Grinder, operating around the clock with work divided among Filecia, Skardina and their staff, has mushroomed into a busy independent studio.

The former classmates from Southern Illinois Univ. arrived at their concept of a highly sophisticated small studio two years ago. They found that larger studios, when approached for 8-track work, would either avoid it or do it on down time since the lower rates of 8-track sessions did little to help meet the high costs of operating a large studio.

With much of this work left undone, the partners decided to put their energies together into a studio accommodating aspiring talent which normally could not afford large studio costs.

"We're not competing with the big studios at all right now," explains Filecia. "When people need a big studio, 16 or 24-track, they'll go to one."

Even so, many established artists, in order to save studio budget money, will still take advantage of the Music Grinder. Its expanding list of clients now includes Melissa Manchester, Barry Mann, Karen Black, Liz Torres, Martin Mull, Bob Monaco, Kim Fowley, Jobete Publishing and United Artists.

"Coming here first to experiment with their material at a much cheaper rate," adds Ron, "eliminates wasted time when cutting the mas-

KEVIN MERRILL

Wonder Purchases British Vocoder Speech 'Machine'

LOS ANGELES—Stevie Wonder has become the first American musician to acquire the British EMS Vocoder speech synthesizer, a recently developed instrument capable of transforming voice into complex musical sounds.

The instrument, priced at \$20,000, was developed by Electronic Music Studios and is available in the U.S. through Electronic Music Studios of America, Inc. in Northhampton, Mass.

To date there are only five in the world, according to Dennis Kelley of FMSA, the one that Wonder now owns and four in Europe; one at radio station WDR in Cologne, one each in two different Paris studios and one at Electronic Studios in London.

"Wonder first heard about the Vocoder," adds Kelley, "through an article in a trade magazine when the announcement about the instrument was first introduced. He requested a demo tape and was fascinated by what he heard."

"Since then other musicians have been expressing an interest. What

ters, wondering over the outcome of the finished product.

"Also, some producers, because they like the intimacy of our room, will use the studio specifically for rhythm tracks and then transfer to 16 at another studio for the finishing touches."

Most of their clients however are those artists seeking record deals hoping to get their ideas on tape inexpensively for whom the studio offers the services and professional atmosphere of a larger and costlier facility.

Anxious to prove itself amidst heavy competition, the Music Grinder, from the beginning, aimed its quality high. "People would come in with the standard phrase 'It's only a demo,'" explains Filecia, "but to us it wasn't just a demo, it was our reputation on the street. Every client had to be happy with the sound."

"At first we tried everything in the way of advertising," adds Skardina, "but we found that nothing worked better than word of mouth. Musicians who worked here would go out and tell others about the studio so that pretty soon business began to multiply."

But one problem remains inherent to all small studios and the Music Grinder is no exception. As Filecia puts it, "You can't make money as a small studio on account of the rates you're charging."

And The Music Grinder, because of the high standards it maintains, makes only enough to pay its bills and build up equity.

As the owners see it, business profits will evolve only through expansion. "We want to go from doing demos to doing album projects for the bigger record labels," says Skardina. With the help, he indicates, of investors and loans, plans to enter the 16-track field should materialize in about one year and from there the construction of another studio, completely state-of-the-art, designed for those clients who need a 24-track facility and can afford it.

KEVIN MERRILL

purchase it and then offer it on a rental basis. That way they can recoup the cost of the instrument."

The Vocoder was recently sent to Wonder at Crystal Studios in Hollywood, where he has used it.

Kelley adds that the instrument has been used in speech research but that the Vocoder is now being designed for commercial, musical purposes.

Claims the company makes for the device, which is portable with dimensions approximately 3 feet x 2½ feet x 1 foot, is that it is capable of transforming voice into complex musical sounds with perfect control of pitch and timbre and can convert ordinary speech into "a full chorus, a soprano solo, a singing Diesel engine, or almost anything else."

Speech treatment, it is further claimed, by the complicated Vocoder process involves detailed analysis of the vocal input. The system decides at every instant whether the sound is "voiced" or "unvoiced."

At the same time, it filters the sound into 22 frequency bands, generating envelope information for

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Chunky, Novi & Ernie were in at the Sound Factory with producer David Campbell and engineer Greg Ladani putting the finishing touches on their Warner Bros. LP... **Bad Axe** was in at **Dirk Dalton Studios**, a new Santa Monica facility, where they cut two sides of a single, "She Cried For Me," and "All You Can Take," co-production by **Dirk Dalton** and **Dana Strum**, group member.

Ron Falconer was at **Cherokee** working on his upcoming UA release "Victory." He's coproducing with **Peter Ivers**.

Johnny Guitar Watson was back at the scene of his recent "Ain't That A Bitch" success, **Paramount Studios**, where he wrapped up his LP for D.J.M. Records. **Kerry McNabb** engineering. **Kenny Vance** also produced **Tony Basil** there, **Sye Mitchell** on the board.

Blood, Sweat & Tears was in at **United Western**, **Roy Halle** and **Bobby Columby** co-producing. **Poco** continues working on an LP at **Burbank Studios**, as does trumpeter **Blue Mitchell**, **Esmond Edwards** producing... and **Wayne Henderson** and **Ronnie Laws** have projects cooking at the **ABC Studios**.

Mike Sutton produced and **Sye Mitchell** engineered **Smokey Robinson** at **One Step Up**. **Ardie Bryant** was also in recording with **Kevin Kern** engineering.

Barry Fasman and **David Pomeranz** were co-producing **Diane Steinberg's** upcoming ABC LP at **Audio Arts**, **Larry Brown** at the board.

In activity elsewhere:

Bluesman John Hammond began work on his second Vanguard LP at **Vanguard Studios** in New York, production by **Maynard Solomon** and engineering by **Charles Repka**.

Bobby Goldsboro was in recently at **Jack Clement Recording Studios**, Nashville, overdubbing for **Epic**.

January and February were booked solid at **Electric Lady**, N.Y., with **Paul Stanley** of **Kiss**, **Eddie Kramer** producing and engineering, helped by **Dave Wittman**; **Johnny's Dance Band**, a Philadelphia act, which cut an LP for **Windsong** with **Don Murray** producing/engineering with assistance from **Neal Teeman** and **Michael Frondelli**; and **Norman Connors**, engineered by **Wittman**. **Electric Lady** was also seen on a recently aired "Andros Targets" on CBS where an episode was shot.

Arista's Michael Mainieri was at **Secret Sound**, N.Y., working on his new LP, producing himself, engineering by **Jack Malken**.

fundamental frequency of the voice.

All this information is then used instantaneously to synthesize an output by imposing properties of the original speech on a second output, the "excitation" sound, which is articulated and filtered under the performer's control.

The excitation can be any sound source that is harmonically dense enough to allow for sufficient resolution and intelligibility.

For example, the company points out, if the excitation input is the sound of a washing machine and the speech input is a Shakespearean soliloquy, the Vocoder output becomes the sound of a washing machine onstage at Stratford. The original speech may be mixed in with the Vocoder output.

Additional technical descriptions, specification, uses, as well as a demo tape is available from the firm.

Campus

ATTITUDES CHANGE

Fla. State Univ. Hurdles Problems

By ED HARRISON

LOS ANGELES—Because the only concert facilities in Tallahassee belong to Florida State Univ., the city and school has had problems building a credible concert program.

However, this year a healthy schedule of attractions has begun to change the attitude of the students as well as developing the market into a formidable concert town. Jack Samuels, assistant program director, has established the school's first regular series of concerts but admits that the 22,000 student enrollment has been "somewhat skeptical" about the program.

"The program has not been going on as well as expected," says Samuels. "Students for some reason have showed extreme negativity."

In January, Samuels devised a yearly student entertainment card which allows students to purchase a discount card for \$10 which gives them priority on all concerts and three free movies. Samuels estimates that if a student attended all shows, savings would be about \$15. The funds collected from card purchases represents the school's profit margin for the year.

Yet because of the price of the card and long range uncertainties on the part of the students as to whether they will be able to attend the shows, Samuels has decided to begin selling the cards on a quarterly basis for \$3-

\$5 which he believes will be more appealing.

"We want to give the students the lowest price possible and build a backing fund for the concert program," he says.

The concert program, which falls under the Leisure Program Office, just conducted a special on the air promotion with radio station **WOWD-FM**, a commercial station to promote shows.

The promotion, entitled "Friday and Saturday Night Live," featured an appearance by comedian **Steve Martin** on Friday and an appearance by **George Benson** on Saturday.

The promotion marked the first time ever in Tallahassee that a local radio station teamed with the school to promote a show.

"The promotion is part of Florida State Univ.'s efforts to become a popular music site for the South Georgia-North Florida market, an area previously untapped in recent years to its fullest potential," says Samuels.

Unlike last year when professional promoters organized the shows, this year it has been all student operated. Acts that have appeared in addition to Martin and Benson are **Jimmy Buffett**, **Pure Prairie League**, **Amazing Rhythm**

(Continued on page 45)

'Middle Agent' Discloses Role In Booking Colleges

By ALAN PENCHANSKY

CHICAGO—The two-year-old Player Agency here is diversifying into the role of "middle agent" to work as liaison between major agencies and smaller campuses.

In its new role, Player has arranged dates at schools in Illinois and Wisconsin, says **Dave Hedlund**, agency head.

Hedlund says he is pursuing the middle agent course "to fill a communication gap," and notes that the Midwest is a key market for the service, since the major agencies have pulled up stakes here.

"The major agencies don't really have the time to dedicate to servicing a school booking," says the former Chicago-based agent for CMA (now ICM). "It's hard to get hold of students; they don't have conventional office hours," Hedlund notes.

NO MUSIC FOR VIDEOTAPES

By DICK NUSSEN

NEW YORK—There is a market for music-oriented videotapes, but there is no product, claims one hardware firm.

"It's absurd," says Guy E. Ortleva, product director of Northeast Video & Sound Inc. "People want music but we can't get the software they need."

"Approximately 50% of our market is in colleges with sales of tapes outweighing weekly rentals," he explains. "Many video equipment dealers purchase tape from us and rent them to their own customers to insure repeat business and provide

(Continued on page 53)

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To The Beat" and "Loving You" to be released in
March. Distributors, etc., may contact Soul
Sounds Unlimited Recording Company, P.O. Box
24230, Cincinnati, Ohio 45224. A. Pettijohn
Productions.

General News
Fla. State Univ.

• Continued from page 43

Aces, ZZ Top and Cheech & Chong.

Upcoming shows feature Heart, April 1; Orleans, April 3, which is
being billed as "Rock 'N' Roll
Weekend"; Todd Rundgren, April
24, and Charlie Daniels on April 17.

In addition the school is sponsoring
a series of free concerts which
comes under the Activities and Service
department (A&S). With a
budget of \$45,000, separate from the
paying shows, the school has
presented Mary Macgregor, Brick
and Starcastle, with artist fees ranging
from \$1,000-\$2,500.

"With the free shows we look for
acts not yet popular. It's also a favor
to the agencies. But basically we're
trying to expose and bring new talent
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there's really nothing to lose on it,"
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GENERAL NEWS

Fla. State Univ.

concerts. Ruby Diamond Auditorium seats 1,575, Tully Gymnasium

seats 3,900 and Campbell Stadium has a capacity of 16,000. The student union and ballroom are also used for outdoor and other shows.

A new 13,000-seat Civic Center is
in the process of being constructed
with an additional 2,050-seat auditorium
in the complex. The site, 50% owned by the
university, will give the city of Tallahassee, which is the
capitol of Florida, a new credibility
as a concert market.

Because of the geographical location
of Florida State, with close proximity
to state and community schools in Valdosta, Ga., Albany,
Ga.; Dothan, Ala.; Panama City,
Fla.; and Gainesville, Fla., all
within 150 miles, Tallahassee has
become a strategic stopover point for
touring acts.

For the ZZ Top show, 5,000 out of
towners turned out. Also, every city
in the region did \$6,000 in radio
spots to promote the show.

Station WGLF-FM, another com-
mercial station, assisted in supplying
free advertising, and other give-
aways. For the Benson promotion
Samuels estimates the school saved
\$1,000-\$2,000 in advertising costs
thanks to WOWD.

"It's good for the stations to promote
themselves," Samuels says. "It
shows the public they're doing
something."

Samuels is confident the concert
program will continue to pick up
momentum. "Because Tallahassee is
the biggest city in the area, we're in a
good position to develop a consistent
concert program. We're beginning
to draw good sized audiences with
even the skeptical students starting
to come out, the ones with the 'I
never heard of that group' attitude.
It takes a long time getting the
program together but we made \$8,000
profit this year."

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RIA Gold Record Winners

Albums

George Harrison's "33 1/3" on Dark
Horse; disk is his sixth gold album.

Al Stewart's "Year Of The Cat" on
Janus; disk is his first gold album.

Barry DeVorzon & Perry Botkin
Jr.'s "Nadia's Theme" on A&M; disk is
the duo's first gold album.

Bob Seger & The Silver Bullet
Band's "Night Moves" on Capitol;
disk is their first gold album.

Kansas' "Leftoverture" on Kirsh-
ner; disk is the group's first gold al-
bum.

The Emotions' "Flowers" on Co-
lumbia; disk is the group's first gold
album.

Crusaders' "Southern Comfort" on
ABC/Blue Thumb; disk is its first
gold album.

"The Best Of George Harrison" on
Capitol; disk is his seventh gold
album.

Engelbert Humperdinck's "After
The Lovin'" on Epic; disk is his
eighth gold album.

Bread's "Lost Without Your
Love" on Elektra; disk is its seventh
gold album.

Norman Connors' "You Are My
Starship" on Buddah; disk is his first
gold album.

"James Taylor's Greatest Hits" on
Warner Bros.; disk is his sixth gold
album.

Jukebox
Programming
Covered At
Wis. Confab

CHICAGO—A seminar on record
programming conducted by Radio
Doctors one-stop, Milwaukee, will
highlight the annual convention of
the Wisconsin Music Merchants
Assn. (WMMA) Friday through
Sunday (18-20) at the Olympia-
Princess Hotel in Oconomowoc,
Wis.

The convention also is scheduled
to host a trade show, board meet-
ings, informal shirt-sleeve sessions,
and a banquet with entertainment to
be provided by Sonny Williams and
his band.

Exhibitor attendance will be
down sharply over last year, the Wis-
consin group reports. The associa-
tion says a number of firms are cut-
ting back on show attendance, while
recent mergers also have contributed
to the decline. The group, which
hosted 30 exhibitors in 1976, this
year expects 15.

The group also reports a change in
its directorship. Len Roulier, former
executive director both of WMMA
and the Minnesota operators' associa-
tion through ACT Management,
Inc., Milwaukee, has resigned to be-
come vice president/sales manager
of the Electronic Air Cleaning Division
of Hastings Distributing, Mil-
waukee. ACT, which retains charge
of both organizations, has delegated

COVERS FT. WORTH IN BIG WAY

Texan Spends \$2 Mil On Clubs

By RADCLIFFE JOE

NEW YORK—When Texan Spencer Taylor decided to go into the discotheque business, he also decided to conform with accepted Texas tradition by doing it in a big way. He therefore built not one but three discos, spending in excess of \$2 million in the process.

What Taylor had in mind when he made this high-priced commitment to the discotheque industry was to create three distinctly independent disco environments that would cater to the varied tastes of a broad a spectrum of his fellow Ft. Worth residents as possible.

The result was Spencer's Corner, a disco catering almost exclusively to teenage, rock'n'roll oriented students; the Levee Club, a soul disco for middle and

upper middle class blacks; and Spencer's Palace, a million dollar crystal-chandeliered arcadia designed to woo young, out-going middle and upper middle-class whites.

Taylor, who concedes that the venture is already a resounding success hastens to point out that the clubs were not intended to separate people by financial background or ethnic origin. He points out that all people are free to visit all three clubs which are not membership establishments.

"However," he adds, "we discovered in our research prior to constructing the clubs that most people gravitate to an environment where they feel most comfortable, and this is what we tried to provide."

He points out that Spencer's

Corner, for instance, imposes few restrictions on its patrons. "Our regulars here are not subjected to a dress code. The emphasis is on rock'n'roll music, and there are more and varied promotions such as fancy fanny and wet T-shirt contests.

On the other end of the spectrum is Spencer's Palace, where, according to Taylor, nothing was spared in the efforts to create a club without equal in all of Texas. Spencer's Palace boasts \$30,000 worth of paintings on its walls, over \$6,000 in crystal chandeliers, two lighted, computerized dance floors by Varaxon, and "a state-of-the-art" sound system by the Showco Co. of Dallas.

Taylor also claims that the

(Continued on page 47)

Disco '77 Gets 2 TV Airings

NEW YORK—Disco '77, much-heralded 30-minute television disco dance show, received its first airing Friday (11) on KTLA-TV, Los Angeles. The midnight screening was simulcast on radio KIQQ-FM.

The following night, the show aired on WOR-TV in New York City with radio simulcast on WBZ-TV. Among the artists featured on first show were Lou Rawls and Andrea True Connection.

The show, produced by Mariner Productions of Miami, will initially be aired in 21 markets nationwide, gradually increasing to 52 markets. In addition to New York and Los Angeles, other prime markets scheduled to air the show include San Francisco, Chicago, and Pittsburgh.

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**SENECA CALLS IT PSYCHOACOUSTICAL A Scientific Approach To Sound**

NEW YORK—Growing sophistication in the discotheque industry will in future demand a more scientific approach to the development and installation of sound equipment for clubs. That's the opinion of Bill Levy whose company, Seneca Sound of Buffalo, N.Y., has already embarked on a program of research and development of psychoacoustical sound systems for use in discotheques.

According to Levy, Seneca's approach to the creation of psychoacoustical sound systems is based on careful surveys of disco patrons across the country. This input is being coordinated with the expertise of his firm's engineering personnel to either create completely new sound systems, or modify existing equipment to meet the needs of the people who use the discs.

Levy stresses that with increasing sophistication at all levels of the disco industry, there is a growing pressure by patrons to improve sound in the rooms. "Equipment suppliers can no longer use a haphazard, hit-or-miss approach to sound and hope for the best," he warns.

In its efforts to cope with the demands of an increasingly discriminating public, Seneca is developing more and more of its own equipment. Its catalog of specially engineered products include mixing consoles, bass-boost equalizers, fan-ventilated amplifier housings, loudspeaker enclosures, and bi-amp and tri-amp networks.

The firm has also been modifying a lot of available equipment, in its efforts to achieve and maintain an industry standard.

Seneca Sound has been in the disco business since 1965. "In those days they were called record hops, and we operated a mobile disco service that catered to dances and parties at high schools, colleges, bar mitzvahs and other social gatherings," says Levy.

Major Cities Slate Monster Dance Parties

NEW YORK—Three monster disco dance parties are scheduled for major U.S. cities this month.

The unrelated events will be held in New York at the 5,000-seat Roseland Ballroom, in Atlanta at the 20,000-seat World Congress Center, and in Memphis at the 17,000-seat Cook Convention Center.

The Roseland "Celebration" sponsored by entrepreneur Tony DeLauro is scheduled for Monday (14) and will feature the Trammps in concert, with Tom Savarese spinning the disks prior to the group's appearance.

To create an authentic disco environment, DeLauro has installed special lighting and sound equipment featuring sequencers, mirrorballs, chasers and strobes along with what he describes as state-of-the-art equipment for fidelity of reproduction.

The concert will run for five hours and there will be an admission charge of \$8.50 per person. Heavy support for the project is coming from Atlantic for whom the Trammps record.

The Atlanta show will feature Donna Summer, Trammps, Vicki Sue Robinson and D.C. LaRue. Billed as a "Spring Disco Experience," it is expected to draw a capacity crowd, each of whom will pay between \$6.50 and \$7.50.

The six-hour show scheduled for March 20 will showcase Jim Burgess, top Atlanta disco deejay in the spinner's booth. A string of guest artists, including Tamiko Jones, is expected to appear.

Writer's Contract

LOS ANGELES—Billy Jones, a native Oklahoman whose recordings for the Bassart Record Group have been popular in Holland, has signed an exclusive songwriters agreement with Lark Music, Inc. (BMI) worldwide. Artist/composer Jones formed his band in Holland where he has been recording for the past two years.

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\$2 Mil Ft. Worth Clubs

Continued from page 46

club's 70-foot bar is the longest in the state of Texas, and there are four different levels with a capacity of more than 1,200 patrons. The music,

like the audience, is varied, ranging from some rock through disco and MOR music. It also features a game room with pool tables and a variety of electronic games. For all this luxury patrons pay an admission charge of just \$2 midweek, and \$3 on week-

ends. Drinks are discounted during the week.

Wedged between Spencer's Corner and Spencer's Palace is the Levee Club. Taylor explains that this room located in Ft. Worth's historical 1849 village, features an exclusive 1849 decor, and the same light and sound systems found in his other rooms.

Although its dress code is more flexible than Spencer's Palace, and there are no admission restrictions, its aim is to reach and cater to a chic, black clientele which grooves to a heavy New York-type disco sound."

The clubs are managed by Mike Lewis, employs more than 60 and trains its own deejays "to avoid having to cope with the frustrating prob-

lem of dealing with prima donnas," says Taylor.

The clubs are all open from 7 p.m. to 2 a.m. Spencer's Corner operates seven nights a week. The other two run six nights a week. All are heavily promoted through Ft. Worth's print and electronic media, as well as through flyers, bumper stickers and window displays.

Disco Mix

By TOM MOULTON

"Music" the new Eddie Drennon & B.B.S. Unlimited LP, is being released this week on the Friends & Co. label. The several strong cuts on the album include "If You Really Don't Love Me" which features a strong cello and string line in the introduction, as well as in the break. There is also the distinct Drennon sound with flutes. There is a strong Latin quality to this tune which places emphasis on cowbells and a good rhythm break.

"Would You Dance To My Music" incorporates a pop-style and is commercial. Featured here again is a good rhythm break that builds up into the full orchestration. "Never Let You Go," opens with a pop style then changes to Latin in the break using percussion and piano, an interesting combination for this type of record. "Save Your Life For Me" is uptempo and is built around an appealing melodic hook utilizing the Drennon sound.

"Searching For Somebody To Love," sounds a lot like Drennon's classic, "Let's Do The Latin Hustle." There is a good instrumental break featuring horns. This LP is cleaner and more professionally done than Drennon's previous effort, and should have a broader commercial appeal.

Salsoul Records will soon release "This Could Be A Night To Remember" b/w "Time Will Tell" by Eddie Holman. Both tunes are from Holman's forthcoming LP and are arranged and produced by Ron Baker, one of the producers of Trammps. "This Could Be A Night To Remember," is an uptempo tune that features a full background chorus. It incorporates a pretty melody, and is arranged like a ballad with strings, flute and oboe.

This song marks a different direction for Holman, who is well-known for his ballads. "Time Will Tell" sounds like it could have been done by Thom Bell. Its arrangement and the style of the background vocalists are reminiscent of the Spinners.

The Zagora label distributed by Phonogram in France has an interesting record by the Gibson Bros., "Come To America." The tune has a vocal and an instrumental side. The instrumental side is the stronger of the two, and is styled somewhat like "More, More, More" but with a much faster tempo. The piano plays an essential role in the record's appeal. It may be released here on the Epic label.

"Hurt Me, Hurt Me, (Lover Boy)" follows the same style as "Closer, Closer" with sensuous moaning and groaning highlighted in the introduction, as well as in the break. The rhythm here is faster than "Closer, Closer" and has some overtones of the TK sound.

There is also artistic use of percussions. The overall feel of the LP is very pop with arrangements kept basically simple. These qualities are a plus factor.

Goldhawkie Opening

NEW YORK—Bill Curbishley's Goldhawkie Productions has opened an office here at 565 Fifth Ave., to be operated by Regis Boff and Anne Weldon.

Curbishley, manager of the Who and the Steve Gibbons Band, will continue to work with the MCA staff on booking and promo for his acts, which include Roger Daltrey, Gibbons and a new Ohio-based band, Law.

2 Buy Rock Show

ATLANTA, Ga.—WHCN in Hartford, Conn., and WRDN in Riverhead, N.Y., will launch the Superstars format live this month. Superstars is an album rock format conceived and consulted by Lee Abrams, a partner in Kent Burkhardt/Lee Abrams and Associates, Atlanta. Abrams now has 25 radio stations coast-to-coast either using

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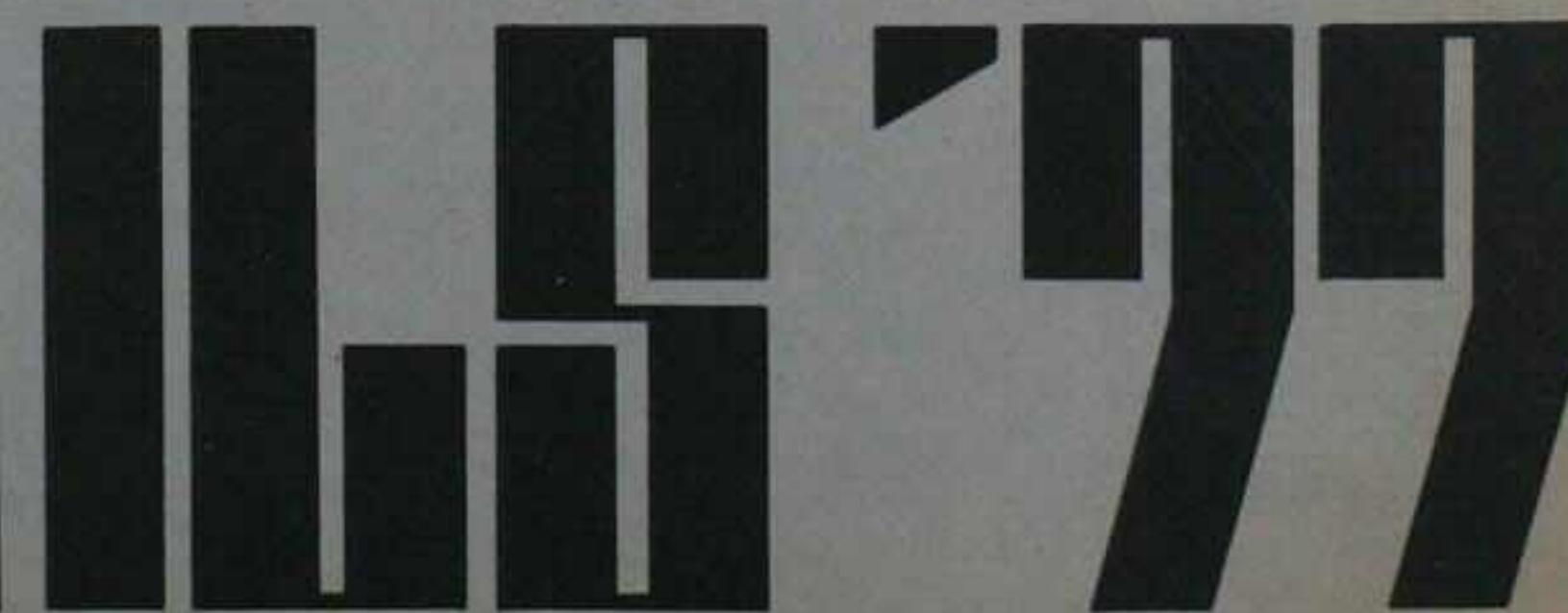
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Billboard's Disco Action

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ATLANTA

- This Week
- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
 - 2 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
 - 3 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 4 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 5 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
 - 6 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
 - 7 STONED TO THE BONE—Timmy Thomas—Glades
 - 8 THE HOSTAGE—Harold Melvin & The Blue Notes—ABC (LP)
 - 9 LOVE IS YOU/COME BACK—Carol Williams—Salsoul (LP)
 - 10 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 11 LIFE GOES ON/PEACE OF MIND/GRADUALLY—Faith, Hope & Charity—RCA (12 inch)
 - 12 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
 - 13 BLACK BROTHER—Black Soul—Beam Junction (12 inch)
 - 14 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC
 - 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)

DALLAS/HOUSTON

This Week

- 1 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 2 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 5 BOY I REALLY TIED ONE ON—Esther Phillips—Kudu (12 inch)
- 6 LOVE IN C MINOR—Cerrone—Cotillion (LP)
- 7 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 8 SLOW DOWN—John Miles—London (LP)
- 9 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
- 10 I DID IT FOR LOVE—Love Unlimited—20th Century (LP)
- 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 12 DISCO BLUES/LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
- 13 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 14 SPRING RAIN—Silvertti—Salsoul (12 inch)
- 15 I'VE GOT TO DANCE (To Keep From Cryin')—Destination—A.V.I. (12 inch)

DETROIT

This Week

- 1 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 3 LOVE IN C MINOR—Cerrone—Cotillion (LP)
- 4 BODY CONTACT CONTRACT/STARVIN'/DISCO INFERNO—Trammps—Atlantic (LP)
- 5 TATTOO MAN—Denise McCann—Polydor (12 inch)
- 6 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
- 7 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 9 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
- 10 DISCO REGGAE—Kalyan—MCA (LP)
- 11 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 12 GET YOUR ROOM ROOM (Around The Room Room)—La Pamplona—A.V.I. (12 inch)
- 13 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 14 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
- 15 I DON'T LOVE YOU ANYMORE—Teddy Pendergrass—Philadelphia International (LP)

BOSTON

- This Week
- 1 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
 - 2 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
 - 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
 - 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
 - 5 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 FLIP—Jesse Green—Red Buss (12 inch import)
 - 8 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
 - 9 SPRING RAIN—Silvertti—Salsoul (12 inch)
 - 10 YOU ARE A BLESSING TO ME/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
 - 11 GET HAPPY—Jimmy De Lite—TK (12 inch)
 - 12 BODY CONTACT CONTRACT/DISCO INFERNO/STARVIN'—Trammps—Atlantic (LP)
 - 13 WHAT IT IS—Norman Whitfield Records (LP)
 - 14 AS TIME GOES BY/WE CAN START OVER AGAIN—Steve Gandy—Polydor (LP)
 - 15 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch)

LOS ANGELES/SAN DIEGO

This Week

- 1 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 2 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 3 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 5 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 6 FOR ELISE—Philharmonics—Capricorn (12 inch)
- 7 DISCO INFERNO/BODY CONTACT CONTRACT/YOU TOUCHED MY HOT LINE—Trammps—Atlantic (LP)
- 8 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 9 BAD GIRL—Manhattan Express—Friends & Company (12 inch)
- 10 SLOW DOWN—John Miles—London (LP)
- 11 MANGOUS YE/SAKA SOUND/MONO MELODY—Black Soul—Beam Junction (LP)
- 12 SIX MILLION DOLLAR MAN/HURRY UP & WAIT—Originals—Motown (LP)
- 13 FUNK MACHINE—Funk Machine—TK (12 inch import)
- 14 TATTOO MAN—Denise McCann—Polydor (12 inch import)
- 15 DISCO REGGAE—Kalyan—MCA

MIAMI AREA

This Week

- 1 LOVE IN C MINOR—Cerrone—Cotillion (LP)
- 2 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
- 4 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 5 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
- 6 DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band—Island (12 inch)
- 7 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 8 SIX MILLION DOLLAR MAN/BEEN DECIDED—Originals—Motown (LP)
- 9 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 10 DANCIN'—Crown Heights Affair—De Lite (12 inch)
- 11 LOVE HANGOVER/LET'S GROOVE—Players Association—Vanguard (LP)
- 12 ELEVATOR—Isaac Hayes—Cameo (12 inch)
- 13 BLACK BROTHER—Black Soul—Beam Junction (12 inch)
- 14 PICTURES & MEMORIES/SWEET BEGINNING—Marlene Show—Columbia (LP)
- 15 YOU CAN'T HIDE FROM YOURSELF/THE MORE I GET, THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)

NEW ORLEANS

This Week

- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 2 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
- 3 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 4 FUNK MACHINE—Funk Machine—TK (12 inch)
- 5 SLOW DOWN—John Miles—London (LP)
- 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 7 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 8 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 9 FUNK DE MAMBO—Karma—Horizon (12 inch)
- 10 THE WORK SONG—Pat Lundy—Pyramid (12 inch)
- 11 TOO HOT TO STOP—Bar Kays—Mercury (LP)
- 12 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 13 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (LP)
- 14 DISCO LUCY (I Love Lucy Theme)—Wilton Place Street Band—Island (12 inch)
- 15 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)

NEW YORK

This Week

- 1 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
- 2 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 3 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
- 4 AIN'T IT TIME—Queen Latifa—P.F.P. (12 inch)
- 5 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 6 THIS WILL MAKE YOU DANCE/LET'S RUN AWAY TOGETHER—G.C. Cameron—Motown (LP)
- 7 DREAMIN'—Loletta Holloway—Gold Mind (LP)
- 8 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/YOU ARE A BLESSING TO ME—Originals—Motown (LP)
- 9 DISCO REGGAE—Kalyan—MCA
- 10 IF YOU WANNA GO BACK/FREE LOVE—Jean Carre—Philadelphia International (LP)
- 11 LOVE IN MOTION—George McCrae—TK (LP)
- 12 LOVE HANGOVER—I LIKE IT—Players Association—Vanguard (LP)
- 13 AIN'T Gonna BE A NEXT TIME—Magnetic Touch—P.F.P. (12 inch)
- 14 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
- 15 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)

PHILADELPHIA

This Week

- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 2 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 3 FREE LOVE—I Love Carr—Philadelphia International (LP)
- 4 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12 inch import)
- 5 MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 6 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 7 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
- 8 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 9 CALL ON YOU/SIX MILLION DOLLAR MAN/DOWN TO LOVE TOWN—Originals—Motown (LP)
- 10 COME BACK/MY TIME OF NEED—Carol Williams—Salsoul (LP)
- 11 DISCO DANCIN'—Rich & Brain Orchestra—TK (12 inch)
- 12 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 13 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
- 14 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12 inch)
- 15 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)

PHOENIX

This Week

- 1 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 2 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 4 FOR ELISE—Philharmonics—Capricorn (12 inch)
- 5 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 6 STONED TO THE BONE—Timmy Thomas—Glades
- 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
- 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 9 GET YOUR ROOM ROOM (Around The Room Room)—La Pamplona—A.V.I. (12 inch)
- 10 THEME FROM ROCKY (Gonna Fly Now)—Cameo—Playboy (12 inch)
- 11 ELEVATOR—Isaac Hayes—Cameo (12 inch)
- 12 DISCO REGGAE—Hello Africa/NICE & SLOW—Kalyan—MCA (LP)
- 13 DISCO (She'll Dance You Into The Ground)—The Amazing Mr. D—Franklin
- 14 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 15 GOTHAM CITY BOOGIE/INDIGO COUNTRY—Ultrafunk—TK (12 inch)

PITTSBURGH

This Week

- 1 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 2 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
- 3 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 4 DISCO FANTASY—Coke Escovedo—Mercury (LP)
- 5 FUNK MACHINE—Funk Machine—TK (12 inch)
- 6 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 7 LOVE IN C MINOR—Cerrone—Cotillion (LP)
- 8 LOVE IN MOTION/GIVIN' BACK THE FEELING—George McCrae—TK (LP)
- 9 OVERTURE/O BA BA/INDISCREET—D.C. Large—Pyramid (LP)
- 10 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 11 DISCO REGGAE—Kalyan—M.C.A. (LP)
- 12 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 13 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 14 RIGOR MORTIS—Cameo—Chocolate City
- 15 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)

SAN FRANCISCO

This Week

- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 2 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 3 THE WORK SONG—Pat Lundy—Pyramid (12 inch)
- 4 LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Elouise Laws—Invictus (LP)
- 5 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12 inch)
- 6 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—London (12 inch)
- 7 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/REIN DECIDED—Originals—Motown (LP)
- 8 THERE'S LOVE IN THE WORLD—Mighty Clouds Of Joy—A.R.C. (LP)
- 9 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 10 LOVE HANGOVER—Players Association—Vanguard (12 inch)
- 11 THIS WILL MAKE YOU DANCE—G.C. Cameron—Motown (LP)
- 12 MARY HARTMAN, MARY HARTMAN—Inner City—West End
- 13 STONED TO THE BONE—Timmy Thomas—Glades (12 inch)
- 14 SORRY/THAT'S THE TROUBLE—Grace Jones/Grace Jones (LP)
- 15 LET ME SHOW YOU THE WAY—Esther Williams—Friends & Company (12 inch)

SEATTLE

This Week

- 1 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 2 DO WHAT YOU WANNA DO—I Connection—TK (12 inch)
- 3 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12 inch)
- 4 LADY LUCK—Ritchie Family—Marlin (12 inch)
- 5 DANCING QUEEN—Candi Staton—Midland International (12 inch)
- 6 TATTOO MAN—Denise McCann—Polydor (12 inch)
- 7 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 8 DANCIN' MAN—Q—Sweet City—Epic
- 9 I'VE GOT TO DANCE/THE HUSTLE & THE BUS STOP—Destination—A.V.I. (12 inch)
- 10 BENHAMA—Marilyn Chambers—Roulette (12 inch)
- 11 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12 inch)
- 13 THE WORK SONG—Pat Lundy—Pyramid (12 inch)
- 14 DISCO INFERNO—Trammps—Marlin (LP)
- 15 SPRING RAIN—Silvertti—Salsoul

MONTREAL

This Week

- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Alta (12 inch)
- 2 BABY COME ON—Sex O'Clock U.S.A.—London
- 3 JUNGLE PEOPLE—South Dynamics—CBS
- 4 FLIP—Jesse Green—V.M. (12 inch)
- 5 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12 inch)
- 6 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists (12 inch)
- 7 LOVE IN MOTION—George McCrae—RCA (12 inch)
- 8 THE PARTY SONG—Lambert Hi Mob—United Artists (12 inch)
- 9 LET'S TRY ONCE AGAIN—Patrick Norga—RCA (12 inch)
- 10 LIFE IS MUSIC/LADY LUCK—Ritchie Family—London (LP)
- 11 SWEET DYNAMITE/LOVE FOR THE SAKE OF LOVE—Claudia Barry—London (12 inch)
- 12 TATTOO MAN—Denise McCann—Polydor (12 inch)
- 13 LOVE IN C MINOR—Cerrone—RCA (12 inch)
- 14 KALIE DISCO—Coco Blvd—London (12 inch)
- 15 LOVE IN C MINOR—Heart & Soul Orchestra—Quality (12 inch)

National Disco Action Top 40

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- 1 DO WHAT YOU WANNA DO—I Connection—T.K. (12 inch)
- 2 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 3 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 4 UPTOWN FESTIVAL—Shalimar—Soul Train (12 inch)
- 5 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12 inch)
- 6 DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT—Thelma Houston—Tamla (LP)
- 7 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12 inch)
- 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 9 DREAMIN'/HIT & RUN/RIPPED OFF—Loletta Holloway—Gold Mind (LP)
- 10 SIX MILLION DOLLAR MAN/HURRY UP & WAIT/BEEN DECIDED—Originals—Motown (LP)
- 11 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12 inch)
- 12 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 13 LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Elouise Laws—Invictus (LP)
- 14 WORK SONG—Pat Lundy—Pyramid (12 inch)
- 15 LOVE HANGOVER/LET'S GROOVE—Players Association—Vanguard (LP)
- 16 LOVE REGGAE—Kalyan—MCA (LP)
- 17 LOVE GOES DEEPER THAN THAT/YOU GOT ME LOVING YOU AGAIN—Elouise Laws—Invictus (LP)
- 18 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (LP)
- 19 KING KONG—Love Unlimited Orchestra—20th Century (12 inch)
- 20 FOR ELISE—Philharmonics—Capricorn (LP)
- 21 T

CONTRIBUTION!

"UPTOWN FESTIVAL" BY SHALAMAR IS
HOTTEST DANCE RECORD

"UPTOWN FESTIVAL" BY SHALAMAR IS
THE HOTTEST DANCE RECORD IN THE NATION!

"UPTOWN FESTIVAL" BY SHALAMAR IS
ONE EARTH! 95 10995 - 96 10996

(AND THE ALBUM IS COMING SOON)



ON SOUL TRAIN RECORDS
(DISTRIBUTED BY BACK RECORDS)

Philly Dealer Calls For a \$7.98 Boycott

Continued from page 1

suggested not only boycotting these two companies but all labels with \$7.98 product," says Webb.

He lists Joe Dorsey's Record Shop, P&L Records, Marvin's discount record chain and Martin's Department Store as only a few retailers to join his boycotting team. He notes that a meeting is being held to work out full details of the protest.

"Our first move is to draw up a petition to send to the labels," says Webb.

"The \$7.98 LP is hurting the entire market and the manufacturers are outpricing themselves. For example," he continues, "because of the price hike, I sold only five copies of the new Natalie Cole 'Unpredictable' album this week. Her previous LP sold 50 copies the first week and 75 the second week."

The same thing has happened with the new George Benson 'In Flight' LP. People are just not buying them. My Cole customers are now buying the Teddy Pendergrass LP on Philadelphia International Records but the Benson customers are not buying a substitute."

He adds that Benson's audience has shifted from jazz to r&b and they only want the Benson sound.

"My customers tell me they don't mind paying that price for a double pocket LP but when I tell them \$6 for a single album they scream. Something's got to be done about this situation, and other retailers tell me they were just waiting for someone to start a boycott."

Harold Dunham, manager of Treegoob's record shop, is selling the \$7.98 LPs for \$6.38 plus tax. Says Dunham: "I certainly will go along with a boycott. One album for \$6.38 is terrible, it's just too much."

"I had one customer come in asking for the 'In Flight' album. When I gave him the album and he looked at the price he said, 'I didn't know it was a double. I told him it was a single LP and he stomped out the door yelling 'you must be crazy man.'

"People blame us, the retailer, for the price increase. They don't realize it's the manufacturer," says Dunham.

In response, Ed Rosenblatt, vice president, sales and promotion, Warner Bros. Records, says, "Our price hike is just a matter of costs, which includes artists' royalties, production and other costs."

"If we felt we could do it with the unknown acts we would, but we think it would hurt there. At this particular time we're putting everything into our best-selling acts, George Benson in the black area and Fleetwood Mac, Marshall Tucker Band and a couple of others on the pop side."

"This situation is interesting because historically jazz has been \$1 higher than other albums, so this (boycott) is confusing."

Rosenblatt admits that jazz and r&b carry two different audiences for the most part, with jazz customers willing to spend a little extra for their albums. But he says he also realizes Benson no longer falls into the jazz category.

While explaining that he is unaware of the proposed boycott he says, "I am obviously concerned about this and will get on the phone and check with my people."

On the other hand, with the exception of \$7.98 LPs, record sales at Webb's have been on the increase. He claims that during the past few weeks even singles sales have been on the upswing, contending singles

have almost become a dead issue in bringing in revenue.

"Singles were so expensive, people bought LPs because they felt they were getting more for the dollar. Now the quality and production of single records are so good, people are beginning to buy them again," says Webb, who sells his 45s for 90 cents.

Webb's Department Store, with predominately black customers, has also seen an upswing in records recorded by white artists.

"We're selling Leo Sayer, Steve Miller, Elton John, Glen Campbell and a few others. It's not necessarily the black stations here playing these records; customers say they hear the records in various places," says Webb.

"Black people who work in places where most of the employees are white tend to listen to white-oriented stations," he continues. "They hear records they like and really don't care whether the artist is black or white."

Treegoob's Dunham says he also sees an increase in sales from black customers purchasing records recorded by white artists.

Webb contends another reason for the upswing in white product is because many of the records are r&b-oriented and again the customer doesn't care who has recorded it.

Gospel is also on the rise but not contemporary gospel, says Webb. "Philadelphia is still drawn to the James Cleveland, Shirley Caesar type of traditional gospel." He notes that the exceptions are Andrae Crouch and Walter Hawkins.

Webb, who advertises on radio, also has his own record survey sheet in a local weekly paper. He explains he is currently moving about 1,500 singles a week and approximately 300 LPs, selling them for \$4.69, \$5.23 and \$6.

His top selling LPs are Teddy Pendergrass, Stevie Wonder and the "Car Wash" album. He notes that he often promotes LP sales: "When I get discounts or other deals from my distributors, I pass them on to my customers."

Harold Dunham contends Philadelphia is such a highly competitive market, he closely watches the retail price structure of other outlets in order to keep his prices competitive. "I have eight prime \$6.98 LPs on sale for \$3.99 at all times," he says.

Webb insists business over-all is increasing in the Philadelphia area, not necessarily because the economy is better, as some say, but because the product is better. "However," he says, "It's not good enough for people to want to pay ridiculous prices."



STAR OPENING—Freda Payne helps celebrate the opening of a new Peaches record store in Detroit by signing autographs for her Capitol product. With her is Vivian Fant, Capitol r&b promotion executive in that market.

Sunshine Adds No. 12

NEW YORK—Sunshine Record Distribution has signed the new Fist-O-Funk record label for New York/New Jersey distribution. The signing brings to 12 the number of labels signed by the six-month-old independent distribution firm.

Howard Rumack, owner and president of the firm, says that he is primarily interested in working with small independent labels and says that he and his five-man staff can provide full customer service, including in-store promotion and "total follow-through on everything."

Rumack says that he reaches all the major retailers and subdistributors in the New York/New Jersey metropolitan area, through his own truck and through independent truckers like J&J, Jet and S&G, who specialize in record deliveries. Rumack also says he has his own 10,000 square feet warehouse.

Other labels distributed by Sunshine are: Amerama, West End, Koko, Red Grog, EMI, Strawberry, Rufus, Spire, MCP, TCP and D&M Sound.

Tribute To Black Heroes By Wilkins

NEW YORK—A major jazz suite, composed by Ernie Wilkins and paying tribute to Martin Luther King Jr., Paul Robeson, Jackie Robinson and Malcolm X, will be aired March 26 at the Town Hall here.

The show, sponsored by Jazzmobile, is an extended work for which Wilkins received a grant from the National Endowment For the Arts. Wilkins, composer / arranger / conductor and jazz saxophonist, describes King, Robeson, Robinson and Malcolm X as the four most influential black men in his life.

Campaign To Revitalize N.Y. Harlem

NEW YORK—A major campaign to bring headline entertainment back to Harlem will be launched Memorial Day weekend (May 30) by the Committee To Save Art And Culture, a non-profit organization formed last year to restore cultural pride to Harlem.

According to Bill Hickman, organizer and chairman, H&L recording artists, the Stylistics have already pledged their talents to the project which will hold a series of concerts in major Harlem clubs and auditoriums including the new Small's Paradise. Other key entertainers are being invited to lend their names and talents to the effort.

Hickman explains that it is the organization's hope that the program Harlem will help to attract people and business back to the neighborhood. Since the closing of the Apollo Theater more than two years ago, the slippage of culture and art in Harlem has escalated.

The project was inspired by the success last year of a concert at Small's Paradise featuring Vicki Sue Robinson and the cast of the Broadway musical, "Guys & Dolls."

Although the main thrust of the campaign will focus on musical entertainment, Hickman stresses that the committee eventually hopes to expand the project to encompass all forms of art and culture.

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer-LPs registering greatest proportionate upward progress this week | Title | Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | Title | Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|--|--|--------------------------------------|-----------|-----------|----------------|--------------------------------------|--|
| 1 | 1 | 7 | ASK RUFUS | Rufus featuring Chaka Khan ABC AB 375 | | 31 | 31 | 21 | PART 3 | K.C. & The Sunshine Band TK 605 |
| 2 | 2 | 6 | IN FLIGHT | George Benson, Warner Bros. RIS 2983 | | 32 | 32 | 25 | CHILDREN OF THE WORLD | Bee Gees, RSO RSI-3002 (Polydor) |
| 3 | 3 | 7 | A-A-AH, THE NAME IS BOOTSIE BABY | Bootsie's Rubber Band, Warner Bros. RIS 2972 | | 33 | 33 | 9 | LET 'EM IN | Billy Paul, Philadelphia International PZ 34289 (Epic) |
| 4 | 4 | 23 | SONGS IN THE KEY OF LIFE | Stevie Wonder, Tamla 113-3402 (Motown) | | 34 | 35 | 19 | FOUR SEASONS OF LOVE | Donna Summer, Casablanca NBLP 7038 |
| 5 | 5 | 11 | ANYWAY YOU WANT IT | Thelma Houston, Tamla 16-1551 (Motown) | | 36 | 28 | 18 | BODYHEAT | James Brown, Polydor PD 1-6992 |
| ★ 8 | 4 | 4 | UNPREDICTABLE | Natalie Cole, Capitol SD 13600 | | 37 | 36 | 25 | OPEN SESAME | Rosa & The Gang, De-Lite DEP 2023 |
| ★ 9 | 4 | 4 | ROOTS | Quincy Jones, A&M SP 4629 | | 38 | 38 | 22 | MESSAGE IN THE MUSIC | Clayton Phillips, Philadelphia International PZ 34245 (Epic) |
| 8 | 7 | 23 | CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK | Rufus, MCA 2-6000 | | 39 | 41 | 3 | THE CLONES OF DR. FUNKENSTEIN | Parliament, Casablanca NBLP 7034 |
| 9 | 6 | 24 | THIS IS NIECY | Deniece Williams, Columbia PC 34242 | | 40 | 34 | 5 | SUITE FOR A SINGLE GIRL | Jerry Butler, Motown M 17-7851 |
| 10 | 11 | 16 | THE JACKSONS | Epic PE 34223 | | 41 | 39 | 6 | FESTIVAL | Santana, Columbia PC 34423 |
| 11 | 13 | 16 | UNFINISHED BUSINESS | Blackbyrds, Fantasy F 3518 | | 42 | 46 | 3 | THIS IS ANOTHER DAY | André Crouch & The Disciples, Light 5483 (Ward/ABC) |
| 12 | 12 | 11 | A SECRET PLACE | Grover Washington Jr., Kudu 3251 (Motown) | | ★ 18 | 22 | 10 | STAY IN LOVE | Minnie Riperton, Epic PE 34191 |
| 14 | 14 | 5 | JOY RIDE | Dionne Warwick, ABC ABC 355 | | 44 | 40 | 10 | WONDERFUL | Eddy Hawklin Singers, Brightlight 4005 |
| 15 | 10 | 9 | AN EVENING WITH DIANA ROSS | Motown M 7-8772 | | 45 | 47 | 11 | WELCOME TO OUR WORLD | Mass Production, Columbia SD 9910 (Rhythm) |
| 16 | 17 | 6 | PERSON TO PERSON | Average White Band, Atlantic SD 2-1002 | | 47 | 50 | 2 | MAZE featuring FRANKIE BEVERLY | Captain ST 11607 |
| 17 | 15 | 23 | CARICATURES | Donald Byrd, Blue Note RN 1A633 G (United Artists) | | 48 | 46 | 8 | TEODY PENDERGRASS | Philadelphia International PZ 34290 (Epic) |
| 18 | 16 | 20 | SPIRIT | Earth, Wind & Fire, Columbia PC 34243 | | 49 | 52 | 2 | CALIENTE | Gary Burton, A&M SP 4557 |
| 19 | 19 | 6 | GOOD HIGH | Brick, Big BLP 408 (West N) | | 50 | 53 | 6 | LOVE CRAZY | Miracles, Columbia PC 34460 |
| 20 | 20 | 10 | REACHING FOR THE WORLD | Harold Melvin & The Blue Notes, ABC AB 969 | | 51 | 53 | 6 | JEAN CARN | Philadelphia International PZ 34234 (Epic) |
| 21 | 22 | 8 | VIBRATIONS | Roy Ayers Ubiquity Flyer PD 1-6933 | | 52 | 55 | 2 | STORMIN' | Grand Funk, Tabu TOL 2048 (MCA) |
| 22 | 25 | 7 | METHOD TO OUR MADNESS | Undisputed Truth, Whitfield WH 2967 (Warner Bros.) | | 53 | 43 | 7 | ALL MY LIFE | Arthur Prysock, Old Town OT 12-004 |
| 23 | 26 | 4 | ENCHANTMENT | United Artists UA LA 682 G | | 54 | 54 | 8 | SO SO SATISFIED | Albert & Satin, Warner Bros. SS 2932 |
| ★ 30 | 4 | 4 | A MAN AND A WOMAN | Isaac Hayes & Diana Ross, ABC AB 996/2 | | 55 | 59 | 11 | WHAT YOU NEED | Side Effect, Fantasy F 3513 |
| ★ 42 | 2 | 4 | DEEP IN MY SOUL | Smoky Robinson, Tamla T-35051 (Motown) | | 56 | 56 | 2 | LOVE IN C MINOR | Cerrone, Columbia SD 9911 (Atlantic) |
| 26 | 27 | 4 | RATED EXTRAORDINAIRE | Johnnie Taylor, Columbia PC 34401 | | 57 | 45 | 16 | DO IT YOUR WAY | Down Heights Allstars, De-Lite DEP 2022 |
| 27 | 23 | 20 | IT FEELS SO GOOD | Manhattans, Columbia PC 34450 | | 58 | 48 | 18 | SOMETHING SPECIAL | Sly & the Family Stone, Philips Capital ST 11500 |
| 28 | 21 | 18 | SOLID | Michael Henderson, Buddah BOS 5662 | | 59 | 49 | 27 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND | NCA APL 1504 |
| ★ 37 | 8 | 8 | DISCO INFERN | Trammps, Atlantic SD 18211 | | 60 | 49 | 27 | LAST NIGHT ON EARTH | Rhythm Heritage, ABC AB 967 |
| 30 | 24 | 18 | TOO HOT TO STOP | Bar-Kays, Mercury SRM 1-1099 (Phonogram) | | | | | | |

SUNBEAR IS BEAUTIFUL



ON SOULTRAIN RECORDS
(DISTRIBUTED BY RCA RECORDS)

Soul Sauce

Jack Finds New Hotel For Family

By JEAN WILLIAMS

LOS ANGELES—Jack The Rapper's Family Affair conference scheduled for June 9-12 at the Internationale Hotel, has been shifted to the Colony Square Hotel, Atlanta.

The convention site was switched because advance registrations dictated moving the affair to a larger hotel, according to Jack Gibson, chief of the weekly music newsletter. He notes he is expecting in excess of 600 registrants.

Gibson, one of the founding members of NATRA, says his conference will be one giant rap session with no panels or structured workshops.

Dr. John Cashin, the first black to run for governor of the state of Alabama, is set as keynote speaker. Al Bell, president of Independence Corp. of America (ICA) is slated to be the speaker at the awards banquet.

"This will not be like other conventions, which give awards to singer, writers and people who make the music. The unsung heroes of this industry are the people who are most instrumental in playing the music and selling it. They are always overlooked and these are the people we are honoring."

"These awards will be given in the names of people who have died but first paid their dues and opened doors for blacks in the industry, such as the late Effie Smith," says Gibson.

He adds that because of the size of his conference, he is booking the entire hotel for the four days.

Bob Scott, program director WKND, Windsor, Conn., had changed the station's format from free-form black music to a structured "black Top 40" format.

"We're now building a station image and have gone to super up-tempo disco plus we are playing white records with black audience appeal," says Scott.

"We no longer play records merely because the artists are black. Our theory is that if the record sounds good, people will listen."

"When we changed formats, we had to make a decision, are we in the business of pushing acts or in the business of improving the station's sound?" He adds that most of the product aired is by black acts.

Scott explains his methods of selecting records include taking telephone requests in order to help in his research of popular product.

"We also evaluate the intros, words and who the artist is in determining what to play."

He notes that local discos also have a hand in selecting records. "There are several discos in town and they know what their audiences want to hear. We get valuable input from them."

"We deal with the record shops," he continues, "but we realize that sometimes record shops will hype you on records because they may have a few more of a certain number in stock. To get the most accurate accounting, we rely more on the other methods."

Scott, who claims his station is the only black-oriented outlet between New York and Boston, has brought in an entirely new staff but is still looking for a gospel director.

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

Billboard Hot Soul Singles

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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) | THIS WEEK | LAST WEEK | WEEKS ON CHART | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee) |
| I'VE GOT LOVE ON MY MIND—Natalie Cole (D. Jackson, N. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappell, ASCAP) | 35 | 34 | 9 | LOVE TO THE WORLD—LTD (L. Mizell, F. Mizell, R. Mizell), A&M 1807 (Arvey, ASCAP) | 68 | 74 | 6 | RICH GIRL—Daryl Hall & John Oates (D. Hall), RCA 10860 (Unichappell, BMI) |
| TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury T3039 (Phonogram) (Bell-Kat, BMI) | 36 | 26 | 14 | ISN'T IT A SHAME—LaBelle (R. Edelman), Epic 8-50315 (Heding, BMI) | 69 | 70 | 5 | GOOD THING MAN—Frank Lucas (F. Lucas, Y. Pay), Ica 1002 |
| SOMETIMES—Facts Of Life (D. Anderson), Kappite 5129 (TK) (Stallion, BMI) | 37 | 28 | 15 | I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbert, P. Henley), Motown 1414 (Jabete/Butler, ASCAP) | 70 | 75 | 3 | FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Miller, ASCAP) |
| AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (T. Maiden, L. Washburn), ABC 12239 (American Broadcasting/Everly, ASCAP) | 38 | 37 | 9 | EASY TO LOVE—Joe Simon (D. Tritts, T. J. White), Spring 169 (Polydor) (Combine, BMI) | 71 | 75 | 3 | CLOUDY—XNS (Shurtl, Gomes), Atlantic 3388 (Average, ASCAP) |
| LOVE IS BETTER IN THE A.M.—Johnnie Taylor (H. Scales, M. Griffin, G. Davis), Columbia 3-10478 (Grovesville, BMI/Conquistador, ASCAP) | 39 | 47 | 9 | SPY FOR BROTHERHOOD—Miracles featuring Billy Griffin (B. Griffin, P. Moore), Columbia 3-10464 (Grimm, ASCAP) | 72 | 72 | 7 | YOU'RE GONNA GET NEXT TO ME—Be Kirkland & Ruth Davis (B. Kirkland, R.L. Kirkland, R. Davis, H. Powell), Clarendon 474 (Clarendon/Bokair, ASCAP) |
| REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Smi, BMI) | 40 | 44 | 7 | RIGOR MORTIS—Cameo (L. Blackman, L. Leffman, A. Leffman), Chocolate City 305 (Casablanca) (Better Days, BMI) | 73 | 73 | 3 | DON'T TOUCH ME—Shelba Dease (M. Cochran), Casab 114 (CRT) (Tree, BMI) |
| GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 917 (Desert Moon/Wilson Get!, BMI) | 41 | 41 | 9 | DISCO LUCY (I Love Lucy Theme)—Wilson Place Street Band (E. Daniel, H. Adamant), Island 178 (Shenka, ASCAP) | 74 | 85 | 2 | SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1500 (Delightful/Gang, BMI) |
| TOO HOT TO STOP—Bar-Kays (F. Freeman, H. Nails III, L. Dobson, J. Alexander, M. Beard, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73588 (Phonogram) (Warner-Tamerlane/Dunbar, BMI) | 42 | 41 | 9 | FEEL THE BEAT (Everybody Disco)—Ohio Players (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrook, M. Force, W. Beck), Mercury 73881 (Phonogram) (Play One/Unichappell, BMI) | 75 | 81 | 2 | OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tatoo 10884 (RCA) (Big Heart, BMI) |
| DON'T LEAVE ME THIS WAY—Thelma Houston (R. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI) | 43 | 43 | 6 | DR. FUNKENSTEIN—Parliament (G. Clinton, W. Collier, E. Worrell), Casablanca 875 (Nick's/Motivz, BMI) | 77 | 80 | 2 | "ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. Q. Jones, B. G. Fried), A&M 1809 (Warner Bros., ASCAP) |
| I WANNA GET NEXT TO YOU—Rose Royce (N. Whieldon), MCA 40662 (Duchess, BMI) | 44 | 45 | 8 | MY LOVE IS FREE—Double Exposure (A. Felber, T. G. Conway), Seacat 2012 (Lucky Three/Top Sound/Mighty Three, BMI) | 78 | 78 | 4 | SPRING RAIN—Sheena (Sheen), Salso 2414 (Bennigard, BMI) |
| BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electronik, ASCAP) | 45 | 48 | 5 | LOVE IN 'C' MINOR (Pt. 1)—Carcass (Alv. R. Costandinos, Carcass), Caribbean 44215 (Atlantic) (Welbeck, ASCAP) | 79 | 83 | 2 | THEME FROM ROCKY (Gonna Fly Now)—Rhythm Heritage (B. Comt, C. Comers, A. Robbins), ABC 12243 (United Artists, ASCAP/Usart, BMI) |
| THERE WILL COME A DAY (I'm Gonna Happen To You)—Smoky Robinson (R. Wakefield, M. Sutton, B. Sutton), Tamla 54279 (Motown) (Jabete/Black Butt, ASCAP) | 46 | 48 | 5 | I CAN'T SAY GOODBYE—Millie Jackson (R. Nichols, A. Williams), Spring 179 (Polydor) (Gacock/Bill Lee, BMI) | 80 | 84 | 2 | WHAT WOULD THE WORLD BE WITHOUT MUSIC—Mystique (B. Siegel, D. Cooley), Custom 0223 (Warner Bros.) (Mighty Three, BMI) |
| TIME IS MOVIN'—Blackbyrds (R. Allge), Fantasy 287 (Blackbird, BMI) | 47 | 57 | 5 | LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram), Coke 724 (Klonkide, BMI) | 81 | 84 | 2 | IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (T. Randy, V. Pike, R. Joyce), Columbia 3-10495 (Razzle Dazzle, BMI) |
| DANCIN'—Crown Heights Affair (W. Anderson), De-Lite 1508 (Delightful/Cabtron, BMI) | 48 | 53 | 9 | WAKE UP & BE SOMEBODY—Brainstorm (G. Keel), Tabu 10811 (RCA) (Interior, BMI) | 82 | 87 | 4 | ON YOUR FACE—Earth, Wind & Fire (N. White, C. Steptoe, P. Bailey), Columbia 3-10492 (Sagittarius, BMI) |
| BODY HEAT (Part 1)—James Brown (D. Brown, D. Brown, Y. Brown), Polydor 14360 (Dynatone/Blinda/Unichappell, BMI) | 49 | 60 | 3 | DISCO INFERNO—Trampos (L. Green, R. Kersey), Atlantic 3389 (Six Strings/Golden Fleece, BMI) | 83 | 84 | 3 | WE SHOULD REALLY BE IN LOVE—Dorothy Moore & Eddie Floyd (E. Floyd, S. Cropper), Malaco 1040 (TK) (East/Memphis, BMI) |
| AIN'T GONA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (R. McCoy, B. Koen), Epic 8-50313 (Tree, BMI) | 50 | 50 | 5 | BOOGIE BOPPER—Sun (L.H. Wagner, D. Hammont), Capitol 4382 (Glenwood/Compass, ASCAP) | 84 | 84 | 3 | THAT'S WHAT IT'S ALL ABOUT—Rick (L. Brown), Bang 722 (Web IV) (Silver Cloud/Trolley, ASCAP) |
| BLESSED IS THE WOMAN—Shirley Brown (B. Crutcher), Arista 0231 (Dejaune, BMI) | 51 | 56 | 4 | A DREAMER OF A DREAM—Candi Staton (A. Toussaint), Warner Bros. 8370 (Warner-Tamerlane/Marshall, BMI) | 85 | 85 | 3 | LET YOURSELF GO—Supremes (B. Holland, E. Holland, H. Beatty), Motown 1415 (Stone Diamond, BMI/Gold Fortune, BMI/Holland-Deter Holland, ASCAP) |
| ROOK INTO YOUR HEART—Aretha Franklin (C. Mayfield), Atlantic 3373 (Warner-Tamerlane, BMI) | 52 | 52 | 5 | SWEETER THAN THE SWEET—Staples (C. Mayfield), Warner Bros. 8317 (Wayfield, BMI) | 86 | 88 | 2 | LOVE IN 'C' MINOR—Heart And Soul Orchestra (Carmen) Casablanca 876 (Welbeck, ASCAP) |
| WINTER MELODY—Diana Ross (D. Ross, G. Morris, P. Belotti), Casablanca 874 (Rick's, BMI) | 53 | 58 | 8 | THE PINOCCHIO THEORY— Body's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8329 (Rubber Band, BMI) | 87 | 71 | 8 | JUST ONE STEP—Little Milton (D. Eckford, M. Campbell), Gladys 1741 (TK) (Tree, BMI) |
| I'M YOUR BOOGIE MAN— K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1022 (Sherlyn/Harwick, BMI) | 54 | 59 | 4 | THERE'S LOVE IN THIS WORLD (Tell The Lonely People)— Mighty Clouds Of Joy (E. Wilson, T. McFadden, L. Brown), ABC 12241 (Trace/Scren Gem/BMI, BMI/Jabete, ASCAP) | 88 | 90 | 3 | STAY AWHILE—Dusty Springfield (V. McCoy, J. Cobb), Greedy 105 (Van McCoy/Warner-Tamerlane/Interior, BMI) |
| THEME FROM KING KONG (Pt. 1)—Love Unlimited Orchestra (J. Barry), 20th Century 2225 (Emu, BMI) | 55 | 51 | 7 | HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, P. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI) | 89 | 91 | 4 | PARTY (Part 1)—Stax (D. Home, A. Reid, M. Jackson, E. Thomas), Prelude 71084 (TK) (M.A.D.E./Luu, BMI) |
| FREE—Deniece Williams (D. Williams, R. Redd, N. Watts, S. Greene), Columbia 3-10429 (Kiss-Off, BMI) | 56 | 54 | 8 | YOU MAKE ME FEEL LIKE DANCING—Lynn Seymour (L. Sayer, V. Pascual), Warner Bros. 8293 (Brainwave/Lam Manner, BMI) | 90 | 91 | 4 | BY THE TIME I GET TO PHOENIX/SAY A LITTLE PRAYER—Isaac Hayes & Dianne Warwick (J. Webb/I. Mason), ABC 12253 (Emp. BMI/Mits, ASCAP) |
| THE PRIDE (Part 1)—Isley Brothers (R. Isley, R. Isley, O. Isley, R. Isley, R. Isley, C. Jasper, E. Isley, M. Isley), T-Neck 2262 (Epic) (Bovina, ASCAP) | 57 | 46 | 9 | PHOENIX—Aquarian Dream (L. Bruck), Buddah 560 (RCA) (Kama Sutra/Roman Concerts/Valde, BMI) | 91 | 91 | 4 | FOR ELISE—Philharmonics (Bentley), Capricorn 0258 (Warner Bros.) (Bear East, ASCAP) |
| I TRIED TO TELL MYSELF—Al Green (W. Mitchell, A. Green), Hi 2322 (London) (London) (Dec/Al Green, BMI) | 58 | 51 | 7 | SO SO SATISFIED—Ashford & Simpson (R. Ashford, Y. Simpson), Warner Bros. 8337 (Nick O Val, ASCAP) | 92 | 93 | 4 | YOU'RE ONLY AS GOOD AS YOU THINK YOU ARE—Whispers (B. Gray, A. Fields), Soul Train 10878 (RCA) (Hip Trix/Six Strings, BMI) |
| JUST ANOTHER DAY—Paula Bryson (P. Bryson), Bullet 02 (Web IV) (Web TV, BMI) | 59 | 67 | 5 | YOUR REAL GOOD THING'S ABOUT TO COME TO AN END—Paulette Reaves (J. Hayes, D. Potter), Blue Candle 1518 (TK) (East Memphis, BMI) | 93 | 95 | 2 | I TURN AWAY/VANISHING LOVE—Chi-Lite (S. Dees), Mercury 73886 (Phonogram) (Moanings, BMI) |
| SPACE AGE—Jimmy Castor Bunch (E. Henderson Jr.), Atlantic 3375 (Impres, BMI) | 60 | 67 | 5 | WE DON'T CRY OUT LOUD—Moments (C. Sager, P. Allen), Stax 5071 (R) (Platinum) (Unichappell/Begonia/Irving/Winslow, BMI) | 94 | 96 | 3 | NEVER LOSE NEVER WIN—Chain Reaction (Rivers), Aretha Franklin 7651 (Capitol) (T.R./Screen Gems/BMI, BMI) |
| HA CHA-CHA (Funktion)— Brass Construction (R. Muller), United Artists 577 (Desert Mount, BMI) | 61 | 62 | 6 | DON'T LET LOVE WALK OUT ON US/ASK ME FOR WHAT YOU WANT—Garland Green (R. Kasim), RCA 10883 (West Bull, BMI) | 95 | 98 | 2 | YOU'RE WHAT'S MISSING IN MY LIFE—G.C. Camerson (H. Beatty, R. Holland, E. Holland), Motown 1412 (Holton-Dover/Holland-Inters, ASCAP/Stone Diamond, BMI) |
| FEEL FREE—Four Tops (L. Payton, F. Bridges, D.O. McNeil), ABC 12236 (ABC/Dubull/Roll, BMI) | 62 | 62 | 6 | I'VE GOT TO DANCE (To Keep From Cryin')—Destination (C. Lawton), AVI 128 (B-2k Ivory, BMI) | 96 | 100 | 2 | I'VE GOT TO DANCE (To Keep From Cryin')—Destination (C. Lawton), AVI 128 (B-2k Ivory, BMI) |
| I'M QUALIFIED TO SATISFY YOU—Barry White (B. White), 20th Century 2328 (Cia Votta/January, BMI) | 63 | 79 | 4 | | 97 | 96 | 3 | |
| BOOGIE CHILD—Bee Gees (R. Gibb, B. Gibb, M. Gibb), RSD 867 (Polydor) (Siegwood/Unichappell, BMI) | 64 | 77 | 2 | | 98 | 98 | 2 | |
| FANCY DANCER—Commodores (R. LaFleur, L. Riche, Commodore), Motown 1408 (Jabete/Commodores Entertainment, ASCAP) | 65 | 65 | 7 | | 99 | 99 | 2 | |
| WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams), Collision 4213 (Atlantic) (Pepper, ASCAP) | 66 | 68 | 5 | | 100 | 100 | 2 | |
| </ | | | | | | | | |

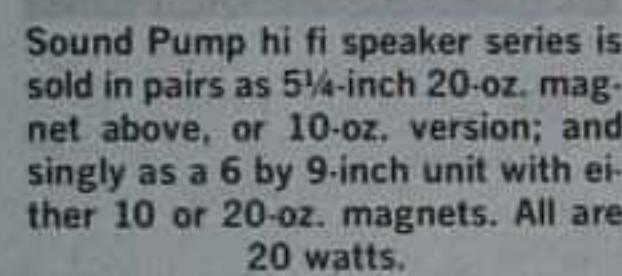
Tape/Audio/Video



Solid Sound—Panasonic Component Systems car audio offers an AM/FM stereo tuner, power booster and stereo 8-track player combination in a slide-out under-dash mount, above, or with two models of stereo cassette player, including the auto-reverse CX-7100 unit, below. (Billboard, March 12, 1977)



Concert Sound coaxial speaker comes in 20-oz. magnet 6 by 9-inch version, above, or paired 5½-inch 10 or 20-oz. units.



Sound Pump hi fi speaker series is sold in pairs as 5½-inch 20-oz. magnet above, or 10-oz. version; and singly as a 6 by 9-inch unit with either 10 or 20-oz. magnets. All are 20 watts.

'Open' Tape Browser By Schweizer

By ALAN PENCHANSKY

CHICAGO—A new retail tape display case that promises security with the visibility of open display, has been introduced by the Schweizer Design Co.

The unit, the Tape Browser, is the first retail fixture to be introduced here by Schweizer. Both the new display and Schweizer's record care accessories are marketed in the U.S. by Charlotte, N.C.-based Ampro Co.

Ampro says the display, which has been marketed in Germany by the parent company, allows customers easily to see the front and back of cassettes and 8-tracks, while retaining them under lock and key.

The fixture, which rests on a pedestal, is comprised of ten, hinged plastic "leaves" into which the tapes are fitted. Customers flip through the leaves, which combine to offer a total capacity of 120 8-tracks or 240 cassettes per display. The plastic pockets hold either format without adjustment, says Ampro, and retailers can "mix and match" cassette and 8-track within a leaf.

According to Fred Martinitz, Ampro president, the company has mounted its first direct marketing campaign to introduce the retail fixture. The unit is being taken directly to stores in the Southeast by Lee Gabrielson, sales manager for Ampro's record and tape display products, says Martinitz. Gabrielson, using Ampro headquarters in Charlotte,

(Continued on page 56)

N.Y. Macy's Audio '77 Is Good Vehicle

sole, the typical salesman's comment is:

"They all come here to look at the new equipment and see it demonstrated, and then go somewhere else to buy it." The reference is to Macy's basic sales price at the "nationally advertised value," although a number of Audio '77 specials did well.

Highlights included the new Technics linear phase speakers, with the SB7000A listed at \$400, the SB6000A at \$300 and the SB5000A at \$160; the BSR Accutrac computerized turntable at \$500 (just raised to \$600); display models of the new JVC QL-10 quartz-locked direct-drive turntable at \$1,100, the JVC JP-87 preamp/SEA graphic equalizer at \$600, and the JVC HM-200E binaural headphone/microphone at \$80.

Atari's Video Music, introduced at the Winter CES, was demonstrated using a Sony KP-4000 "fold-up" large screen video projector, with the former video effects generator at \$200, and the latter discounted from \$2,650 to \$2,250.

Schneider KG U.S.A., new subsidiary of the West Germany manufacturer, showed its compact line for the first time at a retail outlet here, after initial introduction at the Chicago CES. Sales manager Seymour Pincus noted excellent response to the styling and performance, although Bob Ioppolo of Cosmopolitan Sales, local New York rep who helped with the demonstrations, reported some resistance to prices.

(Continued on page 56)

Beach Boys For CraigAutosound

LOS ANGELES—The Beach Boys will be endorsing Craig's Powerplay stereo equipment in the company's largest print advertising campaign to date this spring.

The endorsement will consist of a two-page spread ad in four color headlined "The Beach Boys Have The Best Sound In Car Stereo."

The group joins other musical celebrities such as Billy Preston, Leon Russell, Arlo Guthrie and Ray Charles who have also appeared in Craig ads.

The promotion is expected to reach more than 26 million prospective buyers via 11 national magazines from April through July.

The firm recently was the sole sponsor of the Rockin' Dadio show.

Hammond Industries: From Revox Distrib To \$7 Mil U.S. Sales

By STEPHEN TRAIMAN

NEW YORK—When Hammond Industries took on distribution of Revox tape recorders from a suburban Long Island base in 1968, little did C.E. Hammond of the U.K. company of that name realize that U.S. sales alone would grow to more than \$7 million by 1976.

But as Norm Wieland, director of advertising for the Syosset-based company notes, sales were up 10 to 12% over the prior year, with even bigger gains anticipated for 1977.

Hammond added distribution of the Eugene Buyer line of dynamic mikes and headphones in 1970, and began the Electrolube industrial lubricant division the same year; brought over Meteor Light and Sound disco equipment and Lamb Laboratories professional audio products in 1971; Bib Industries, now the Audio Kare line of disk care

products, in 1972. The Mordaunt-Short line of speakers was introduced from England in 1975 and the Klark-Teknik graphic equalizers are the newest addition to the distribution catalog shown at the November AES here.

In addition to its Syosset manufacturing plant, warehouse and U.S. headquarters, Hammond also has a Los Angeles sales office, and the CAMTEK operation outside Montreal to handle all Canadian distribution, Wieland says.

The advertising chief notes a healthy dealer structure as one key reason for Hammond success, with about 1,200 carrying the Beyer and Lamb lines, more than 400 for Revox, and between 350 and 400 for the rapidly expanding Meteor audio and lighting components.

(Continued on page 56)

Nakamichi Expands—At Both Price Levels

NEW YORK—Nakamichi Research bowed six new products last month, with expansions in both the high-end geared to the growing semi-pro market, and at the low end—relatively speaking—of the audio separates mart.

Though Ted Nakamichi, marketing director, continues to disclaim any overt move in the semi-pro area, certainly the improved 1000 II and 700 II three-head cassette decks, and the versatile 630 FM tuner/preamp added in the 600 series, are prime examples of this type of product.

At the lower end of the price spectrum, the 410 preamp and 420 power amp are a new series for the U.S. marketing arm of the respected Japanese firm. And a new "bridging adaptor" permits two 420s or two 620s to be used with a single stereo preamp.

The 1000 II cassette deck, at suggested \$1,450 list, claims such improvements as new "overload-proof" electronics, redesigned playback EQ amplifier with phase corrector for total reproduction accuracy; mike inputs with increased sensitivity, linearity and dynamic

range; a higher output headphone amp, and an improved closed-loop dual capstan DC servomotor transport with fewer moving parts and a quicker fast-wind.

At suggested \$950 list, the 700 II cassette deck boasts greater overall dynamic range, improved high frequency headroom and lower residual noise, sharing many features of the new 1000 II model. Both units include IC logic, Dolby noise reduction, memory rewind, 3-mike/line mixing, switchable MPX filter and playback pitch control. The higher-priced unit also offers auto rewind and a Dynamic Noise Limiter.

The 630 FM tuner/preamp is the newest addition to the high-end separates in the Nakamichi compact 600 series, definitely geared to the semi-pro home recording enthusiast with its optional rack and built-in digital program timer.

Previously introduced were the 600 cassette console, 610 control preamp and 620 power amp. A group of the racks with ganged 600 cassette consoles is used at Nakamichi's Carle Place, N.Y., studio/

(Continued on page 56)

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Copyrighted ma

Lack Vidtape Music Fare

• Continued from page 43
the total hardware/software package that aids sales."

"Europeans are crying for music programming. We're putting the Keystone Kops into discos and the Three Stooges into colleges because we don't have anything else. It's just a matter of getting the material."

Cable systems, motels and hospitals are other markets that would jump at the chance to obtain a tape of a live concert or just a four-minute clip of a group's current single, Ortleva notes.

Record companies are more interested in getting acts on the "Midnight Special" or other television rock shows, he says, "but they're forgetting a fantastic market exists."

Videocassette players are extremely popular in college dorms and lounges where students gather for a 10-minute break between

seen by Ortleva as being excellent outlets for short musical features.

Northeast Video is a complete video production company, capable of taping a concert, handling all post-production steps and editing, and finally, distributing the finished software package on the burgeoning video network.

He says there is plenty of software, tape and film, with music featured, laying about on shelves in record company vaults.

"But they only show it to their promotion people and sales people and that's it. Some of these productions are very costly but they're not being exploited."

Ortleva attributes this to the fact that "too many people want a slice of the pie and the pie is only so big."

There is no contractual precedent for dividing up the profits that would result from distributing a mu-

Michael O'Harro is one of the many disco owners worldwide who rely on Billboard's International Disco Sourcebook.

February 24, 1977

Bill Wardlow
BILLBOARD
9000 Sunset Blvd.
Los Angeles, CA. 90069

Dear Bill,

I take great pleasure in thanking and congratulating BILLBOARD on their International Disco Sourcebook 1976, the only directory exclusively for the \$4 billion (and ever-growing) disco industry.

As Disco Consultant of 1975 and 1976 and as Most Innovative Disco Owner 1976, as well as Executive Director of Tramp's and consultant for over 50 discotheques, I look forward with great anticipation to this new sourcebook. The first sourcebook proved to be an invaluable reference point for my consulting business and Tramp's. It aids immeasurably in seeking information on all aspects of disco. Everything is brought together for the disco community--the labels, the equipment, the services, the buyers and the sellers--by BILLBOARD in one disco directory.

The disco industry depends on this sourcebook since it encompasses so much--and it takes a lot to encompass the entertainment trend of the decade. Discos are more than a nightclub, more than a bar or tavern, more than a dance club and more than a restaurant. They have the unique ability to be one or all of these things.

Participation in such a publication is extremely beneficial and I encourage all my contemporaries involved in this dynamic industry to do so.

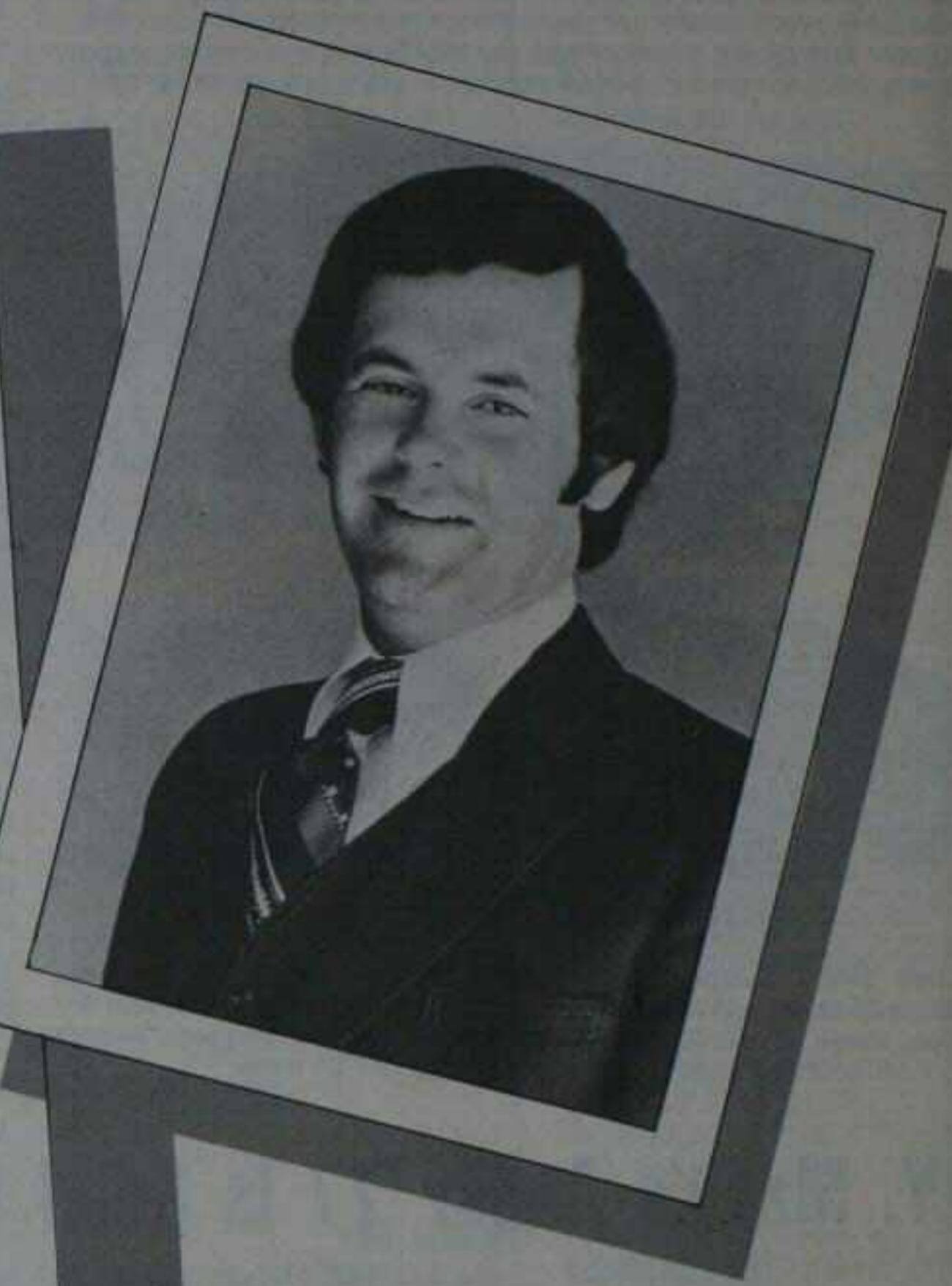
BILLBOARD continues to lead the music industry while fulfilling its needs by providing a disco reference source. Once again, I want to thank BILLBOARD for making such a functional tool available.

Sincerely,
Michael O'Harro
Michael O'Harro
Executive Director

AT THE CARRIAGE HOUSE
1238 WISCONSIN AVENUE, N.W. WASHINGTON, D.C. 20007 (202) 333-2230



DISCOTHEQUE
BACKGAMMON CLUB



Billboard will feature the most comprehensive listing of disco manufacturers and services in the industry. Tell them who you are and where you are in Billboards 1977 International Disco Sourcebook. Your ad will deliver your sales message to the people who are ready to listen and buy.

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Closing Date: March 18, 1977

Issue date: April 16, 1977

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Harvey Geller/Bill Moran
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Ron Willman/Ron Carpenter/
Norm Berkowitz/Mickey Addy/
J.B. Moore
1515 Broadway
New York, NY 10036
212/764-7350

Chicago/Canada

Bill Kanzer
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Chicago, IL 60606
312/236-9818

Nashville

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London W. 1, England
01/437-8090

Tokyo

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Higashi-Gotanda
Shinagawa-ku, Tokyo 141
03/443-8637

You Find Them...They'll Find You!

List' Kaput in N.Y. Hi Fi Dealers' Ad Pricing Agreement

Continued from page 3

which has cracked down on many areas of pricing to maintain its reputation as one of the major consumer advocates in the U.S.

The firms involved have a total of 9 outlets in the city proper, with many others outside this jurisdiction. Listed by the department are Atlantis Sound, Checkmate Stereo, Churchill Stereo, Crazy Eddie, Grand Central Radio, Harvey Sound, Jimmy's Music World, Lafayette Radio, Municipal Radio, Newark & Lewis, Sam Goody, Stereo Warehouse, Tech Hi-Fi, U.S. Stereo and Willoughby's.

In announcing the agreements to provide for full and accurate price information so that consumers will not be misled by exaggerated price reduction claims, the stores involved did not admit they were guilty of any violation of law. Consumer Affairs Commissioner Elinor Guggenheim emphasizes:

In addition to the "list" comparison qualification, the agreements also provide that there must be at least a 5% reduction in cost on an item that the store claims is being sold "on sale"; comparison to former higher prices may be advertised for no longer than eight weeks, after which the selling price becomes the regular price and the higher price may not be used in ads for comparisons; stores advertising they will "beat anyone else's prices" must tell how much they beat competitive prices, and may not require written proof of another store's prices.

Newspapers and radio and television airwaves are full of commercials from stereo equipment stores,

each of which advertises huge savings and in a few cases state that their prices are lower than anyone else's," notes Commissioner Guggenheim.

"Since there can only be one abso-

lutely lowest price in town, and all these claims made it extremely difficult for consumers to know if they were really getting a good buy, we decided to look into the validity of all these 'low bargain prices'."

The extensive investigation, which turned up the widespread price exaggerations and resulted in the precedential agreements, was conducted by Barry Deutsch, staff attorney, and Michael Van Itallie,

consumer fraud investigator, under the direction of David Saxe, consumer advocate. The 15 stereo chains paid the department a total of \$3,000 to cover the cost of the investigation.



Drop hub-drop

Capitol's new Q18 Cassette Tape with innovative flanged packaging eliminates hub-drop.

Now Formula Q18 High Output/Low Noise Cassette Tape has redesigned hub-packaging to eliminate hub-drop and all the expensive wastes associated with it. The tape hub is pressure fitted to a unique cardboard flange that supports the tape like a plate—even while duplicating at high speed. It's a real cost/efficiency breakthrough.

Formula Q18 is premium quality tape. It has higher output at all frequencies with more headroom than other cassette tapes. And its consistent properties eliminate time consuming adjustments on the duplicator slaves from lot to lot.

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BY CAPITOL



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'Dynaguard' Protection

NEW YORK—The Dynaguard speaker protection circuit by Dynaco, Blackwood, N.J., has been awarded U.S. patent No. 3,962,607. Incorporated in the Dynaco Stereo 400 amp, the circuit limits sustained high-level output that might damage speakers, but is designed to harmlessly pass brief music transients up to the amplifier's clipping point,

Nakamichi Expands Line

Continued from page 53
showroom to demonstrate high quality cassette duplicating techniques.

The new 630, at suggested \$600, features an extremely low-noise, low-distortion virtually immeasurable. The FM stereo section has an advanced PLL multiplex demodulator, and an FM Dolby switch for B-type decoding.

Both the 410 preamp and 420 power amp were introduced for "quality-conscious audiophiles with medium power requirements." Ted

Nakamichi notes. At suggested \$300, the 410 preamp offers a "no frills" version of the model 610, while the 420 power amp, at \$320 lists, boasts 50 watts/channel RMS.

The BA-100 bridging adaptor, at suggested \$75, permits mono operation of the Nakamichi 420 and 620 power amps. By using both channels of a 420 or 620 to drive a single load, the power output is greatly increased without degradation of the essential performance parameters, such as distortion and residual noise, according to Nakamichi.

Macy's Audio '77 Good Showcase

Continued from page 53

Demonstrated were three price points, topped by a \$900 suggested list for a 22 watts/channel AM/FM/SW receiver, Garrard SP-25 belt-drive turntable with Shure cartridge, Dolby cassette deck and two three-way bass reflex speakers. A \$500 system included a 13 watts/channel AM/FM receiver and a pair of two-way speakers, plus the turntable/cartridge combo and non-Dolby cassette deck, while the low-end \$400 combination offered the same 13-watt receiver, deck and speakers, with a Garrard 640 turntable.

The new Pioneer "integrated component" system at a discounted \$500 was a good seller, including the TX6500 AM/FM tuner, SA6500 25 watts/channel power amp, PL-112D belt-drive manual turntable with a PCQ-I magnetic cartridge, a pair of

XD-10 three-way speakers and a cabinet.

Also on sale, and reportedly moving, were a pair of Hitachi compact systems at \$199, one with 8-track and one with cassette, and a private-label Supre-Macy system at \$159, with 8-track.

Although billed as "Audio '77," the promotion drew as much attention to the adjacent video area, where both a selection of video games and the new Advent Video-Beam projection system, linked to the Sony Betamax deck, drew steady traffic.

The new 6-foot-diameter Advent Video-Beam projector with a bright picture and better contrast was listed at \$2,495, and the Betamax deck at \$1,300. The original Betamax console was offered at a discounted \$2,155 from \$2,395. While decks are outselling consoles significantly, the salesman demonstrating the line observed, "We aren't selling too many when you can get it from Crazy Eddie for \$995."

That puts Macy's problem in a nutshell—trying to build sales volume selling at close to "list," when the major competition in the biggest hi fi mart in the U.S. is working on slim 10% to 20% margins.

STEPHEN TRAIMAN

EV-Game's CB Line

NEW YORK—EV-Game showed its expanded CB accessory line at the recent PC-77 expo in Las Vegas with its new catalog, notes Syl Landro, distributor sales manager. Included are three hand mobile mikes, and two base station units; RF power and field strength meters, trumpet speakers, power supplies, CB and car stereo slide mounts and popular-length RG8U and RG58U cables.



Schweizer Bows 'Open' Browsers

Continued from page 53

N.C., as home base, set out on the road March 1, the executive reports.

"What we're trying to do is get a feel for the market and see if this type of marketing effort works," explains Martinitz. He says Gabrielson will be writing orders from his Ford van, as he visits the Carolinas, Georgia, Mississippi, Tennessee and Alabama.

Simultaneously, Martinitz notes, Gabrielson will be acquainting retailers with the parent firm's line of home record and tape storage equipment, to determine if there is a market for the products here. The German company also manufactures a retail record display, Martinitz says.

Initial quantities of the tape display fixture were imported from Germany. If demand is sufficient, Ampro says, it will manufacture here.

The company sells its record care equipment through reps and distributors, but believes distributor margins on display equipment, would place these products beyond the reach of small retailers.

RepRap

Sharp Electronics Corp. has named eight additional sales reps to round out the network of 17 firms for its new high-end Optonica hi fi bowed in Chicago during the Winter CES (Billboard, Jan. 29, 1977), according to John Birmingham, national sales manager.

New rep firms, and their territories, include Andrew S. Segal Organization, Syracuse, N.Y. New York south to and including Rockland and Westchester Counties; Lee Sales Co., Irvington, Texas, Mississippi, Oklahoma, Arkansas, Louisiana and Western Tennessee.

Also, William Menezes Co., Overland Park, Kan., Kansas, Missouri, parts of Nebraska and Illinois; Pro Audio Sales, Barrington, Ill., Eastern Wisconsin, Northern Illinois; Northwest Marketing, Mercer Island, Wash., Washington, Oregon and Western Montana, Western Idaho.

Also, Moulthrop Sales, Inc., Oakland, Calif., Northern California, most of Nevada; Bassett Moore, Inc., North Hollywood, Calif., Arizona, Southern California, part of Nevada; Project Denver, Eastern Montana, Eastern Idaho, Wyoming, Colorado, New Mexico, El Paso, Tex.

* * *

Akai America, Ltd., has named Berberian/Patterson & Assoc. to handle the audio division in New England. Headed by Jerry Berberian and Jim Patterson, the firm is headquartered at Hampton Lane, Andover, Mass. 01810. Phone (617) 475-6286.

Hammond Industries Extends U.S. Base

Continued from page 53

Both Wieland and Vince Finnegan, who heads the Meteor marketing effort, see the biggest year ever for the disco products, with continuing penetration in the U.S., and growing overseas business.

A new demonstration room in Syosset is attracting dealers and club owners, Finnegan notes, with Roger Noakes displaying more than 330 items available to dealers—all "demonstratable."

Four Super Sound Panels are mounted high on the wall, with lighting effects throughout the room, including Rank projectors and cassettes, for which Meteor is the exclusive U.S. importer. The disco console itself includes a Meteor Clubman Two mixer, twin Technics SL-1200 turntables, a Buyer headphone and mike, and BGW amplifier.

The Clubman mixers are manufactured on location, credited to the design genius of Win Sullivan, head of an extensive research and development section that has its parallel in the U.K. Current project is the Clubman 4 mixer which will handle three turntables, two tape inputs, two mikes and an auxiliary source, with a sound pressure level monitor in 3-dB LED increments, notes Finnegan, ready this spring at a suggested \$1,150.

Tom Mercadente handles the small, but expanding production department, with 2,500 to 3,000 mixers and lighting controllers per month coming off the line, and Sound Panels just starting in production.

Quality control is paramount, with a failure ratio of less than 1% noted for the popular, low-cost Clubman One-One mixer, Finnegan emphasizes. Four benches operate full-time, with a separate burn-in section for heavy testing of all disco components.

A fully staffed service department for all equipment, including Revox, Meteor and Buyer units, boasts a typical repair turnaround of two to three days, according to Wieland. "Revox technicians are Meteor technicians, a very important factor," he notes. "The equipment isn't that sophisticated, but is often wired wrong."

The newly renamed Audio Kare disk care line will have three new

products, including a wet-spray type preservative developed by the electrical division; an inexpensive lucite 360-degree turntable level, and an improved cassette editing kit with a winder added.

Meteor is perhaps the fastest growing division of Hammond, however, with the new Disco Guide introduced at Billboard's Disco II Forum last September now in production as an overload circuit protector at \$600, with delivery in April.

Also new is the Centerfect IV 44-inch-square lighting "plaque" that

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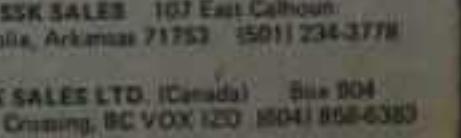
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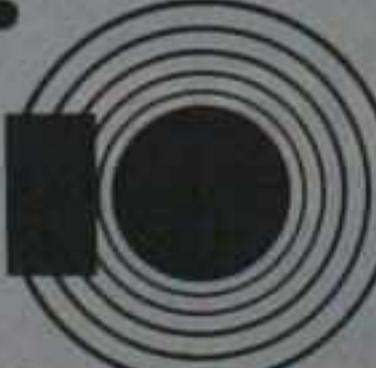
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Country

Country Group Seeks Larger Playlist Goal

By GERRY WOOD

NASHVILLE—The board of directors of the Assn. of Country Entertainers has voted to reaffirm its stand to expand country radio station's programming.

Meeting in Nashville March 1, the board discussed plans to cope with "short playlists, tighter formats and the refusal of many stations to present a broad spectrum of product," according to Paul Soelberg, communications director.

The organization also plans to expand its base of membership and discussed means of implementing a new associate membership category. Though plans haven't been finalized, the new category would allow the group to expand beyond its present base of some 150 country acts.

The Assn. of Country Entertainers also unveiled a new pension and retirement fund for contributing members.

Finney In Line

NASHVILLE—Maury Finney, saxophone instrumentalist and CMA member, is shooting for the CMA's instrumentalist of the year. He has charted more country instrumentals this past year than any other artist in the country field.

Among Finney's Billboard-charted single instrumentals are "Maiden's Prayer," "San Antonio Stroll," "Rollin' In My Sweet Baby's Arms," "Wild Side Of Life," "Waltz Across Texas," "Off & Runnin'" and "Everybody's Had The Blues."

Finney records for Soundwaves Records in Nashville.

Midwest In Bow

CHICAGO—Midwest Records, a new Iowa-based label, bows this month with a single featuring Harold and Debbie Williams, husband and wife. Cuts are, "Mr. and Mrs. Trucker U.S.A." and "Can't Take The You Outa Me."

A first national release for the Iowa couple, the 45 is being promoted by Kajac Record Corp., Carlisle, Iowa.

Other highlights of the board meeting included:

- Accepting an invitation from Music City News to produce a show during Fan Fair Week. The June 8 show will feature performances by some of the association's members and include the annual Music City News awards presentations. Slated for the Hyatt Regency ballroom, admission will cost \$1 with proceeds going to the organization's trust fund.

- Approving the presentation of a "mini-Nashville Jubilee" for conventioneer travel tour operators in Nashville the weekend of March 26.

- Accepting an invitation from a regional group of broadcasters in the upper Midwest which will be holding a meeting in Minneapolis April 1. Soelberg will attend along with member Jean Shepard and Vic Willis, the association's executive director. Bob Pittman, program director of WMAQ, Chicago, will also be on the panel.

- Adding Shot Jackson to the board, replacing resigning board member Jim Ed Brown.

Stations' Survey Published By CMA

NASHVILLE—The CMA's radio station survey for 1977, compiled from questionnaires sent to all commercial stations in the U.S. and Canada, is now available.

Conducted for the benefit of the country music industry, the survey breaks down country music stations by hours throughout the U.S. and Canada and lists the station manager, program director, wattage, frequency, address and phone number for the facility. Also listed are all current CMA deejay members.

The annual survey is available to nonmembers for \$25 per copy.



BRASSY MUSICIAN—Danny Davis, recovering from recent surgery, reaffirms the show business maxim that "the show must go on" as he performs in a wheelchair only three days following his hospital release. The RCA artist with his Nashville Brass fulfilled a March 2 commitment to perform at the Strawberry Festival in Plant City, Fla.

9 Col/Epic LPs Enter Country Chart

NASHVILLE—A record number of albums—12—have surged onto the Billboard Hot Country LPs chart.

Spurred by the recent CBS Records boxlot shipment, the addition of a dozen new albums in one week breaks a record established during another CBS merchandising program—the 1976 prepack.

Entering the chart, with numbers ranging from 22 with a star to 45, are nine Columbia or Epic albums: "Say You'll Stay Until Tomorrow" by Tom Jones, "Adios Amigo" by Marty Robbins, "Rides Again" by

Greenway Signs

NASHVILLE—International Record Distributing Assoc. will handle Greenway Records.

According to Henry Green, president of Greenway, the label will be releasing approximately one record per month by various artists, all of which will be distributed by International Record Distribution Assoc.

The first single release is entitled "Girl From Caroline" by the Pine Tree-O. Plans call for at least two more singles from the group in the future.

David Allan Coe, "Take Me" by Charlie Rich, "You're Free To Go" by Sonny James, "I'm Sorry For You, My Friend" by Moe Bandy, "Wrap Your Love All Around Your Man" by Lynn Anderson, "Johnny Duncan" by Duncan and "The Last Gunfighter Ballad" by Johnny Cash.

Also hitting the chart are two MCA LPs—"Heart Healer" by Mel Tillis and "Ridin' Rainbows" by Tanya Tucker—and one from ABC/Dot, "The Best of Donna Fargo."

Joining four other CBS albums, the nine new additions give the label a total of 13 chart songs on the 50 position chart.

Baker Accepts Seminar Duties

NASHVILLE—Dr. Harold Baker, director of broadcasting at Middle Tennessee State Univ., has been appointed to implement and coordinate the Country Seminar's broadcast scholarships program which has awarded \$8,000 in broadcast scholarships across the nation.

Each \$2,000 grant is presented to a broadcast major entering the junior year with a high grade point average plus other standards of qualifications.

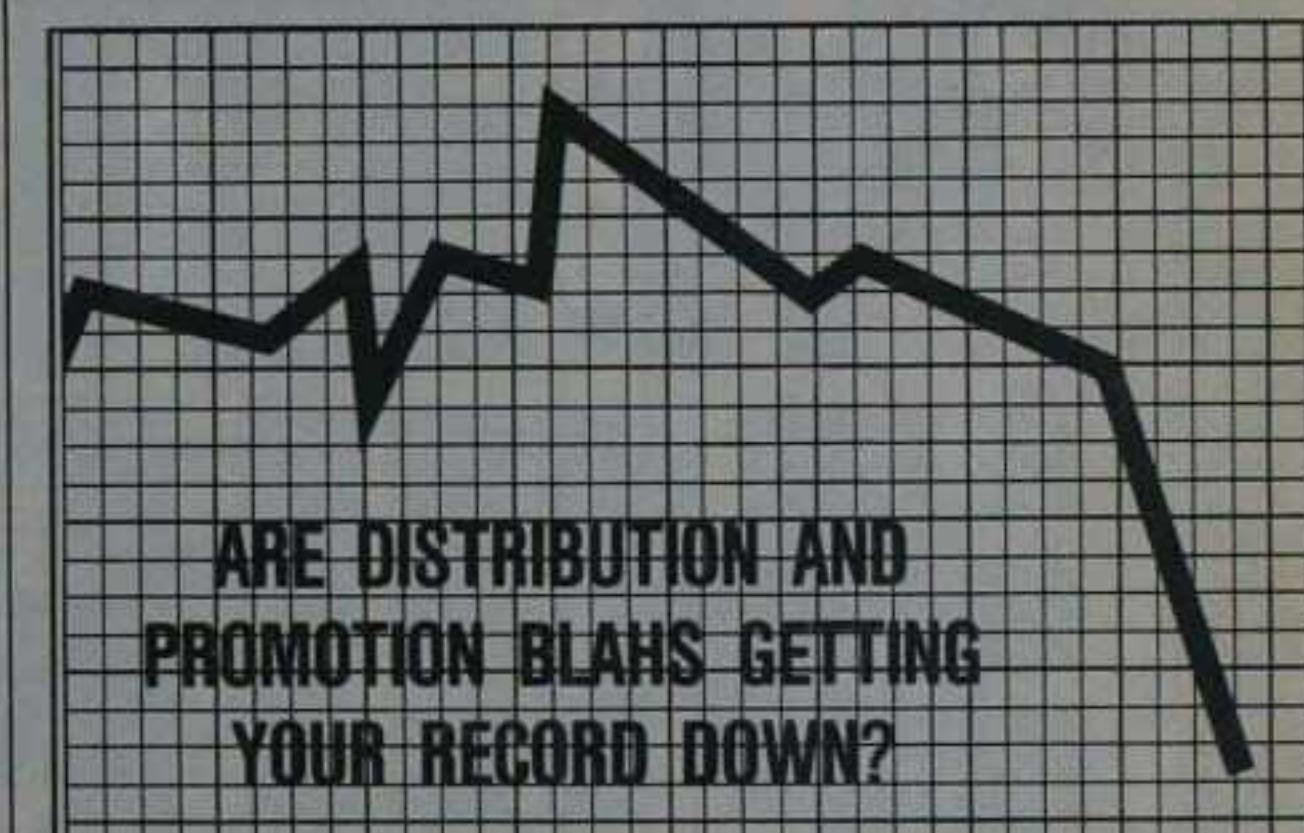
Two scholarships have been awarded by the Seminar's board of trustees on a continuing basis to Middle Tennessee State Univ. in recognition and appreciation of Baker's services. Additionally, awards have been made at Seton Hall Univ., South Orange, N.J.; Texas Tech, Lubbock; and the Univ. of Nebraska, Lincoln.

The latest scholarship recipients at Middle Tennessee State Univ., David England and Donna Brake, are regularly on the air at WMOT, the campus radio station.

Paycheck Club Due

NASHVILLE—A new Johnny Paycheck Club is slated to open this summer in Nashville's nightclub district, Printers Alley.

The Epic Records artist signed a \$250,000 three-year contract with Quality Takes Time, Inc. The pact provides for Paycheck's name on the club and an exclusive contract for performances when he's not touring. Plans call for a 300-seat club featuring country music.



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| This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee) | | | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee) | | | This Week | Last Week | Weeks on Chart | TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 1 | 2 | 8 | SOUTHERN NIGHTS—Glen Campbell (A. Toussaint), Capitol 4376 (Warner-Tamerlane/Marsaint, BMI) | 34 | 38 | 7 | TEXAS ANGEL—Jackie Ward (J. Foster, B. Rice), Mercury 73880, (Photogram) (Jack And Bill, ASCAP) | ★ | 88 | 2 | FAN THE FLAME, FEED THE FIRE—Don Gibson (E. Rivers), ABC/Hickory 54010 (Milenn., ASCAP) | 70 | 72 | 6 | WAITIN' AT THE END OF YOUR RUN—Ree Barber (J. Foster, B. Rice), Ramrod 1071 (Jack And Bill, ASCAP) | 71 | 48 | 6 | SWEET CITY WOMAN—Johnny Custer (R. Dobson), ABC/Dot 17675 (Covered Wagon, ASCAP) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ★ | 6 | 8 | LUCILLE—Kenney Rogers (R. Bowling, H. Bynum), United Artists 929 (Brougham Hall/Andlite Invasion, BMI) | ★ | 52 | 3 | LOVIN' ON—T.G. Shepard (B. Peters), Hitsville 6053 (Motown) (Ben Peters, BMI) | ★ | 49 | 5 | I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodward), Cox-Brin 116 (NSD) (Wilcox, ASCAP) | ★ | 79 | 2 | MY SWEET LADY—John Denver (J. Denver), RCA 10511 (Cherry Lane, ASCAP) | ★ | NEW ENTRY | THE RAINS CAME/SUGAR COATED LOVE—Freddy Fender (H. Meaux-J. Miller), ABC/Dot 17686 (Crazy Cajun/Exhilidore/Crazy Cajun, BMI) | 74 | 37 | 14 | UNCLOUDY DAY—Willie Nelson (W. Nelson), Columbia 3-10453 (Willie Nelson, BMI) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 1 | 8 | SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Schenck), RCA 10875 (Chevy, ASCAP) | ★ | 55 | 3 | YESTERDAY'S GONE—Vern Gosdin (W. Bradford), Elektra 45253 (Fax House, ASCAP) | ★ | 46 | 5 | I'M LIVING A LIE—Jeanne Pruett (W. Holifield), MCA 40678 (Vogue/Maple Hill, BMI) | ★ | 79 | 2 | I LEFT MY HEART IN SAN FRANCISCO—Red Shagall (G. Cross, G. Cory), ABC/Dot 17584 (General, ASCAP) | ★ | NEW ENTRY | (Let's Get Together) ONE MORE TIME—Tammy Wynette (B. Sherrill-G. Richery), Epic 8-50349 (Algee, BMI) | 78 | 50 | 8 | OUT OF MY MIND—Coles (G. Hunter, R. LeBlanc), Caprice 2030 (Sound, ASCAP) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 3 | 11 | TORN BETWEEN TWO LOVERS—Mary MacGregor (P. Yarrow, P. Jarrell), Arista America 7638 (Capitol), (Muscle Shoals Sound, BMI/Silver Dawn, ASCAP) | ★ | 51 | 4 | THE FEELING'S RIGHT—Harvel Feit (J. Foster, B. Rice), ABC/Dot 17580 (Jack And Bill, ASCAP) | ★ | 40 | 8 | SAM—Olivia Newton-John (U. Farrar, H. Marvin, G. Black), MCA 40670 (John Farrar/Blue Gum/Odeamus, BMI/ASCAP) | ★ | 87 | 2 | IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dickey Lee (R. Clark), RCA 10514 (God Songs, BMI) | ★ | NEW ENTRY | THE TROUBLE WITH LOVIN' TODAY—Asleep At The Wheel (K. Farrell), Capitol 4393 (Asleep At The Wheel/Drifter, BMI) | 81 | 84 | 3 | STRAWBERRY CURLS—Freddy Weller (R. Wright), Columbia 3-10482 (United Artists, ASCAP) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 5 | 10 | DESPERADO—Johnny Rodriguez (D. Henley, G. Frey), Mercury 73878 (Photogram) (Warner Brothers/Rucking Bare, ASCAP) | ★ | 41 | 7 | CHEATIN' OVERTIME—Mary Lou Turner (F. Ferman), MCA 40674, (Hello Darlin', SESAC) | ★ | 43 | 6 | NEAR YOU—George Jones & Tammy Wynette (K. Goff, F. Craig), Epic 8-50314 (Supreme, ASCAP) | ★ | 43 | 6 | DO THE BUCK DANCE—Ruby Falls (C. Fields, D. Rice), 50 States 49 (NSD) (Sandman/ Music Craftshop, ASCAP) | ★ | NEW ENTRY | SEMILOTA—Jerry Reed (L. Scott), RCA 10503 (September, ASCAP) | ★ | 50 | 8 | LOVING TIME—Dickey Lee (R. Clark), Columbia 3-10483 (United Artists, ASCAP) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ★ | 8 | 7 | IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Griff), Columbus 3-10474, (Blue Echo, ASCAP) | ★ | 42 | 15 | ME AND THE ELEPHANT—Kenny Starr (B. Whitehead), MCA 40672 (Youngin', BMI) | ★ | 44 | 14 | CRAZY—Linda Ronstadt (W. Nelson), Asylum 45361 (Tree, BMI) | ★ | 59 | 9 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 56 | 4 | ALL THE SWEET—Mel McDaniels (J. Zertace, B. Zeffre, B. Morrison), Capitol 4373 (Combine, BMI/Music City, ASCAP) | ★ | 60 | 2 | RODEO BUM—Mel Street (D. Heard-S. Vaughn), GRT 116 (Andromeda, ASCAP/Heavy, BMI) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ★ | 9 | 7 | ADIOS AMIGO—Marty Robbins (B. Vinton, R. Grind), Columbia 3-10472, (Al Gallico/Alges, BMI) | ★ | 45 | 14 | THE LAST GUNFIGHTER BALLAD—Johnny Cash (D. Clark), Columbia 3-10483 (Sunbury, ASCAP) | ★ | 57 | 3 | SEMOLITA—Jerry Reed (L. Scott), RCA 10503 (September, ASCAP) | ★ | 62 | 3 | SEMILOTA—Jerry Reed (L. Scott), RCA 10503 (September, ASCAP) | ★ | 62 | 3 | SEMILOTA—Jerry Reed (L. Scott), RCA 10503 (September, ASCAP) | ★ | 67 | 3 | SEMOLITA—Jerry Reed (L. Scott), RCA 10503 (September, ASCAP) | ★ | 68 | 2 | LOVE DOESN'T LIVE HERE ANYMORE—Randy Custer (R. Clark), ABC/Dot 12678 (Blue Echo, ASCAP) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| ★ | 12 | 6 | DON'T THROW IT ALL AWAY—Dave & Sugar (G. Beeson, D. Mindell), RCA 10876 (Famous, ASCAP) | ★ | 46 | 15 | RIGHT TIME OF THE NIGHT— Jennifer Warnes (P. McCann), Avista 0223 (American Broadcasting, ASCAP) | ★ | 59 | 5 | TRYIN' TO FORGET ABOUT YOU—Cristy Lane (B. Bryant), LS 110 (GRT) (House Of Bryant, BMI) | ★ | 69 | 2 | LATELY I'VE BEEN THINKING TOO MUCH LATELY—David Allan Coe (D. Coe), Columbia 3-10475 (Showboat, BMI) | ★ | 70 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 71 | 3 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 72 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 73 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 74 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 75 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 76 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 77 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 78 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 79 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 80 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 81 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 82 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 83 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 84 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 85 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 86 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 87 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 88 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 89 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 90 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 91 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 92 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 93 | 5 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 94 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 95 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 96 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 97 | 4 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 98 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 99 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) | ★ | 100 | 2 | LOVE'S EXPLOSION—Margo Smith (W. Wilson, M. Smith), Warner Bros. 4329 (Idobi/A. Gallico, BMI) |
| ★ | 11 | 8 | YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Nashville Scene

By PAT NELSON

Carte Music Studio, formerly Music Mill Studio, in Muscle Shoals, has completed album projects on Roy Clark's next instrumental LP for ABC/Dot. The Spraggins Sisters produced by Al Carter and Ava Aldridge. Marie Owens has been working on a single at the studio with Johnny Morris producing. Jerry Foster and Bill Rice completed a single session on Foster's daughter, Karen "Skeeter" Foster, and Rice has also been working with Billy Thundercloud on his next album for Polydor.

Mel Tillis set the all-time attendance record for a Tuesday at the 45th annual Houston Livestock Show and Rodeo last week. Dick Weekley, general manager of the event, reports 30,773 fans in attendance at the single performance.

Archie Campbell has been chosen as honorary crusade chairman for the Tennessee division of the American Cancer Society. Campbell encourages his friends across the state to help in this worthwhile endeavor by contacting the society at: ACS State Office, 2519 White Avenue, Nashville, Tenn. 37204.

CFMK and sister station, CKWS, in Ontario, Canada, will host a concert with Marty Robbins in April. This follows two other successful concerts presented by the station featuring Johnny Cash and Charley Pride.

Freddy Fender, whose two-sided single hits Billboard's Hot Country Single chart at a starred 73 this week, came away with soldout houses at his three-day engagement at the Nugget in Sparks, Nev. Fender commences a tour at the Univ. of Maryland Saturday (19). . . . Leroy Van Dyke is touring in the Midwest before heading South to kick off his spring tour at the Univ. of Georgia April 1-2.

After performing at the Wembley Festival in London April 9, Don Williams will make a series of promotional appearances throughout Britain and then head for Helsinki for a concert performance. . . . New York's country club, O'Lunney's, will begin its St. Patrick's Day festivities March 17 at 4 p.m. Among acts appearing are the Northwest Passage and Colcannon.

Seems that Webb Pierce is having a little trouble with the local authorities these days. Pierce is well known by the thousands of tourists who come to Nashville throughout the year for the tours of the grounds around his home featuring his guitar-shaped swimming pool and piped-in recordings of his greatest hits. However, the City of Oak Hill, the Nashville suburb where Pierce resides, has halted future tours claiming they are commercial in nature and in violation of city ordinances. This isn't the first time Pierce has faced objections to his personal tour business. Former neighbor Ray Stevens hired a watchman who testified in Chancery Court last September that he counted 8,000 tourists visiting Pierce's home last summer in an eight-day period.

Rod Hart, the C.B. Savage himself, is headlining the C.B. convention in Indianapolis before coming to Nashville to cut his new single for Plantation Records under the direction of Little Richie Johnson and Shelby Singleton. . . . Tamora Records artists, Lawrence Hammond, performed at the Palamino Club, March 4-5, beginning a tour that will include an appearance at the Armadillo World Headquarters in Austin.

Jacky Ward is adding the finishing touches to his upcoming Mercury album due for release in April. Ward has been playing package shows with Dottie West, Dotsy and Jeannie C. Riley.

Bluegrass Fest For Hicksville

NEW YORK—The second annual Long Island Bluegrass and Old-Time Country Music Band contest is set for March 26 at the Mid-Island Shopping Plaza, Hicksville.

Last year's event drew 12,000 fans, according to promoter Doug Tuchman, whose Bluegrass Club of New York sponsors the nine-hour competition. Only amateur and semiprofessional bands are eligible and no drums or electric instruments are permitted.

Thirty bands are expected to play this year and \$750 in prize money will be awarded. Bands are from the tri-state area.

Tuchman also produces a similar contest as well as periodic concerts featuring top bluegrass acts at Mid-Island Shopping Plaza.

After appearances throughout Germany and England in February and March, John Hartford will return to Nashville's Sound Shop in April to record a new album for Flying Fish. Hartford's

"Mark Twang" LP, winner of this year's Grammy Award for best album recording in the ethnic-traditional folk category, was also recorded at the Sound Shop.

Kenny Roberts, champion yodeler, has resigned from the Wheeling Jamboree after 15 years of membership. Roberts is making guest appearances on the "Grand Ole Opry" and

taped a guest spot on "The Good Day" show. Huck Ellis of Coventry, Conn., is handling Roberts' business affairs.

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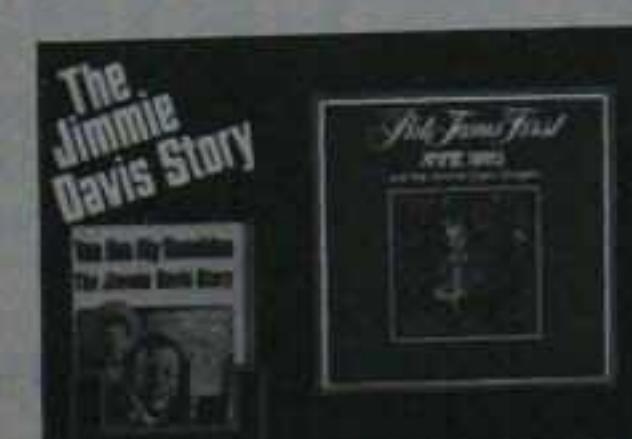
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Country

DARING MOVE BY LABEL

ABC/Dot Rushes Carver 45 On Top His 'Sweet' Hit

NASHVILLE—ABC/Dot Records has made what may be a rare move in country music with the release of Johnny Carver's version of "Living Next Door To Alice," which is at a starred 83 this week, on top of Carver's currently rising single, "Sweet City Woman."

"I've never done it before," says producer Ron Chancey, in reference to releasing two singles on an artist at the same time.

Carver and Chancey recorded "Living Next Door To Alice," a song previously recorded by the English group Smokie and currently climbing the pop charts, when a few country stations began playing the pop group's version.

An advance shipment of acetates indicates that Carver's version will

be well received by the country stations. WKDA in Nashville, for example, put the single on its playlist the hour that the ABC promotion men brought the record by the station.

According to Tom Bootle, music director for WKDA, the single is presently being programmed as if it were in the Top 20 on their playlist.

Carver's recording of "Living Next Door To Alice" is the third such pop song he has covered with a country version and released as a single.

The first cover was in 1974, when "Tie A Yellow Ribbon (Round The Old Oak Tree)" became a No. 1 single the second cover came last year with "Afternoon Delight," which reached the number two slot.

SHEA RESPONDS TO McKINNON

ASCAP Chartmakers Indicate Peak

NASHVILLE—Responding to Dan McKinnon's comment regarding ASCAP's role in country music (Billboard, March 5, 1977), Ed Shea, Southern regional director of ASCAP, claims the performing rights organization has reached a new high in the amount of country chart action.

McKinnon, owner of KSON-AM-FM in San Diego, is a member of the All-Industry Radio Music License Committee, which is fighting for a reduction of ASCAP license fees.

McKinnon indicated that he felt the committee could negotiate a lower fee, adding, "the situation is particularly important for country music stations where ASCAP may have a few more songs than they used to have, but where BMI is still the dominant factor."

Citing some 40 chart songs as either fully or partially licensed by ASCAP, Shea comments, "A decade ago, we were averaging six or seven spots on the charts and three or four years ago we broke into the 20s."

Of the 39 songs on Billboard's Hot Country singles chart this week, 30 are exclusively licensed by ASCAP while nine are licensed by both ASCAP and BMI because of co-writers with different performing rights affiliations.

Meanwhile, ASCAP, holding a membership meeting in Nashville on Wednesday (16), also plans a

one-hour program on the new copyright law led by Bernard Korman, Stanley Adams, president, will chair the Nashville meeting which will also bring in Billy Taylor, chairman of the executive committee and Norm Weiser, a member of the executive committee.

The 5 p.m. business confab will be followed by a reception. All activities take place at the Hyatt Regency—and ASCAP members in the area are being invited.

June 6-12 Are Fan Fair Dates

NASHVILLE—Fan Fair 1977, getting underway with the annual celebrity slowpitch softball tournament, is scheduled for June 6-12 at Nashville's Municipal Auditorium.

Co-sponsored by the CMA and the "Grand Ole Opry," the entire week of shows and activities will include more than 25 hours of live entertainment featuring top country artists, a bluegrass concert, an old time fiddlin' contest, picture taking and autograph sessions, three lunches, a large fan club and record label exhibition and tickets to the Country Music Hall of Fame and Opryland, U.S.A.

The softball tournament is free and open to the public and will be held at Nashville's Two Rivers Park near Opryland.

Fan Fair registration, per person, is \$30.

30 Bands Compete

NASHVILLE—Approximately 30 bands will be in contention March 26 for \$750 in prize money at the second annual "Long Island Bluegrass And Old Time Country Music Band Contest" to be held from 1-10 p.m. at the Mid-Island Shopping Plaza in Hicksville, N.Y.

Open only to amateur and semi-professional musicians, the contest will be divided into two categories: bluegrass and country music.

Emcees for the contest will be deejays from the Hicksville area.

Halsey To Russia

LOS ANGELES—Jim Halsey, head of the Jim Halsey Agency, plans an April trip to Russia to firm up negotiations for a Soviet concert tour by Halsey artists. "We had hoped to book the shows in the large outdoor sports arenas," comments Halsey. "But they're now talking in terms of a winter tour."

Acuff-Rose Tees

NASHVILLE—Acuff-Rose Publications, Inc. will host its first annual golf invitational tournament at Henry Horton State Park in Chapel Hill, Tenn., May 16-17. Serving as chairman will be Wesley Rose and tournament director will be Bob Jennings.

Sign Distrib Pact

NASHVILLE—All American Record Distributing Inc. has become the exclusive national distributor for NBC Records, according to Bob Fuller, president of All American. The pact includes the entire roster for the Nashville based label which also has offices in Los Angeles. The first release to be handled under the new pact will be "Lunch Time Lovers" by Robb Redmond.

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 3/19/77

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* Star Performer—LPs registering proportionate upward progress this week.

| This Week | Last Week | Weeks on Chart | Title—Artist, Label & Number (Distributing Label) |
|-----------|-----------|----------------|--|
| 1 | 1 | 8 | LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998 |
| 2 | 2 | 15 | RONNIE MILSAP LIVE, RCA APL-2043 |
| 3 | 3 | 9 | TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista ST 50015 (Capitol) |
| ★ 6 | 6 | 6 | VISIONS—Don Williams, ABC/DOT DOD-2964 |
| 5 | 5 | 11 | GREATEST HITS—Linda Ronstadt, Asylum TE 1092 |
| 6 | 4 | 14 | WAYLON LIVE—Waylon Jennings, RCA APL-1108 |
| 7 | 8 | 3 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34448 |
| 8 | 9 | 3 | ADIOS AMIGO—Marty Robbins, Columbia KC 34448 |
| 9 | 7 | 16 | GREATEST HITS VOL. III—Conway Twitty, MCA 2235 |
| 10 | 10 | 5 | HOTEL CALIFORNIA—Eagles, Asylum TE 1084 |
| 11 | 11 | 15 | Y DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL-2074 |
| ★ 16 | 16 | 3 | HEART HEALER—Mel Tillis, MCA 2252 |
| ★ 17 | 17 | 19 | THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL-7023 |
| ★ 28 | 28 | 2 | NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL-2188 |
| ★ 19 | 19 | 3 | THE BEST OF DONNA FARDO, ABC/DOT DOD 2075 |
| 16 | 12 | 36 | ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL-1816 |
| ★ 22 | 22 | 18 | THE BEST OF GLEN CAMPBELL, Capitol ST 11577 |
| 18 | 20 | 3 | RIDIN' RAINBOWS—Tanya Tucker, MCA 2253 |
| 19 | 15 | 23 | THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia) |
| 20 | 13 | 6 | THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM 1-1125 (Phonogram) |
| 21 | 23 | 4 | FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996 |
| 22 | 18 | 28 | CRYSTAL—Crystal Gayle, United Artists UA LA614-C |
| ★ 33 | 33 | 3 | JOHNNY DUNCAN, Columbia KC 34442 |
| ★ 30 | 30 | 3 | TAKE ME—Charlie Rich, Epic KE 34444 |
| 25 | 14 | 18 | DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223 |
| 26 | 27 | 3 | RIDES AGAIN—David Allan Coe, Columbia KC 34310 |
| ★ 35 | 35 | 3 | I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34443 |
| 28 | 31 | 3 | YOU'RE FREE TO GO—Sonny James, Columbia KC 34472 |
| ★ 34 | 34 | 5 | VINTAGE '77—Tommy Overstreet, ABC/DOT DOD 2071 |
| 30 | 32 | 3 | WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34439 |
| ★ 37 | 37 | 3 | THE LAST GUNFIGHTER BALLAD—Johnny Cash, Columbia KC 34314 |
| ★ 40 | 40 | 2 | PAPER ROSIE—Gene Watson, Capitol ST 11597 |
| 33 | 21 | 17 | CRASH—Billy Crash Craddock, ABC/DOT DOD 2062 |
| 34 | 26 | 27 | DAVE & SUGAR, RCA APL-1818 |
| ★ 35 | 24 | 17 | CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990 |
| 36 | 24 | 17 | GILLEY'S SMOKIN'—Mickey Gilley, Playboy PB 415 |
| ★ 37 | 37 | 14 | CAROLINA DREAMS—Marshall Tucker Band, Capricore CP 0180 (Warner Bros.) |
| 38 | 25 | 14 | JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 12195 |
| ★ 39 | 25 | 14 | THE ROOTS OF MY RAISING—Merle Haggard, Capitol ST 11586 |
| 40 | 29 | 7 | SOUTHERN NIGHTS—Glen Campbell, Capitol ST 11601 |
| 41 | 36 | 29 | ME & McDILL—Bobby Bare, RCA APL 1-2175 |
| 42 | 46 | 21 | HASTEN DOWN THE WIND—Linda Ronstadt, Asylum TE 1072 |
| 43 | 38 | 11 | SOMEONE SOMEWHERE—Loretta Lynn, MCA 2228 |
| 44 | 41 | 23 | THE OUTLAWS—Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser, RCA APL-1221 |
| 45 | 42 | 6 | YOU AND ME—Tammy Wynette, Epic KE 34289 |
| 46 | 47 | 60 | THE BEST OF..., VOL. 2—Faron Young, Mercury SHM 1-1130 (Phonogram) |
| 47 | 48 | 2 | ELITE HOTEL—Emmylou Harris, Republic 2236 (Warner Bros.) |
| 48 | 48 | 2 | SUNDOWNERS—Wendell Adkins, Hitsville HG-406 (Motown) |
| 49 | 50 | 2 | 24 GREAT HITS BY BOB WILLS AND HIS TEXAS PLAYBOYS, MGM 2-5303 (Polydor) |
| 50 | 50 | 2 | FEEL THE MUSIC—Ray Stevens, Warner Bros. BS 2997 |

U.K., New Zealand Add Hamilton's Show

NASHVILLE—London Weekend Television and the New Zealand Broadcasting Corp. have contracted to begin televising the "George Hamilton IV Show." The Canadian-produced country music tv series

continues its syndication coast to coast in Canada and has been carried on South Africa Broadcasting Corp., RTE-Ireland, TVB-Hong Kong, and Yorkshire, Border, Granada and Anglia-TV in England.

International

WHITFORD REPORT FINDINGS

Urge U.K. Copyright Revision, Levy On Home Tape Hardware

Continued from page 1

Though it is too soon for detailed comment to be made on such a lengthy document, there was general support for the call for a revision of present copyright legislation, described as "complex and confusing."

And specifically the report recognizes the problem of policing domestic copyright infringements—those that take place in the home when people tape music from records and broadcasts—and proposes that a levy should be charged on the sale of appropriate hardware.

Ultimate control over the levy of sales on recording equipment, says Whitford, should be given to the Performing Right Tribunal, whose brief should be extended to include this and other copyright matters.

In cases of copyright infringement for commercial gain, the report says the provision for exemplary damages should be strengthened, a recommendation which the industry's pirate-fighters will welcome.

Where there has been flagrant infringement, Whitford goes on, the courts should be left with complete discretion to make such awards of damages as may seem appropriate to the circumstances "so that the existence of this provision will act as deterrent if the existing deterrent of conversion damages is removed."

The report's recognition of the issues involved in both domestic and commercial piracy is, in the BPI

view, one of the most pleasing aspects. Piracy means loss of revenue, as BPI constantly asserts, and a levy on hardware, software or both, goes part of the way towards correcting the problem.

Whitford refers to the German

Stones' Catalog Is EMI Publishing's

LONDON—As a result of EMI signing a record deal with the Rolling Stones in a pact which requires the group to provide six albums, Rolling Stones' publishing will now be handled by the EMI music publishing division.

But whereas the record deal as originally announced was for the world outside North America, the publishing immediately was for a worldwide coverage and is effective as from April 1.

Though details are inevitably vague at this point, Ron White, EMI Music Publishing group managing director, says the deal dates back around five years and includes singles like "Angie," and albums such as "It's Only Rock And Roll" and "Goatshead Soup."

Though the Stones' recording deal with EMI is for a period not yet fixed, it is expected that the six albums involved will be released at a rate of not more than two per year.

Copyright Act of 1965, which imposed a levy on a wide range of recording equipment, in return for a blanket license to make recordings in single copies for personal use (an original proposal to impose the surcharge on blank tapes was rejected by German Parliament).

This system yielded 13 million Deutsch marks in 1973, accumulated by a joint collecting society representing composers, lyricists, performers, record manufacturers and other interested parties.

For the U.K., various bodies suggested to the Whitford committee that decisions and distribution of any such levy should lie with the Performing Right Tribunal. The organization most equipped to handle this would seem to be the MCPS, says its managing director Bob Montgomery.

He adds: "The principle behind the recommendation on a levy is obviously right, even if the details have yet to be worked out. Agreement over these details in advance of legislation would also be advisable, for it is always better for an industry to police itself."

Legislation resulting from the report is not likely in the near future, however, partly because of the complexity of the issues Justice Whitford and his eight-member committee investigated the broad spectrum of existing U.K. copyright law, and partly because of the current pile-up of Parliamentary matters.

Economy No Deterrent To New Labels

By CHRIS WHITE

LONDON—Britain's economic difficulties are in no way stopping new companies from venturing into the disk market here. During the past year, some 20 new companies and labels sprang up.

And the trend is not restricted solely to the London area, because one predominant factor is that the regions are taking an increasingly important role in the boom for new recording enterprises.

The first three months of 1977 have seen the arrival of at least eight

(Continued on page 62)

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More 'French' In Fr. Music Group's Goal

By HENRY KAHN

PARIS—A consultative committee dealing with the export of disks from France is being set up by the Committee for the Protection of the French language. The main reason is that the French realize that in pop terms the country comes well behind the U.S. and U.K.

Each year the Prime Minister's office, the secretary of state of culture and SACEM, the copyright agency, present prizes for the best songs in the French language. This year, the prizes went to Diane Dufresne of Quebec, Yves Duteil of France and Francis Bebey, of the Cameroons. But what irritates the industry is that the French public prefers British and American songs.

Michel Brugers, who has organized the consultative committee, says that for many students the study of English is nothing to do with their school teachers but more the responsibility of Elton John and Paul McCartney. "The French language does not have such trump cards, so we are basing our action on songs rather than people."

Yet recent reports give the impression that in the U.S. French songs in the original French language are starting to penetrate. Some 40,000 teachers of French, according to the newspaper Le Figaro, believe much

(Continued on page 62)

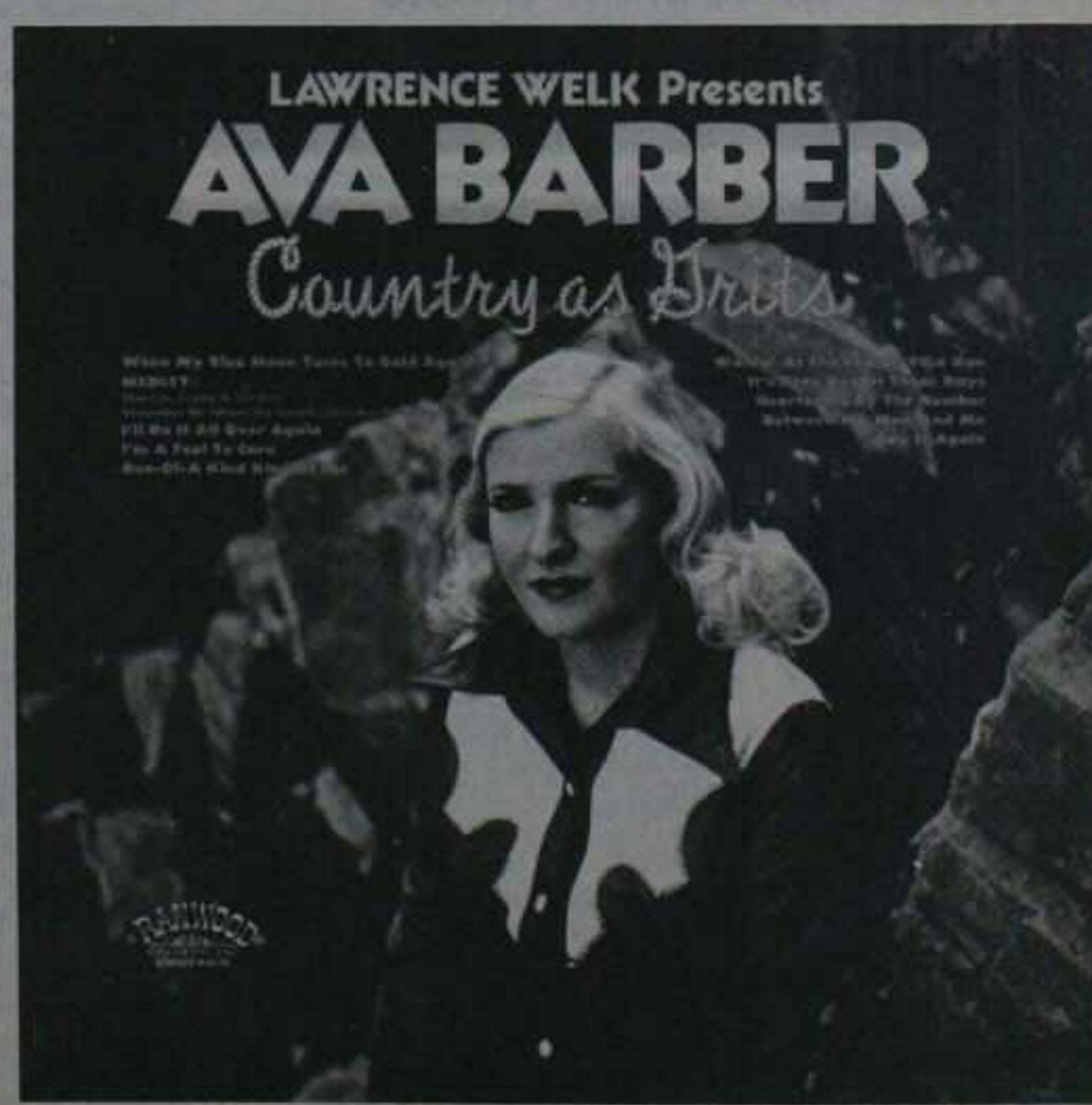
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DISCO & RETAIL

**Labels, Industry Battling
Pirate 'Northern Soul' Disks**

By TERRI ANDERSON

LONDON—Pirate pressings of "Northern Soul" singles—so bad in quality in some cases that record companies owning the originals can barely recognize the artists or songs—change hands in the Northern discotheques, and some retail outlets, for anything up to \$8.

With action against the pirates expected any day from the British Photographic Industry, record companies affected by the north's appetite for obscure and deleted soul singles have gripes galore.

Geoff Kempin, Capitol label manager, says that one extensively pirated single recently was the Sam Ambrose recording of "There'll Be A Coming." Like many of the others involved, it originated from a company in Los Angeles which has regularly been obtaining copies of singles long-deleted in the U.K. or never released here. The firm makes pirate pressings (mostly taping from disk and then re-cutting, which explains the dreadful quality) and shipping them across—or inviting mail-orders.

One involved was the 10-year-old "Nobody But Me" by Human Beinz. Kempin says Capitol was able to reissue the single on its black reissue label before demand was exhausted by the pirated version. In the case of the Sam Ambrose disk, there was no point in a reissue because the pirating had mopped up the market.

A recent illicit pressing of "Finders Keepers" was circulating under the artist name of Judy Street. The singer was, in fact, Tina Mason. Says Kempin: "We get to know about a lot of these pirates and in one way the situation is of use to us, because it indicates a demand which, if we follow up quickly enough, can meet by reissuing old material. But these records don't always come to our attention."

"I'd very much like to see the business stopped—both to save people from paying so much and also to make money for the artist and the record company."

Kempin has visited Northern dis-

cos and seen the pirate trade carried on from stalls, often under the auspices of the resident disk jockey. They certainly knew of the disks' dubious origins, though retailers might well be able to plead ignorance because "to anyone outside Northern soul circles the records would seem so obscure as to warrant no questions about the labels on which they appear," he says.

Another brisk trade in "Northern Soul" is for genuine rarities. Original pressings, again often in very bad condition, of currently popular releases are changing hands at up to \$70 each in a lively disco-antique trade. An example is Al de Lory's "Right On," also on Capitol, reissued and doing well, and old singles from the now-defunct U.S. Capitol subsidiary Tower.

Malcolm Jones, U.S. pop product manager at Polydor, is also well aware of the activities of the Northern soul pirates, but says the "murky trade" did not really worry or affect Polydor as a company... "though it does affect the original artists and writers by depriving them of royalties."

Of the average \$5 being paid for the singles, almost all was profit for the pirate merchants. They could well afford to reissue legitimately by drawing Polydor's attention to the demand for an old release and pay a custom-pressing fee, so that those owed royalties got them and there was still a profit on the high-price Northern disco sales.

Jones feels reissuing is not a good idea, however, as he believes it is the rarity value which attracts the Northern collectors. Ready availability depressed that type of demand. Most of the Polydor releases of interest to the bootleggers are old MGM singles which have reverted to ownership of the artists. But some, like April Stevens' "Wanting You," still belong to Polydor.

Other record companies here which have had the unwelcome attention of the pirates include Pye, CBS and Decca.

More 'French' In French Music

• Continued from page 61
progress can be made through the use of French songs.

American universities are said to be very interested in Charles Aznavour and Jacques Brel and, according to the same report, at least one French specialist magazine has made a deep impression on the U.S. campus scene.

The committee will include various ministries here as well as members of various branches of the business. But the burning problem is going to remain that it is not so much that French culture finds so little response abroad but that foreign material, notably U.S. and U.K. in origin, is so welcome in France.

Arguments rage. One says that English is a universal language; another claims that it is because radio stations are biased in favor of British and American songs that French pop falls behind.

SNAC, the National Syndicate of Authors and Composers, keeps an eye open in the radio and tv fields. The figures have been broken down to show that between Oct. 15-29, 1975, 2,040 French songs were broadcast as well as 1,404 foreign songs, along with 329 other foreign songs adapted for the French market.

Of this total, 15 made a big impression and were repeated over and over again. Eight foreign songs were broadcast 3,414 times and seven French songs came over 2,887 times. This, critics say, is evidence that the stations prefer to plug foreign product at the expense of French disks. Their attitude is that if 50% of the records played are foreign, they represent at least 60% of broadcasting time.

This critical analysis led to a demand for legislation. French stations are controlled over quotas of local music, but the peripheral stations, though broadcasting primarily for a French audience, are not strictly regarded as French.

There are ways of imposing quotas because Radio Luxembourg and Europe No. 1 are in Paris, and facilities could be withdrawn, and this was once threatened when Luxembourg insisted on broadcasting advertising on behalf of a drink which is banned in France.

Further, some peripheral stations are owned by SOFIRAD, which is a government holding group. And since advertising spots are permitted (though not for French stations), the public has to get what it wants or advertising revenue could decline.

**International
Economy No
Deterrent To
New Labels**

• Continued from page 61

new labels. The latest indie, simply called The Label, is based both in the U.K. and Japan. Its first single is "Outside Girl," by Eater, a group claimed to be the youngest British punk rock band.

Prime movers in this project are Caruso Fuller, who has wide experience of the Japanese rock scene, and Dave Goodman, former session musician. They say: "We have a 4-track demo studio on which bands can cut new songs and if we like them we offer a year's contract with a year's option. We pay studio costs and pay for any equipment a band may need, but we don't offer an advance as such."

Another new label is Waif, with a first single by Bill Maynard, a TV character actor. This company is run by Brian Wade and Tony Cliff, based at ATV Music. They say: "We wanted to learn about the whole spectrum of records, finding artists, signing them, going into the studios and promotion and decided that the best way to get control was to start our own company."

The brewery Greenall Whitley has moved into the record business with a range of easy-listening albums. Other new companies include Regis Records, based in Luton, and opening the release schedule with two orchestral albums and with an expansion program built round light orchestral sounds; and Free Reed Records, of Derbyshire, with eight albums on the first schedule, followed by a further supplement of 10.

North Kent Records set off with an LP "On The Record" featuring speech extracts from politician Enoch Powell. First product by Chipping Norton, an Oxfordshire-based label, includes records by Command Decision and the Chants. Gale Electronics has launched with an emphasis on hi fi LPs available only through audio dealers.

Mainspring is an offshoot of publishing company Woolfsons; Sky has been launched by manager/agent Peter Walsh; ILR, brainchild of Bob Kennedy, has its own distribution. A particularly ambitious project is Plastic Fantastic, founded by John Rush and Paul Rodriguez, for it involves four separate labels, Blue Bag (Jazz), Ultra (black music), Marquee (run with the Marquee group of companies), and Plastic Fantastic itself.

Other new names include Circle International, started by Reg McLean; Red Nail; Enigma, John Boyden's full-price classical label; Riverdale; and Ensign, set up by Nigel Grainge, former head of a&r at Phonogram.

One of the most successful is Still, licensed now to Island under a unique double-decker deal which allows the company to retain its own identity with a direct mail-order sales network. This label, based in London, started on pub-rock music and limited-edition collectors' recordings, and is now into new-wave talent such as The Damned.

And a final batch of new labels includes Sol-Doon, AIR and Paladin.

Japan Tour For Kiss

TOKYO—Kiss culminates its Japanese tour with four shows at the Budokan here April 1-4, the first group since the Beatles to play that number of shows at the famed venue. Kiss begins its tour here March 24 in Osaka.



MARY'S VISIT—Mary Reeves Davis, the widow of Jim Reeves, signs autographs for local country artists during a recent visit to South Africa. Seen from left, are Caroline du Preez, Barbara Ray, Mary Reeves Davis, and Matt Hurter. Mary Reeves Davis visited Gallo Music, which represents the Jim Reeves Enterprises catalog in South Africa, during her stay in Africa.

BRUXELLES HALL**Bomb Threat Vs. Sardou**

PARIS—A bomb was found in the 6,200-seater Forest National, biggest concert-hall in Bruxelles, just a few hours before leading French singer Marcel Sardou was due to give a concert.

Reason for the outrage is surely political. Sardou, whose latest disk "La Vieille," has been at the top of the charts and whose "Le France" was a big success, has clearly roused the anger of the French Left. They say his songs are "reactionary."

Recently an anti-Sardou committee was set up. While denying it planted the bomb, it states: "Marcel Sardou's songs are an insult to the

Big \$ Crisis At Key Dutch Hall

AMSTERDAM—The Concert Hall here, Holland's best-known venue for music performance, is facing increasing financial problems and its future without substantial help is very uncertain.

This was included in the annual report by the Concert Hall board of directors. Last season there was a financial loss of 223,000 Dutch guilders and the 1974-75 season ended with a loss of 120,000 guilders.

J. Bevaart, managing director of the Hall, says the financial problems started out some five years ago. There are some 1,000 performances a year in the hall, attracting audiences of around 500,000.

The board has started negotiations for financial aid with the municipality of Amsterdam, but a solution is not expected before next fall. In the meantime, the provincial government of the Province of North Holland has decided to withdraw an annual subsidy of 115,000 guilders for the Concert Hall Orchestra, conducted by Bernard Haitink.

Bios On Cassettes Issued In 3 Series

LONDON—A series of spoken-word dramatized biographies is being launched on cassette by Ivan Berg Associates (Audio Publishing) and the first 48 titles fall into three series—History Makers, Great Events, and Crime And Punishment.

Two more in preparation cover World's Greatest Scandals and The Occult and Supernatural.

The company, founded two years ago and now controlled by ATV, has previously released spoken-word cassettes, the success of which has led to the new venture. Each cassette has 80 minutes playing time, with scripts by such writers as Edgar Lustgarten, John Burke, Anthony Burton and Kenneth Allen.

U.K. BARS SELL DISKS

• Continued from page 4

two years that a major brewery has ventured into the disk market. In mid-1975 London Tunesmith launched the Birdsnet label with the backing of brewers Watney Mann and guaranteed promotion of both records and artists in more than 2,000 venues, but the operation has since fallen silent.

The new plan was dreamed up by David Roylance and Jill Bennett marketing consultants, who believe that albums sold over bar counters could be a viable proposition. Market research has suggested that people who usually buy records of the TAG variety are "over 25 and female." The new promotion has a six-month trial period.

First product, all made in London and using session musicians, includes such titles as "Mum's Choice," "Your Favorite Carpenters' Hits," "Request Time," "Your Favorite Abba Hits" and "Country Sunshine." At present the brewery is handling its own distribution with the hope that its remaining 1,450 licensed outlets will eventually start selling.

But Roylance says it is hoped to go into wholesale and record retail outlets.

In the pubs the LPs are being promoted either by background music systems or, where the place already has a jukebox system, by cassette decks and speakers. Says Jill Bennett: "The way we are promoting is rather different in that the pub clientele can actually hear the music and then buy it if it registers. We want to go into other retail outlets because there is no point in having a good product and limit its sale."

Latin

Pomona's 1-Year-Old KKAR Making Dent

By AGUSTIN GURZA

LOS ANGELES—With its first anniversary as a Spanish language station just around the corner, the management of Pomona radio station KKAR believes its contemporary format has struck a response among scattered Latins in suburban Los Angeles.

"I think we have established a very hometown, personal presence in this community," says station manager Terry Ayers, installed last January just three months after the station was purchased by Jai Communications.

"We're not just a disembodied voice that nobody can see or touch," he continues. "We feel that the people of these communities can identify with the image we've established so that they feel they know the announcers and that the station is theirs."

Satisfying the diverse tastes of Latin populations in the small towns and cities of the semi-rural area east of Los Angeles was no doubt the station's primary challenge. But it provided at the same time its guiding focus in programming.

"My prime objective," says program director Bardo Sanchez, "has been to unite the Latin communities in places like Pomona, Ontario, Covina and La Puente. The people that live in these areas, like the residents of Los Angeles, are from several different nations. But since the communities are small, each separate group has a greater voice and impact. So the key to our success has been to add substantial variety within a contemporary Top 40 structure."

Sanchez adds that his programming also must be geared competitively with the powerful Los Angeles stations since their reach overlaps in areas like Whittier and parts of East L.A. proper.

At the same time he must strike a balance to serve the population outside the metropolitan sphere of influence.

In practice, Sanchez explains, that programming policy means that the station's Top 40 playlist, comparable to that of the urban stations, rotates less frequently, about 2½ times per day. After each tune on the list, each announcer is allowed to air an album cut or an old favorite at his own discretion or at the request of listeners.

Sanchez estimates his station's 250 watts cover an area with a total Latin population of 350,000. But with an

Big Phonogram Classics Promo

LONDON—Under the title "Major Music," Phonogram is spending around \$70,000 on a promotion campaign for its classical catalog. It is described as "one of the most progressive pushes ever in this sector of the market."

Dave Adams, commercial manager, says: "This product needs revamping and re-promoting and is grossly undersold throughout the U.K." Phonogram is offering up to 10% discount on its wide range of classical product.

Adams says: "Naturally top-selling mid-price product will carry less incentive. The Major Music campaign features publicity material and newspaper advertising. It is a long-term proposition and will be re-

application to up its power to 1,000 watts already filed with the FCC, management is expecting an extension in the near future.

The increased power, Sanchez analyzes, will be essential to keep pace with the region's rapid growth. In the past two years Sanchez notes a great influx of Los Angeles Latin residents relocating to his area, attracted in part by the rapid growth of industry in certain towns.

This trend alone has forced him to program for cosmopolitan tastes during most of the station's 6 a.m. to 6 p.m. broadcasting time. He still reserves the first hour in the morning exclusively for norteno or ranchero music for the early-rising farm workers of the area.

Comfortable that he established KKAR within the mainstream of Latin music, Sanchez calls for a greater contact among program directors throughout the state, hoping to bring a greater uniformity to Latin radio while preserving each station's local identity.

LOS ANGELES

Reaction came swift to an article which appeared in this section (Billboard, Feb. 26, 1977) concerning the sharp increase in business reported by a New York distributor of Brazilian music. Bob Beyer of Brasilia Records and Tapes claimed his firm had done a total sales volume of \$700,000 in the first five weeks of this year, the same amount the firm had done in the final quarter of 1976. But some industry sources have challenged that figure as exorbitantly high. One knowledgeable New York label executive with extensive South American contacts seemed flabbergasted by the figure claiming the U.S. market for Brazilian product couldn't come close to that amount. He also charged that a single distributor like Brasilia might do 3% of the business it is claiming.

Faced with that, Beyer offers a clarification. The \$700,000, he stresses, is his total sales volume, including business he does with European and African nations. Of that, he estimates, about \$400,000 represents his U.S. volume. Still, that figure stands much higher than skeptics are willing to allow. Unflappable, Beyer holds firm to his report, inviting disbelievers to "come down to my office and look at my books."

Turning to other controversial but unrelated matters, the six-month-old suit filed by norteno music star Freddy Fender appears close to an out-of-court resolution. Falcon's junior partner, Arnaldo Ramirez Jr., reports negotiations are underway between his firm and Fender's manager.

Billboard SPECIAL SURVEY For Week Ending 3/19/77

Billboard Hot Latin LPs™ Special Survey

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| CHICAGO (Pop) | | MIAMI (Pop) | |
|---------------|--|-------------|--|
| This Week | Title—Artist, Label & Number (Distributing Label) | This Week | Title—Artist, Label & Number (Distributing Label) |
| 1 | LOS HUMILDES Número 4, Fama 541 | 1 | RAPHAEL Raphael Canta, Pronto 2017 |
| 2 | LOS TERRICOLAS Los Terricolas, Discoland 8240 | 2 | CAMILO SESTO Memorias, Pronto 1021 |
| 3 | LOS FELINOS Los Felinos, Musart 1701 | 3 | JULIO IGLESIAS America, Alhambra 27 |
| 4 | JULIO IGLESIAS A Mexico, Alhambra 21 | 4 | CHIRINO One Man Alone, Gema 5014 |
| 5 | CAMILO SESTO Memorias, Pronto 1021 | 5 | ISADORA Isadora, Arcano 3350 |
| 6 | JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353 | 6 | SOPHY Te Pido Que Quedes Esta Noche, Velvet 1514 |
| 7 | LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramek 1012 | 7 | LISSETTE Quiereme, Borrinquen 1202 |
| 8 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 | 8 | SOBRINOS DEL JUEZ The Judge's Nephew's, Audio Latino 5000 |
| 9 | YNDIO Miami 6165 | 9 | YOLANDITA MONGE Florenciendo, Coco 123 |
| 10 | GRUPO LA CRUZ Caliente 7159 | 10 | PERLA Nipocresia, Audio Latino 5020 |
| 11 | RENACIMIENTO 74 Inmiento Amor, Romex 1001 | 11 | EYDIE GORME La Gorme, Gala 2001 |
| 12 | MARIO QUINTERO Nomas Contigo, Orfeon 12-973 | 12 | ALBERTO CORTEZ Lo Mejor De Alberto Cortez, Pronto |
| 13 | JULIO IGLESIAS America, Alhambra 27 | 13 | OLGA GUILLOT Se Me Olvido Otra Vez, Caytronics 1479 |
| 14 | MIGUEL GALLARDO Roy Tengo Ganas De Ti, Latin International 6904 | 14 | TANIA Inigualable TH 1160 |
| 15 | CAMILO SESTO Amor Libre, Pronto 1013 | 15 | SOPHY Que Vas Hacer Sin Mi, Velvet 1506 |
| 16 | LOS TIGRES DEL NORTE Pueblo Querido, Fama 538 | 16 | RAPHAEL Con El Sol De La Manana, Pronto 2005 |
| 17 | BRISAS DE MEXICO Nuestro Primer Album, Discoland 8309 | 17 | JULIO IGLESIAS El Amor, Alhambra 23 |
| 18 | LOS HIJOS DEL SOL Los Hijos Del Sol, Fama 548 | 18 | ROBERTO CARLOS Todo En Espanol, Caytronics 1473 |
| 19 | JUAN GRABRIEL Con Mariachi, Arcano 3283 | 19 | NYDIA CARO Alhambra |
| 20 | RIGO TOVAR Y SU COSTA AZUL Nora Vox 304 | 20 | ALBERTO CORTEZ Soy Un Charlatan De Feria, Pronto |
| 21 | THE BROWN EXPRESS Maquina 501, Fama 542 | 21 | CAMILO SESTO Camiyo Sesto, Pronto 1011 |
| 22 | ELIO ROCA Contigo Y Aqui, Miami | 22 | CAMILO SESTO Amor Libre, Pronto 1013 |
| 23 | BEATRIZ ADRIANA Esta Situacion, Peerless 9956 | 23 | LUCIANA En La Soledad De Mi Apartamento, Latin International 6017 |
| 24 | LEO DAN Leo Dan, Caytronics 1477 | 24 | SOPHY Dime, Velvet 1494 |
| 25 | LOS FREDDYS Epoca De Oro, Vol. 1, Peerless 10014 | 25 | BLANCA ROSE GIL Lobo 1003 |

Latin Scene

Huey Meaux of Music Enterprises in Houston to solve the suit which charges Fender with alleged contract violation. (Many of Fender's first recordings were on the Texas label.) Seems the matter will be resolved amicably enough so that Meaux and Ramirez can go ahead with plans for collaborating on future projects.

Meanwhile, Ramirez says he and his father, Falcon's senior partner, have sold out their share in the San Antonio distribution firm named Alstate Records & Tapes. Since the first of the year, the Falcon, Bego and ARV lines are being handled in San Antonio directly by the label's own distributing arm, Falcon Record Sales. Alstate, for its part, still moves some Falcon product along with other Texas lines such as Key-Loc, Buena Suerte and its own Disco Grande.

Falcon's promo chief here, Juan Vila, reports that vocalist Carlos Cuzman is attempting a comeback following a lengthy period of relative obscurity. Guzman, who was set to appear at the Globo De Oro ceremonies here on Saturday (12), was something of a rage in the early sixties with his rock-styled ballads. But this time around, Guzman is looking for ranchero identity, with a new, mariachi-backed Falcon LP. Also following the current highly profitable trend of pop artists recording with mariachi (Leo Dan, Angelica Maria, Juan Gabriel, et al.) Josue is also attempting a revival on Falcon with a new LP.

Ron Spohn, vice president of Discos Fama, returned from a Mexico visit where he was honored, along with partner Art Walker, for their efforts in the promotion of norteno music in the U.S. The award, presented by Disco Mexico, a Mexican music trade publication, recognized Fama's success with Los Tigres Del Norte and Los Humildes. And pushing ahead in this vein, Fama just signed a Tijuana-based group, Riviera 76, which will have its first release soon.

Alhambra's Tony Estevez reports Danny Daniel, a popular vocalist in Miami, has signed with Alhambra and is recording his first LP for the firm. Alhambra's super-star Julio Iglesias is also working on a new LP to consist entirely of his own compositions and slated for April release. Miguel Estivill, Alhambra's promotion chief in Miami, informs that the firm has moved to a new office (552 W. 27th Street, Hialeah, Fla. 33010) located adjacent to its pressing plant/tape production factory. The move, says Estivill, will improve the firm's distribution service.

Pete & Sheila Escovedo, a father/daughter team with roots in the Latin-rock scene of San Francisco, have recorded a new album together on Fantasy due later this month. The LP, carrying the clever word-play title of "Solo Two," is produced by jazz drummer Billy Cobham who also contributes a composition and two arrangements. One of these, a tune called "Vera Cruz," was written by the young Brazilian Milton Nascimento who himself made a U.S. album debut a few weeks back on A&M.

Salsa pianist/bandleader Larry Harlow phones from New York to say he'll be sharing the bill here in a concert with El Gran Combo. Harlow's Orchestra, which has had some trouble settling on a new lead vocalist since Ismael Miranda departed, will feature sonero Nestor Sanchez, best known for his recent work with Conjunto Candela. Harlow, who calls Nestor underrated as a vocalist, wants to take him into the studio if contract snags can be smoothed out with Ralph Cartagena of Rico Records.

Meanwhile, Harlow has set up an advertising production firm along with salsa arranger Marty Sheller and Michael Gibson. The trio write and produce salsa-based jingles for advertisers (Schlitz Beer and others) who are aiming at the Latin consumer. The work provides "supplemental" income for Harlow whose long-standing feud with Fania management has brought his work as producer to a frozen standstill. And taking salsa from commercialism to academics, Harlow reports his recent Yale Univ. salsa seminar featured the brilliant art history professor Robert Farris Thompson (chairman of Yale's Council of African Studies). Thompson's 1975 article on salsa in the Saturday Review remains one of the most concise and enlightening works on the subject. Percussionist Milton Cardona from Willie Colon's old band also joined the discussion.

Which leads to the report that Colon and Panamanian vocalist/composer Ruben Blades will appear here soon with Puerto Rican salsa star Cheo Feliciano. The Colon/Blades team will appear in promotion of their new Fania LP "Me Tiendo Mano" which has solidified Colon's stature in the field and established Blades as one of the most imaginative young forces in salsa. Interest is high also in seeing Feliciano and Blades on the same stage since Blades' vocal style, distinctive and powerful as it is, remains reminiscent of the veteran Feliciano's. AGUSTIN GURZA

March 4 marked the historical dance/concert date shared by Carlos Santana and Tito Puente. Playing to a full house at Roseland Dance City, the two performed individually and then played their last set together. It included Puente's compositions of "Oye Como Va" and "Para Los Romanos" which Santana catapulted to international acclaim. The latter tune featured original Santana member Chepito Areas in a fascinating timbale duel with the "King Of Latin Music," Tito Puente, who has not been seen working out so furiously as that night.

This year seems to be bringing many kudos to the veteran timbalero Puente. Eddie Colon of the Elite Society will also be honoring him with a dance tribute at the Waldorf Astoria, Saturday (19) featuring Puente's former vocalists, Santos Colon, Vicentico Valdes and La Lupe. Special added attraction will be Tipica '73 and Org. Uesta Broadway.

Rumor has it that vocalist Adalberto Santiago, formerly of Tipica '73 and now with Los Kimbos, is to break with Los Kimbos to embark on a solo career... Bandleader Larry Harlow is to go on extensive tour starting April 9 where he will visit Venezuela, Panama and various parts of the U.S. This combined concert/dance/promo tour effort has been arranged by Ralph Mercado management. Harlow will be promoting his new release on Fania Records, "El Jardiner del Amor" (The Gardener Of Love). After returning from tours in Venezuela, Panama and Colombia, bandleader/flutist Johnny Pacheco can be found at La Tierra Studios placing the finishing touches on his latest LP as well as his productions for violinist Pupi Legarreta and the Lebron Bros.

Sonolux Records of Colombia signed an exclusive three-year contract with Discoland Records for distribution here in the U.S. and Puerto Rico. Already in production are the first LPs scheduled for release this month under the label Sonolux. April will kick off the North American tour of the South American group Los Terricolas which will visit California, Texas, Chicago and Arizona. They will also make a New York debut... "Yo Tengo Un Gozo En El Alma" is the title of Carlos Barberia's latest LP which features the tune of the same name as a religious hymn in a salsa format.

Barberia is currently performing at New York's Chateau Madrid... Vocalists Juan Marcelo and Juan Eduardo of the popular duo Juan y Juan have gone their separate ways. They are recording individually for Discoland Records.

La Fuerza Latina is a young group that has just finished recording the single "Te Amare Toda La Vida." This popular tune which had always been recorded as a bolero is now done in an uptempo salsa style.

AURORA FLORES



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Canada

Valdy Picks Up 3 Gold Records, Tours Canada

CALGARY—In the middle of an ambitious 90-show tour of Canada, A&M recording artist Valdy was presented three gold record awards following his recent SRO engagement here.

Gerry Lacoursiere, the president of A&M Records of Canada; Joe Summers, head of marketing for A&M Canada; and Jim Monaco, A&M Canada's director of publicity were in town to present Valdy with gold for his LPs "Landscapes," "Family Gathering" and "Valdy and the Hometown Band" at a reception at the Sportspage Restaurant. At the same time, Valdy met with local media and industry representatives and hosted a special screening of his recent CBC-TV network special on the restaurant's giant seven-foot screens.

According to A&M Records, with cumulative sales of over 250,000 units, Valdy has achieved gold status (50,000) for each of his four Canadian albums. "Country Man" his first, which went gold in 1975 is now approaching the platinum level (100,000).

Accompanying Valdy on his cross-Canada tour is The Hometown Band consisting of Claire Lawrence, Robbie King, Geoff Eyre, Shari Ulrich and Doug Edwards. The band's current single, "I'm Ready," from their debut A&M LP "Flying" is receiving airplay on virtually every major station in the country.

Classical Group On China Tour

TORONTO — The Canadian Brass, a five-piece classical music ensemble from Hamilton, Ontario, has become the first professional performing arts group to perform in China since the exchange cultural program agreed upon during the 1973 visit of Canada's Prime Minister Trudeau to China.

The Chinese tour, which opened Thursday (10) and will wind up on March 24, includes concert performances in Peking, Wuhan, Changsha and Canton playing in factories, schools and libraries.

The Canadian Brass has a number of albums out on the Boot Master Concert Series in Canada and is produced by Eleanor Sniderman.

K-tel Is Sued Over Ginette Reno Songs

MONTREAL—A \$150,000 suit has been launched against K-tel over the use of three Ginette Reno songs on a K-Tel album.

SDRM Canada Ltd., representing the Paris-based Society Of Musical Composers, entered the suit in Superior Court in Montreal charging that K-tel used the lyrics of three songs on an LP entitled "Ginette Reno, Especially For You."

SDRM is also asking for an examination of the accounts from sales of the record, seizure of the master copies and an injunction to prohibit manufacture or sale of any new LPs or tapes carrying the three songs.

French-language FM Station To Air

MONTREAL—The Canadian Radio-television and Telecommunications Commission has approved an application by a group of Quebecois investors to start a French-language radio station to serve Montreal's youth demographic.



WRAPPING UP—Polydor recording artists Toranader and friends wrap up the recording of "Hit It Again" at Jack Richardson's Nimbus Nine Studios in Toronto. From left are Rick Stevens, East Coast a&r director for Polydor Inc., group members Larry Alexander and Sandy Torano; Richardson, who produced the LP; and Johnny Winter, who plays on the album.

A&A Store Moves Away From 100% Print Ads

MONTREAL—The main store of the A&A record retail chain in Montreal is moving away from 100% print advertising.

According to Nathan Siegel, the manager of the downtown Montreal store, his store had been very heavily into print advertising but since reading the NARM report on media advertising he has had some revisions in his thinking.

"100% of our advertising would go to print, and then in 1976, I did a little radio advertising making it close to 95% print and 5% radio," explains Siegel. "For the calendar year of 1977, I am looking at a 50/50 split between print and audio/visual advertising."

One of A&A's first moves in this direction was a recent co-promotion with Arista in Montreal utilizing television spots on the NBC station in Plattsburgh, New York—WPTZ, which beams into the Montreal market.

CUMMINGS 'OFFENDED'

Artist Raps Music Quotas

WINNIPEG—Burton Cummings, former lead singer and guiding force behind the Guess Who, delivered a scathing attack at the Canadian music industry in a recent press interview.

"Don't sign with a Canadian record company," the portrait (CBS) artist suggested in the article. "Don't just listen to Canadian groups. Listen to records from all over the world and learn from the best stuff that's coming out of England and the U.S. in particular. There's never been any significant trend in pop music to come out of Canada and there never will. The country is just too small to produce anything big enough to become the mainstream trend so you've got to think in broader terms if you want to have even a chance of making it."

Asked if he would be attending the June Awards presentations this

Explains Charly Prevost, the eastern promotion manager for Arista. "I had always wanted to experiment with television as an advertising medium because of the success that companies like K-tel and Tee Vee Records were having with the medium. I thought it might be good to promote the entire Arista catalog with a week-long sale."

The tv ads featured an offer of one Arista album at \$3.99 for every Arista album bought at the regular price of \$5.99. During the same week all A&A staff wore specially designed black T-shirts with the Arista logo on the front and the A&A logo on the back. Arista and Savoy records were also featured in the in-store play all week long.

Arista artists featured in the promotion included Barry Manilow, Eric Carmen, the Kinks, Saturday Night Live, Larry Coryell, Melissa Manchester, Patti Smith, the Bay City Rollers, Nova and Miroslav Vitous.

year, Cummings gave an emphatic, "No!" He indicated he would be on tour at the time but wasn't sure if he'd go anyway.

"There are a lot of things that I don't agree with that are happening with the CRTC," he continued. "I don't think that the government has any right to legislate a portion of the artists. It embarrasses me as a citizen and it kind of offends me as a recording artist and a composer because it's like saying that one out of every four books you read has to be a Canadian author, one out of every four films you go to see has to be a Canadian company and one out of every four paintings that you buy for your house has to be by a Canadian artist. I just don't for the life of me agree with the government tampering with a portion of the arts and I never will."

"I have no respect for all these bands that are cluttering up the radio in this country with their pale imitations of the better records that are being produced elsewhere in the world. There's a whole lot of leech groups just living off the Canadian content regulations."

Cummings recently moved from his home in Winnipeg to Holly-

International

From The Music Capitals Of The World

LONDON

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The ARD German TV bought international shows featuring Cher, Shirley Bassey, Glen Campbell, Mireille Mathieu, Dionne Warwick, Sacha Distel, Des O'Connor and Julie Andrews.

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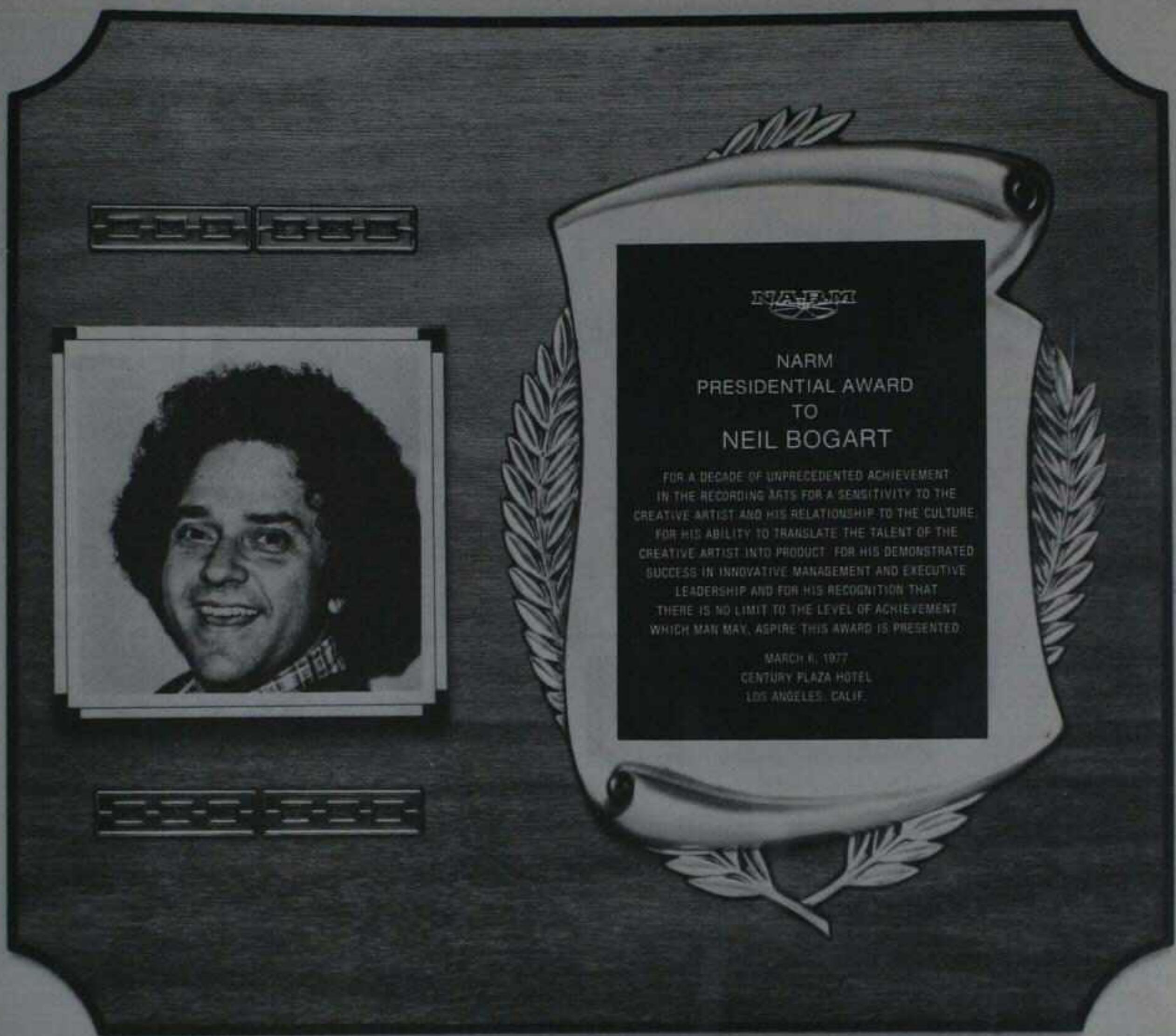
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"I'm proud to have been honored by the industry that I serve. A special thanks to everyone at NARM, our independent distributors, our artists, managers, producers and to my wonderful family at Casablanca Record and FilmWorks."

**Neil Bogart
President**



Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 3/19/77

Number of LPs reviewed this week 32 Last week 75

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Pop

BAND—Islands, Capitol SO11602. The unpretentiously simple elegance of the Band has never been on display with more power and crispness. The group moves through a set of uncluttered songs with all the alive resonance possible in today's advanced studios. The feel is, as always, laidback country rock with a seasoning of bluesiness. The mellow lead vocals and easygoing harmonies move effortlessly through the group's clean-limbed rhythm accompaniments. This is proof positive that a contemporary rock act doesn't have to throw in the kitchen sink or resort to pretentious gimmickry to create exciting artistic music. The band is like the ultimate touring bar band, with its modest approach raised to stunning appropriateness and control.

Best cuts: "Right As Rain," "Let The Night Fall," "Saga Of Pepote Rouge," "Knockin' Lost John."

Dealers: This admirable LP sums up the career to date of a much-admired group that has deeply influenced the course of contemporary pop.

SHAKTI with JOHN McLAUGHLIN—A Handful Of Beauty, Columbia PC4372. This is one of those almost impossible to classify progressive music entries. Guitar virtuoso McLaughlin's latest direction has him exchanging his electric instrument and amplifiers in favor of an acoustic quartet that plays straightforward raga music with an Indian violinist and two Indian percussionists. It is astonishing how much McLaughlin can slide along his lower strings to create a sound like a sitar. His fast runs have machinegun accuracy in reproducing the tonalities of raga improvisation. The entire thing sounds like a Ravi Shankar ensemble on one of its gussiest days. But is this jazz, classical, ethnic or pop music? The pigeonholing process won't matter to those who can appreciate stunning virtuoso musicianship without demanding either boogie or definitions.

Best cuts: "India," "Isha," "Lady L."

Dealers: McLaughlin, one of rock's great individualists and explorers, has demonstrated the capability of keeping a substantial audience with him no matter what far-out musical approaches he ventures into.

Soul

MINNIE RIPERTON—Stay In Love, Epic PE34191 (Columbia). This LP's name spells out its theme. All tunes, co-written by Riperton are ballad oriented but arranged midtempo. Good lyrics are well executed by the singer, who has kept the LP uncluttered and easy to listen to. Background singers blend so well only close inspection reveals their presence. Riperton does her own background vocals on most tunes and assists on others. Instruments while mellow are strong with impressive arrangements by Freddie Perren.

Best cuts: "Young, Willing And Able," "Could Be I'm In Love," "Stick Together," "Let's Stay In Love."

Dealers: This artist appeals to both pop and r&b audiences.

First Time Around

CHEAP TRICK, Epic PE34400. Here is a witty, musically impressive, heavy metal foursome that Epic and ICM believe in enough to put substantial resources behind. Cheap Trick consists of three Americans and one Venezuelan who met on the French Riviera and have been gigging actively around the Midwest for manager-promoter Ken Adamany. The bassist and lead singer are bona fide sex symbols while the lead guitarist-writer and the drummer have whacky, costumed stage personas. The total effect is a bit like Sparks, but far more accessible, more like a mid-period Alice Cooper group except with all members equal partners in the creativity. Rick Nielsen is the rare guitar flash who can play power riffs without seeming rhythmically plodding and vocalist Robin Zander produces an unusual variety of rock singing styles with great skill. Cheap Trick is clever, musically inventive and uses the tools of teen-cataclysm rock with charm and style.

Best cuts: "Mandocello," "Ballad Of TV Violence," "He's A Whore."

Dealers: You can expect major merchandising and touring support on this release.

ERIC GALE—Ginseng Woman, Columbia PC34421. Gale has been a New York studio guitar whiz on hundreds of sessions, particularly in the jazz field. His solo debut gets the attention of crossover specialist producer and keyboardist Bob James. Gale has a light, floating style, very smooth and ethereal in the manner of David T. Walker. His session band lineup reads like a roll call of the best-known session men on the East Coast, particularly the CIT enclave. There are touches of choral vocal coloring and reggae tinges, a covered pop hit in "Sara Smile." But Gale is at his most natural and impressive when riffing off fleet runs over cooking midtempo jazz instrumental band figures.

Best cuts: "Red Ground," "Derabbit."

Dealers: Come to think of it, Gale's smoothly authoritative stylings aren't unlike George Benson's either. And Benson has not had too bad a year.

Spotlight



BAD COMPANY—Burnin' Sky, Swan Song SS850 (Atlantic). Bad Company has entered the realms of superstardom with a raw, thick and powerful sound. This, the band's fourth LP, still spotlights the big vocals of Paul Rodgers and the hard-rock guitar of Mick Ralphs. But augmenting the basic power trio plus vocalist format of the band is Mel Collins on saxophones and flutes who gives the LP a nice extra touch, especially on the album's more quiet material. Some thunder in the beginning, a beer hall song, a bit of '50s rock n' roll, and an almost Doors-like finale give the album the dimension it needs to please above the band's very obvious rock appeal. The band produced this album itself and all the pieces fit very well.

Best cuts: "Burnin' Sky," "Leaving You," "Man Needs Woman," "Masters Of Ceremony."

Dealers: Expect major tour soon.

Billboard's Recommended LPs

pop

RITA COOLIDGE—Anytime... Anywhere, A&M SP4616. What makes Coolidge an effective singer is her ability to tackle songs that bring out the best in her vocal ability. Here she gives new interpretation to songs popularized by the Temptations, Boz Scaggs, Rod Stewart, Neil Sedaka, Ben Gees, and Kris Kristofferson. Solid instrumental support, especially Mike Utley's keyboards and lead guitarist Jerry McGee, help make this thoroughly enjoyable. **Best cuts:** "(Your Love Has Lifted Me) Higher And Higher," "Words," "We're All Alone," "I Don't Want To Talk About It," "Whose To Bless And Whose To Blame."

GARLAND JEFFREYS—Ghost Writer, A&M SP4629. Jeffrey's debut A&M LP honestly and musically reflects the tensions, joys and tribulations of city life in New York. Haunting orchestrations and Jeffrey's stark narrative lyrics create a chilling realization of the traumas of day-to-day living. Tunes vary from calypso sounding hymns to r&b to uptempo rockers. With Jeffreys on acoustic guitar and a supporting cast of jazz and rock musicians, this album is an ambitious and intelligent musical statement. **Best cuts:** "Spanish Town," "Ghost Writer," "Wild In The Streets," "Why-O," "New York Skyline."

IAN MATTHEWS—Hit And Run, Columbia PC34671. Matthews has been around in various group and solo configurations for some time in both the U.K. and America. Here the writer-singer assembles a good quality set of softish rocking, with carefully assembled melodies and rhythm charts enfolding resonant lyrics. **Best cuts:** "One Day Without You," "Times."

MICHAEL NESMITH—From A Radio Engine To The Photon Wing, Pacific Arts ILPA9468 (Island). Nesmith begins this LP with a tune that sounds like country rock performed in a cabaret, then moves into more pop oriented music. The LP makes use of a violin and a dobro, but they are mixed down behind the drums and Nesmith's vocals. This makes for a rather unique sound. **Best cuts:** "Casablanca Moonlight," "We Are Awake."

KEANE BROTHERS, 20th Century T536. These two pre-adolescent siblings can surely rock 'n' roll. The Keanes can also sing a mellow vocal harmony ballad, but their forte is aggressive up-tempo dueling that cuts through producer David Foster's horn charts and asks no concessions for childhood. **Best cuts:** "God Loves Little Girls," "Come On Home, Country Boy," "Sherry."

RANIER, Warner Bros. BS2946. Tom Ranier, who plays all the keyboards and reeds on this mostly instrumental pop-jazz album, must be quite an L.A. studio champ with this easygoing powerhouse virtuosity. His LP combines many high-class crossover elements, with a small but star-studded backup group. **Best cuts:** "Lost In The Shuffle," "Good For You."

HEAD EAST—Gettin' Lucky, A&M SP4624. Semi-hard rocking with well-controlled organization behind the studio riffs from veteran hit producer Richard Podolor. The group is at its best harmonizing accurately while it pounds out standard rock instrumental patterns. **Best cuts:** "Don't Let Me Sleep In The Morning," "Gettin' Lucky."

LAURINDO ALMEIDA—Virtuoso, Crystal Clear CCS8001. Toss out a pretentious "Yesterday" and the Brazilian-born plucker offers an impressive program marked by direct-to-disk recording and an LP that spins at 45 r.p.m. Almeida is strongest on a classical Radames Gnattali sonata which showcases gorgeous cello by Frederick Seykora. Leslie Cabarga's graphics also are commendable. **Best cuts:** "Sonata For Guitar And Cello In Three Movements."

soul

JOE SIMON—Easy To Love, Spring SP16713 (Polydor). Simon has the Muscle Shoals rhythm section as well as horns and strings on this mellow offering. Simon's ballads are especially effective. Some of the writers who have contributed to this LP include Tony Joe White, Allen Toussaint and Mickey Newberry. **Best cuts:** "Sweet Memories," "What's Left To Do," "With You In Mind."

country

ASLEEP AT THE WHEEL—The Wheel, Capitol ST11620. Some more first-rate western swing comes from a group that has mastered this form. Tommy Allsup's hand in the production is evident with the solid, bouncy instrumentation, heavy on bass, fiddle and steel. Though all selections except the traditional "Ragtime Annie" are written by members of the group, the LP sustains a powerfully authentic feel for music in the Bob Wills tradition. **Best cuts:** "Am I High?" "My Baby Thinks She's A Train," "Ragtime Annie," "Let's Face Up," "Red Stick."

jazz

JOHNNY HARTMAN, Musicor MUS2502 (Springboard). Hartman swings into this LP, then mellows into his usual clear, smooth vocal style. The balladeer even takes on a country tune here. Strong string and horn sections compliment this album. **Best cuts:** "Starting Now," "Suzanne," "Drnery Little Critter," "Hello Mrs. Jones."

CHARLIE ROUSE BAND—Cinnamon Flower, Casablanca NBLP7044. Long-time featured tenor saxist with Thelonius Monk plays Brazil-influenced fast moving jazz with crossover potential. The Brazilian beats get unusually funky treatment in this small group setting. **Best cuts:** "Disenchantment," "Waiting On The Corner."

Composer Taking MCA Into Court

LOS ANGELES—Composer James Bedford Jr. is suing MCA Records, Universal Pictures, Duchess Music and individual members of the group, Rose Royce. In a Superior Court pleading, he alleges that his song, "Zig Zag," was appropriated by the group and used as part of the film soundtrack for "Car Wash."

Bedford seeks \$5,000 for the song; \$750 for unauthorized use of his song; \$20,000 for infringement; \$10,000 for not being properly credited on the album and \$50,000 for punitive damages.

ARTIE SHAW—The Complete, Vol. 2, Bluebird AXM25533. Unlike numerous other big bands of the swing era, Shaw's still sounds fresh and musical almost 40 years later, thanks to his brilliant clarinet and ageless charts. These 32 tracks were cut in '39, a time when Artie edged Benny Goodman as No. 1 in the polls. Buddy Rich, only 20, drums marvelously and Helen Forrest's vocals are strictly class. Helpful annotation by Burt Korall is an added plus and Don Miller's remastering is first rate. **Best cuts:** "Alone Together," "One Foot In The Groove," "Deep Purple," "Out Of Nowhere."

CHARLIE BARNET—The Complete ...Vol. 1, Bluebird AXM25526. Cut on thick wax masters at 78 r.p.m. 1935-37, these 32 tracks show the Barnet crew before it hit its stride and although Barnet serves up danceable versions, the quality of the songs assigned him is deplorable. Leader's gutsy tenor sax shines, however, and there are eight unforgettable vocals by Charlie including a hilarious "Until The Real Thing Comes Along." This two-disc package is such an oddity it may have sales appeal. Good Jeff Scott liner notes. **Best cuts:** "I'm Praying Humble," "I Get Along Without You Very Well," "On A Holiday."

DON PULLEN—Healing Force, Black Saint BSR0010. Pullen is another American whose experiences abroad are being pressed into some fine cuts by this Milan-based label featuring expatriated jazz musicians. The distance from domestic turmoil has produced thought-provoking sounds like this quartet of tune poems and stories recounted effectively and simply in this solo piano work. **Best cuts:** "Healing Force," "Pain Inside," "Keep On Steppin'," "Tracy's Blues."

CHARLIE BYRD—Charlie Byrd Swings Downtown, Improv 7116. Recorded live with bass and drums at a Buffalo, N.Y. nightspot, there's some elegant, rapturous guitar to be heard here, with nary a distracting peep from the audience except when it bursts into cheers to acknowledge Byrd's deft recital of songs by Jobim, Loplin and the Beatles, among others. Charlie can soft-touch a song into new life. **Best cuts:** "Limehouse Blues," "Hey Jude," "Star Dust," "Triste," "I Only Have Eyes For You."

CARMEN MCRAE—At The Great American Music Hall, Blue Note LA709H2. Spread over four sides are 20 tracks taped live last June in San Francisco by a dozen of America's jazz thrusters. Accompaniment is a bit skimpy with Diz Gillespie and three others but McRae's still-powerful pipes register effectively on standards. Graphics are attractive but absence of annotation is a minus. **Best cuts:** "Tain't Nobody's Business If I Do," "Time After Time," "Never Let Me Go."

MILES DAVIS—Water Babies, Columbia PC34396. Freeform in essence but nowhere as chaotically anarchic as the trumpet's more current direction, these cuts were originally recorded during the 1960s but never before released. The bulk of the musicians playing on these group sessions are now recording stars in their own right, including Herbie Hancock, Chick Corea, Wayne Shorter (who wrote most of the cuts), Tony Williams and Ron Carter. **Best cuts:** "Sweet Pea," "Two Faced."

MICHAEL BOOTHMAN—Heaven, Tabu BL011996 (RCA). Boothman's first release in the U.S. is a blend of calypso jazz that is laid-back, easy and recalls the warmth of the Trinidad sun. Boothman plays guitar, but there is plenty of percussion, background voices, horns and strings in a rather unique arrangement. **Best cuts:** "Greasy," "Maya Mosquito."

NORTH TEXAS STATE UNIV. LAB BAND—Lab '76, LI LJ1144. This remarkably musical and professional collegiate big band conducted by Dr. Leon Breeden is a model of what contemporary large-scaled jazz is all about. Exceptional solos by Dan Higgins, alto; Jim Milne, piano and Clay Jenkins, flugelhorn, blend well with adventurous, musically fascinating charts by six different arrangers. A bow, too, to J. Frank Lively's lively annotation, LP design and photos. **Best cuts:** "Love Beams," "Ballad For Gary," "Chief's Blues."

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement, picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Siegel, Gerry Wood, Ed Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkie.

Address By Weiser

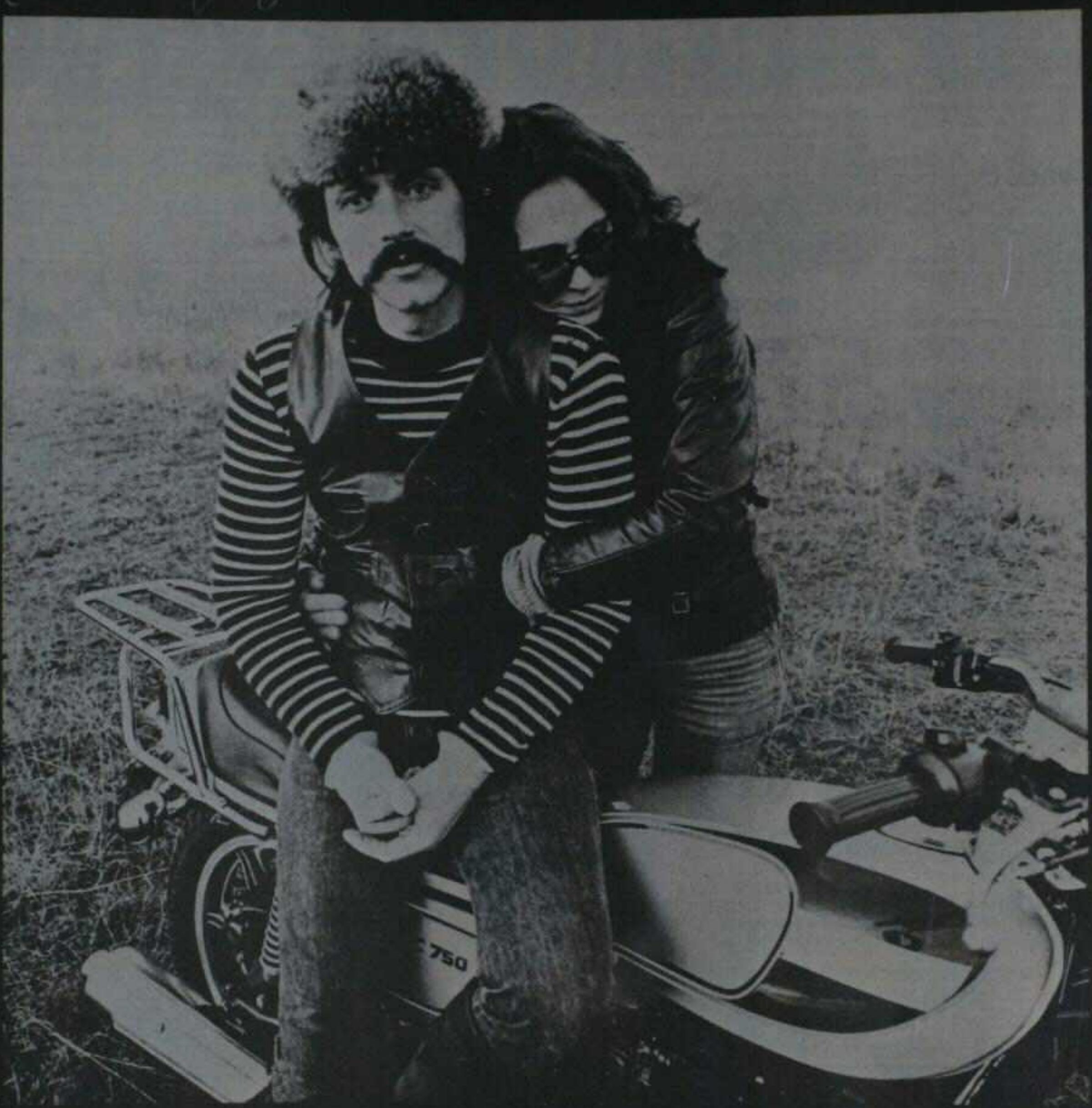
NEW YORK—Norman Weiser, president of Chappell Music, will address the Music and Performing Arts Lodge of the B'nai B'rith, at 123 East 55th St. at 7:15 p.m. Monday, April 10.

**"Jesse is an essential artist.
If you want to hear THAT voice and THAT sound,
there's only one place in the world you can go, and that's to him!"**

—Felix Pappalardi

Jesse Colin Young

Love on the Wing



Last fall Jesse Colin Young asked his friend Felix Pappalardi to come to Owl Mountain studios in California to help him record his new album, as he had helped The Youngbloods produce "Get Together."

Their new album is LOVE ON THE WING . . . featuring the single "Love on the Wing" (WBS 8332) and music touched by the magic of musicians and friends who love to work together.

Produced by Felix Pappalardi and Jesse Colin Young.

For Warner Bros. Records and Tapes. BS 3033.



The Jesse Colin Young Band in Concert:

| | | | | | | | |
|------|---------------------|------|-----------------------|-------|-----------------------------|------|----------------------------|
| 3/23 | Los Angeles | 4/8 | Kansas City, Kansas | 4/21 | Chapel Hill, North Carolina | 5/5 | Springfield, Massachusetts |
| 3/25 | San Diego | 4/9 | Oklahoma City | 4/22 | Charleston, South Carolina | 5/6 | New York City |
| 3/26 | Phoenix | 4/12 | Little Rock, Arkansas | 4/23 | Columbia, South Carolina | 5/7 | Pittsburgh |
| 3/27 | Las Vegas | 4/13 | Memphis | 4/24 | Charlotte, North Carolina | 5/10 | Lansing, Michigan |
| 4/1 | Columbia, Missouri | 4/14 | Nashville | 4/28 | Norfolk, Virginia | 5/11 | Indianapolis |
| 4/2 | Omaha | 4/15 | Cincinnati | 4/29 | Richmond, Virginia | 5/12 | Chicago |
| 4/3 | Minneapolis | 4/16 | Detroit | 4/30 | Washington, D.C. | 5/19 | Austin |
| 4/6 | Milwaukee | 4/17 | Louisville, Kentucky | 5/1-2 | Philadelphia | 5/20 | Dallas |
| 4/7 | St. Louis, Missouri | 4/20 | Atlanta | 5/4 | Stony Brook, New York | 5/23 | Albuquerque |

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 3/19/77

Number of singles reviewed
this week 103 Last week 115

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MARILYN McCOO AND BILLY DAVIS JR.—*Your Love* (3:30); producer: Don Davis; writers: H.B. Barnum, W. Johnson; publisher: El Patrício, BMI. ABC AB12262. Highstepping, rhythmic ballad makes a substantial followup to duo's No. 1 debut single. The former 5th Dimension members sing with intense but controlled feeling and energy with a band chart that emphasizes a powerful beat. There is a buildup to a punching takeout with the pair alternating and then combining on short vocal phrases.

recommended

KINKS—*SLEEPWALKER* (3:27); producer: R.D. Davies; writer: R.D. Davies; publisher: Davray, P.R.S. Arista SP5.

JIMMY BUFFETT—*Margaritaville* (3:20); producer: Norbert Putnam; writer: J. Buffett; publisher: Coral Reefer, BMI. ABC AB12254.

BELLAMY BROTHERS—*Crossfire* (3:24); producer: Phil Gernhard; writers: Jerry Careaga, Dick Holler; publishers: Christmas Songs/Ensign, BMI. Warner Bros. WBS8350.

LADY FLASH—*Nowhere To Run* (2:55); producers: Barry Manilow, Ron Dante; writers: B. Holland, L. Dozier, E. Holland; publisher: Stone Agate, ASCAP. RSO RS864 (Polydor).

KISS—*Calling Dr. Love* (3:02); producer: Eddie Kramer; writer: Gene Simmons; publishers: Cafe Americana/Kiss Songs, ASCAP. Casablanca NB880.

GENE COTTON—*Rain On* (2:43); producer: Steve Gibson; writers: J. Philips, D. Berglund; publishers: Wembley/Uni-Chappell, BMI. ABC AB12250.

GINO VANNELLI—*Fly Into This Night* (3:27); producers: Gino Vannelli, Joe Vannelli, Geoff Emerick; writer: Gino Vannelli; publishers: Almo/Giva, ASCAP. A&M AM1911S.

YVONNE ELLMAN—*Hello Stranger* (3:09); producer: Freddie Perren; writer: Barbara Lewis; publishers: Cotillion/Braintree/Lovelane, BMI. RSO RS871 (Polydor).

BARCLAY JAMES HARVEST—*Rock 'N' Roll Star* (3:19); producer: Barclay James Harvest; writer: Les Holroyd; publisher: Finchley, ASCAP. MCA. MCA40690.

JOSE FELICIANO—*Marguerita* (3:36); producers: Jerry Wexler, Barry Beckett; writer: Jake Holmes; publisher: Warner Bros., ASCAP. Private Stock PS45143.

BLONDIE—*In The Flesh* (2:26); producer: Richard Gottehrer; writers: Harry Stein; publishers: Jiru/Monster Island, ASCAP. Private Stock PS45141.

ADDISI BROTHERS—*Slow Dancin' Don't Turn Me On* (3:12); producer: Norbert Putman; writers: Dick & Don Addisi; publishers: Music Way/Flying Addisi, BMI. Buddah BDA566.

CLINT HOLMES—*I Can Count On You* (3:17); producers: Joel Diamond, Charlie Cafello; writers: Dick Addisi, Don Addisi; publishers: Oceans Blue/Blackwood, BMI. Private Stock PS45126.

FLASH CADILLAC & THE CONTINENTAL KIDS—*See My Baby Jive* (3:30); producers: Joe Renzetti, David Chackler; writer: Roy Wood; publishers: United Artist/Intersong, ASCAP. Private Stock PS45134.

LIGHTHEART—*Did You Come Alone Tonight?* (3:12); producer: Marc Peters; writers: Paul Nussbaum, Stephen Cohn; publishers: Used Tunes/Jobete, ASCAP. Shock SH4 (Janus).

GAIL FARRELL—*Easy Come, Easy Go* (3:12); producer: Kim Espy; writers: Michael Bacon, Larry Gold; publisher: Resaca, BMI. Ric Rac RR1002AS.



recommended

KOOL AND THE GANG—*Super Band* (3:20); producer: KG Productions; writers: Kool and the Gang; publishers: Deliteful/Gang, BMI. De-Lite DE1590.

PAUL KELLY—*Stand On The Positive Side Of Life* (3:37); producers: Gene Page, Paul Kelly; writer: Paul Kelly; publishers: Tree/Five of a Kind, BMI. Warner Bros. WBS8347.

O. HARRISON—*When You're Ugly Like Me* (2:36); producers: Tom Collins, David Conrad; writers: Rick Schulman, Don Goodman; publishers: Chess, ASCAP/Pi-Gem, BMI. RCA JH10918.

JIMMY DOCKETT—*I Can Remember The Good Old Days* (3:20); producer: Jimmy Dockett; writers: J. Washington, K. Holton; publisher: not listed, BMI. Image IMDJ3021.

SHELLY BLACK—*No Turning Back* (3:45); producers: Akines, Bellmon, Drayton, Turner; writers: J. Akines, J. Bellmon, V. Drayton, B. Turner; publishers: Writers/Delightful, BMI. Vigor VD1736.



CRYSTAL GAYLE—*I'll Do It All Over Again* (2:52); producer: Allen Reynolds; writers: Ron McDill/Wayland Holyfield; publisher: Duce/Sook, ASCAP. Columbia 310510. Though she had UAXW948Y. Named female artist of the year by the Academy of Country Music, Crystal offers another uptempo number that typifies Allen Reynolds' production: bouncy and bright with a touch of strings and some fresh piano work.

DICKEY LEE—*If You Gotta Make A Fool Of Somebody* (3:00); producer: Roy Da; writer: Rudy Clark; publisher: God Songs, BMI. RCA JH10914. A bluesy song adapted to country by Lee's catchy performance. A departure from Lee's recent releases, the original interpretation is aided by some sharp guitar licks and a bass beat as prominent as a heartbeat.

MARY KAY PLACE AS LORETTA HAGGERS—*Vitamin L* (2:23); producer: Brian Ahern; writer: Mary Kay Place; publisher: Dusslach, ASCAP. Columbia 310510. Though she had to "unlearn" her country accent while studying acting, Place goes back to her Texas and Okie roots for a believable performance on this wacky self-penned song that has already received tons of promotion through the "Mary Hartman, Mary Hartman" tv series that co-stars Place as Loretta Haggars whose optimism outshines her talent and luck.

BARBARA MANDRELL—*Married But Not To Each Other* (2:56); producer: Tom Collins; writers: D. LaSalle-F. Miller; publishers: Ordene/Bridgeport, BMI. ABC/Dot D017688. The lyrics turn a love triangle into a rectangle as both lovers also have spouses. Mandrell sings of the frustrations involved in the situation as Tom Collins produces with a tender touch, providing a smooth instrumental contrast with the harshness of the topic.

recommended

NAT STUCKEY—*Please James* (2:59); producer: Snuffy Miller; writer: Rory Bourke; publisher: Chappell, ASCAP. MCA MCA40693.

BILLY THUNDERLOUD AND THE CHIEFTONES—*Let Me Be Your Man* (2:40); producer: Farah Productions, Inc.; writers: Jerry Foster-Bill Rice; publisher: Jack & Bill, ASCAP. Polydor PD14383.

LAWANDA LINDSEY—*Walk Right Back* (2:17); producer: Jerry Kennedy; writer: Sonny Curtis; publisher: Warner-Tamerlane, BMI. Mercury 73889.

RITA REMINGTON—*Don't Love Me Half To Death* (2:20); producer: Shelby S. Singleton Jr.; writers: Frank Ducus-Larry Kingston; publisher: Owe-Par, BMI. Plantation PL150.

PAL RAKES—*That's When The Lyin' Stops (And The Lovin' Starts)* (3:04); producer: Norro Wilson; writers: Norris D. Wilson/Pal Rakes/Russ Faith; publisher: Easy Listening, ASCAP/Dusty Roads, BMI. Warner Bros. WBS8340.

LLOYD GREEN—*Feelings* (3:08); producer: Henry Strzelecki; writer: M. Albert; publisher: Fermata International Melodies, ASCAP. October ORI1009.

LINDA CASSADY—*I Don't Hurt Anymore* (2:15); writers: J. Rollins, D. Robertson; publisher: Rumbalero, BMI. Cin/Kay 116.



recommended

KALYAN—*Disco Reggae (Tony's Groove) Part I* (3:34); producer: Tony Silvester; writers: Tony Silvester, Dwight Browster, Ed Zant; publishers: Chesyl/Ace Spec, BMI. MCA. MCA40699.

TED TAYLOR—*Ghetto Disco* (3:20); producer: Wardell Quezque; writers: R. Bell, J. Strickland, T. Taylor; publishers: Sound City, ASCAP/Kumite, BMI. Alarm 117A (T.K.).

KENNY VANCE—*The Performer* (3:37); producer: Kenny Vance; writers: G. Kaswell, D. Vance; publishers: Red Giant/Gottlieb, ASCAP. Warner Bros. WBS8348.



HOLLYWOOD STARS—*All The Kids On The Street* (2:49); producer: Harry Maslin; writers: M. Anthony, K. Fowley; publishers: 8th Power/Screen Gems/Bad Boy, BMI. Arista SP5. One of the grabbier teen rock anthems in recent years. Solid beat combines with upbeat lyrics delivered straightforwardly by a group finally getting its chance for exposure beyond the L.A. club circuit.

FOREIGNER—*Feels Like The First Time* (3:15); producers: John Sinclair, Gary Lyons; writer: M. Jones; publishers: Somerset/Evansongs, ASCAP. Atlantic 3394. Group comprised of Englishmen living in New York offer tasteful, high-energy rock. Booming guitars frame an intense but controlled lead vocal with chorus harmonies and a direct, happy, love lyric.

PHYLLIS HYMAN—*Loving You, Losing You* (3:40); producer: Jerry Peters; writers: Thom Bell, Linda Creed; publisher: Mighty J, BMI. Buddah BDA567A. Another vocalist from the Norman Connors "You Are My Starship" aggregation becomes a soloist in her own right. Hyman has a clear, communicative vocal style that brings elegance and energy to this typical Bell-Creed progressive crossover ballad with a tasty orchestration.

JIMMY AND THE PLAINSMEN—*Hey Billy* (2:51); producer: B. Tate; writers: Carol Tate-Jimmy Lovelady; publisher: Tater Bug Music, BMI. Voice of the Public, IRDA371A. A catchy novelty single that draws its strength from the publicity surrounding Billy Carter and his hometown of Plains, Ga. An up-tempo tune that provides a good honky-tonk rhythm accompanied by strong backup vocals.

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.

General News

CONVICTED OF FRAUD

Fineberg Emerges As Key In Newest Scam

LOS ANGELES—Jack Fineberg, 54, who also operated under the name Jack Fine, has surfaced as a key figure in a scheme to bilk the nation's record/tape distributors.

Fineberg is currently serving concurrent five-year sentences and a consecutive three-year sentence in federal prison.

In each of the earlier four scams, Fineberg and different associates purchased merchandise with fraudulent credit references, resold the inventory quickly at below cost and folded the business, leaving both independent and branch distributors holding the bag.

The most recent case involves Joseph A. Arieno, 50, Northridge, who pleaded guilty Friday (4) before Federal Judge Warren J. Ferguson to counts of mail fraud and fraud by wire.

Arieno, Fineberg, James Cannavari, 40, Santa Monica; and Allan Levy and Sheldon David Miller, 43, Hollywood, allegedly ran Consoli-

dated Industries here from March 1972 to March 1973.

During the year, they left WEA, United Artists Record Distributors, Roberts Record Distributors, Phonogram Inc., MCA Distributing, Music West, Alta Distributors and Zenith Distributing Co., holding the bag for more than \$700,000, it's claimed. Only Arieno, also known as Joe Black, is named as a defendant in the federal prosecution. Consolidated Industries, located at 280 S. Beverly Dr., Beverly Hills, was allegedly made to look as if Cannavari was sole operator. Arieno and Fineberg schemed to make it appear that the firm was solvent by preparing false financial statements, earning reports and federal income tax returns, it's alleged.

They allegedly paid Howard Hirshler, an employee at the Beverly Hills National Bank, to falsify bank information about the firm. The suit alleges that Consolidated sold albums to Whereshow, Discount Records and "other businesses."

In a separate count, Arieno is alleged to have operated A K Enterprises, doing business as Circus TV in San Diego, Phoenix, Denver and here. The TV fraud cost Toshiba of America more than \$150,000, it's charged.

Arieno is also allegedly involved in a meat and food purchasing fraud. He will be sentenced March 29. He could get a maximum sentence of 25 years and a \$26,000 fine.

Rainbow Room In N.Y. Forms Own Label

NEW YORK—The Rainbow Room, 65 floors above Rockefeller Center here, is entering the record business with an LP featuring Sy Oliver's orchestra playing dance tunes associated with the room.

Released on the Above All label, owned by Rainbow Room owners Brian Daly and Tony May, the disk is described by May as "basically de-

Fineberg first appeared as a defendant in federal court here for allegedly taking record distributors in 1966, when he operated Merco Sales. In 1968, he was again prosecuted for his association with Walter Derr Co. and Universal Distributing.

These two operations hit primarily indie distributors. His last conviction involved his participation in two firms, Land O' Music and Audio Marketing.

signed to promote the room and Sy Oliver."

Album carries a suggested \$6.98 list and is being stocked in record stores nearby the venue. So far 2,000 copies have been pressed. Sand Castle Records handles distribution through Apex-Martin in the metro area. The album is also being sold at the Rainbow Room during performances.

CBS Jazz Artists Campaign's Target

NEW YORK—CBS Records has launched an advertising and merchandising campaign covering 16 artists who represent the company's entire jazz roster.

The program, which runs through April 1, includes trade advertising, a sampler album, a special four-color insert, a jazz poster, local advertising materials including ad layouts and minis, and special deluxe-laminated album covers on each release.

Artists included in the campaign are Miles Davis, Shakti with John McLaughlin, Weather Report, Eric Gale, Maynard Ferguson, Janne Schaffer, Al DiMeola, Dexter Gordon, Marlena Shaw, Jeff Beck with the Jan Hammer Group, Elliot Randall's New York, George Duke, Dexter Wansel, Return To Forever, Jean Carn and Billy Paul.

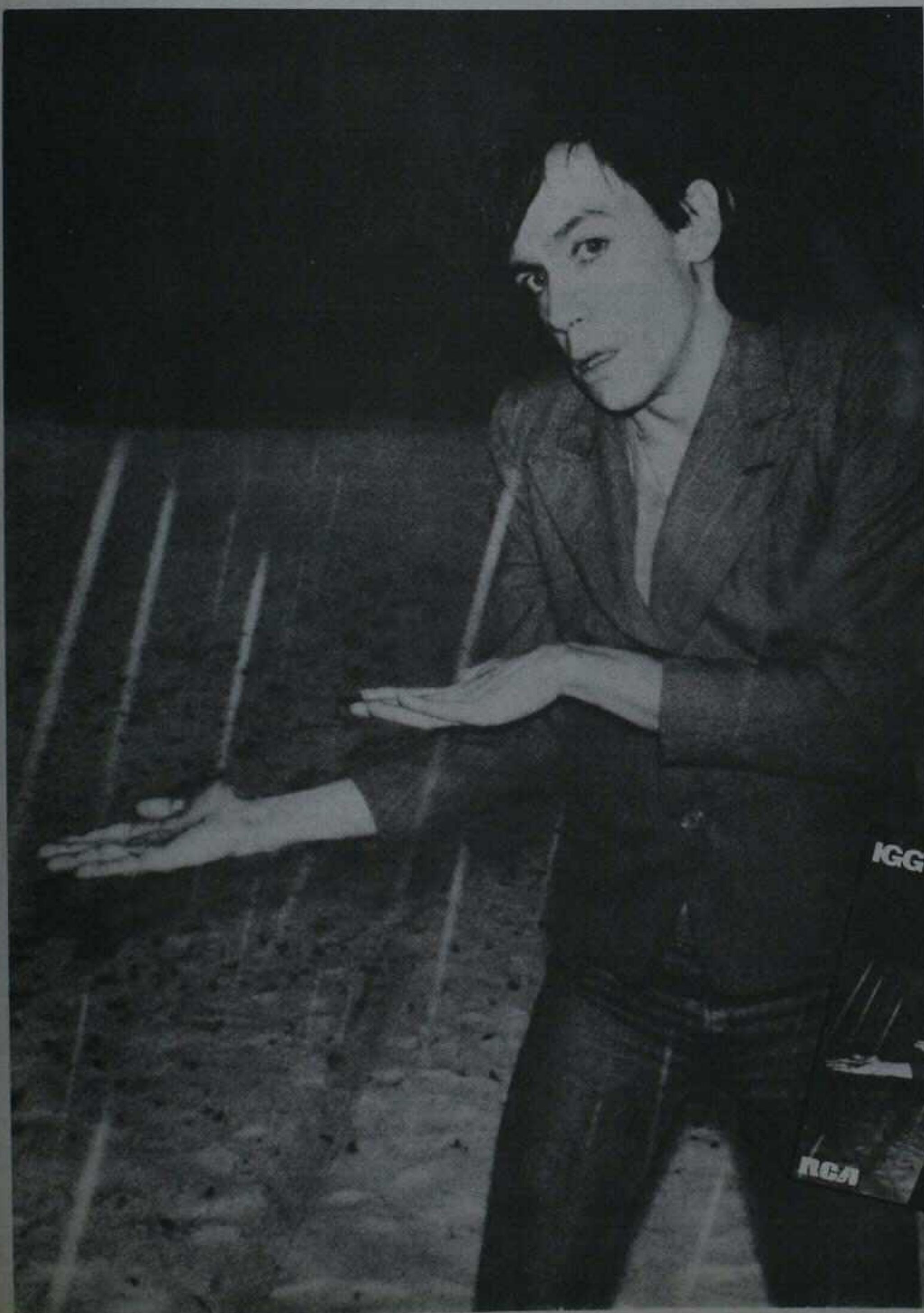
Promising Moves

NEW YORK—Promising Artists Management has moved from State College, Pa., to 186 W. 4th St., New York, N.Y. 10014. (212) 243-3423.

What others imitated, Iggy originated.

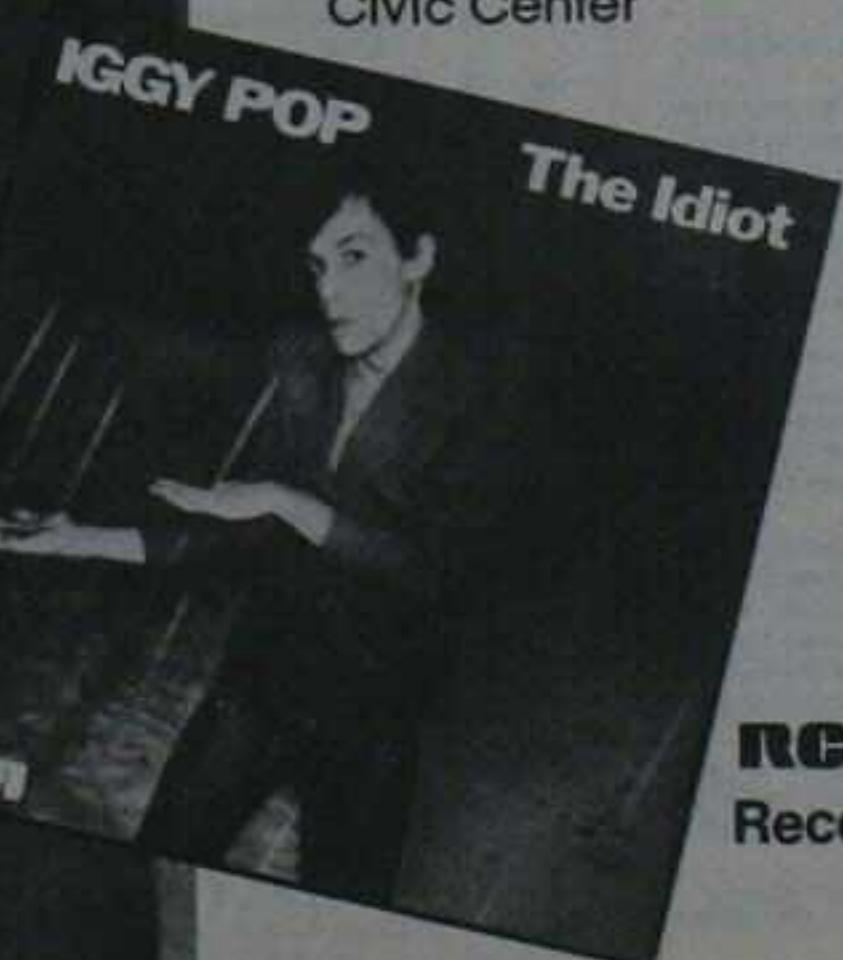
His concerts, his albums and his attitude have always been what hard rock is all about: peak intensity with the raw power to shake up, even transform, anyone within its reach. Now Iggy Pop has made the most revolutionary and

musical album of his legendary career, "The Idiot," recorded by his long time friend David Bowie. And Iggy's back on the road with the most unpredictable, highly anticipated show of the year. "The Idiot." Real rock from Iggy Pop.



Catch Iggy Pop on tour:

- 3/16 Boston, Mass.
Harvard Sq. Theatre
- 3/18 New York City, N.Y.
The Palladium
- 3/19 Philadelphia, Pa.
The Tower Theatre
- 3/21 Cleveland, Ohio
The Agora Ballroom
- 3/25 Detroit, Mich.
Masonic Auditorium
- 3/27 Chicago, Ill.
The Riviera Theatre
- 3/30 Columbus, Ohio
The Agora Ballroom
- 3/31 Cincinnati, Ohio
Taft Auditorium
- 4/1 Milwaukee, Wisc.
The Oriental Theatre
- 4/4 Portland, Oregon
Paramount Theatre
- 4/5 Seattle, Wash.
Paramount Theatre
- 4/7 Vancouver, B.C.,
Canada
Vancouver Gardens
- 4/13 San Francisco, Calif.
Berkley Theatre
- 4/15 Los Angeles, Calif.
Santa Monica
Civic Center



RCA
Records

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week
Last Week

| | | |
|----|----|--|
| 1 | 3 | CHANSON D'AMOUR—Manhattan Transfer (Atlantic)—Carlin (Richard Perry) |
| 2 | 1 | WHEN I NEED YOU—“Léo Sayer (Chrysalis)—Chappell (Richard Perry) |
| 3 | 2 | BOOGIE NIGHTS—“Heatwave (GTO)—Rondor/Tincabell (Barry Blue) |
| 4 | 12 | TORN BETWEEN TWO LOVERS—Mary MacGregor (Ariola)—Blue Mountain (P. Yarrow/B. Beckett) |
| 5 | 4 | ROMEO—“Mr. Big (EMI)—EMI/T. Bone (V. Garay) |
| 6 | 15 | SOUND AND VISION—“David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti) |
| 7 | 18 | KNOWING ME KNOWING YOU—“Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus) |
| 8 | 5 | DON'T CRY FOR ME ARGENTINA—“Julie Covington (MCA)—Evita (Andrew Lloyd Webber/Tim Rice) |
| 9 | 11 | THIS IS TOMORROW—“Bryan Ferry (Polydor)—E.G. (Black Jim Prod.) |
| 10 | 7 | DON'T LEAVE ME THIS WAY—Harold Melvin & The Blue Notes (CBS)—Carlin (K. Gamble/L. Huff) |
| 11 | 17 | BABY I KNOW—“Rubettes (State)—State/Ladysmith (Rubettes/A. Blakeley) |
| 12 | 10 | WHAT CAN I SAY—Boz Scaggs (CBS)—Heath Levy (Joe Wissert) |
| 13 | 8 | SING ME—“The Brothers (Bus Stop)—Intune (M. Murray—T. Callander) |
| 14 | 6 | DON'T GIVE UP ON US—“David Soul (Private Stock)—Macaulay (Tony Macaulay) |
| 15 | 20 | ROCKARIA—“Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne) |
| 16 | 9 | JACK IN THE BOX—“Moments (All Platinum)—Sunbury (Goodman/Ray/Keith) |
| 17 | 13 | DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)—Carlin (Hal Davis) |
| 18 | 14 | THEY SHOOT HORSES DON'T THEY—“Racing Cars (Chrysalis)—Chrysalis (Bill Price/Racing Cars) |
| 19 | 50 | WHEN—“Showaddywaddy (Arista)—Southern (Mike Hurst) |
| 20 | 25 | YOU'LL NEVER KNOW WHAT YOU'RE MISSING—“Real Thing (Pye)—Open Choice/Peterman (Eddie & Chris Amoo/D. Weinreich) |
| 21 | 22 | SATURDAY NITE—Earth, Wind & Fire (CBS)—Chappell (M. White/C. Steppen) |
| 22 | 40 | MOODY BLUE—Elvis Presley (RCA)—EMI Music (Felton Jarvis) |
| 23 | 30 | ANOTHER SUITCASE IN ANOTHER HALL—“Barbara Dickson (MCA)—Evita/Leeds (Webber/Rice) |
| 24 | 16 | SIDE SHOW—“Barry Biggs (Dynamic)—Famous Chappell (Byron Lee) |
| 25 | 27 | MORE THAN A FEELING—Boston (Epic)—Screen Gems (J. Boylan/T. Scholz) |
| 26 | 24 | DARLIN' DARLIN' BABY—O'Jays (Philadelphia)—Carlin (Gamble/Huff) |
| 27 | 21 | DADDY COOL—Boney M. (Atlantic) |
| 28 | 28 | MAYBE I'M AMAZED—“Wings (Parlophone)—Northern (Paul McCartney) |
| 29 | 33 | CRAZY WATER—“Elton John (Rocket)—Big Pig (Gus Dudgeon) |
| 30 | 37 | OH BOY—“Brotherhood of Man (Pye)—ATV (Tony Hiller) |
| 31 | 42 | IN THE MOOD—Ray Stevens (Warner Brothers)—Peter Maurice |
| 32 | 32 | FIRST THING IN THE MORNING—“Kiki Dee (Rocket)—Rocket (Elton John/Clive Franks) |
| 33 | 23 | SUSPICION—Elvis Presley (RCA)—Carlin |
| 34 | 19 | ISN'T SHE LOVELY—“David Parton (Pye)—Jobete London/Blackbull (Tony Hatch/David Parton) |
| 35 | 26 | CAR WASH—Rose Royce (MCA)—Leeds (Norman Whield) |
| 36 | 36 | SOUL CHA CHA—Van McCoy (H&L)—Warner Bros. (Van McCoy) |
| 37 | 34 | GROOVY KIND OF LOVE—Les Gray (Warner Bros.)—Screen Gems/Columbia (Pip Williams) |
| 38 | 45 | MY KINDA LIFE—“Cliff Richard (EMI)—Cam-AI/Heath Levy (Bruce Welch) |
| 39 | 49 | LOVE IN C MINOR—Cerrone (Atlantic)—ATV (Cerrone) |
| 40 | 31 | MIGHTY POWER OF LOVE—Tavares (Capitol)—ATV (Freddie Perren) |
| 41 | 47 | I'M QUALIFIED TO SATISFY—Barry White (20th Century)—Schroeder (Barry White) |
| 42 | 38 | GO YOUR OWN WAY—Fleetwood Mac (Warner Brothers)—Intersong (Fleetwood Mac/Dashut/Caiat) (Buckingham) |
| 43 | 41 | TEAR ME APART—“Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most) |
| 44 | 43 | YOUR OWN SPECIAL WAY—“Genesis (Charisma)—Fuse (Genesis/D. Hentschel) |
| 45 | — | LOVE HIT ME—Maxine Nightingale (United Artists)—ATV (Denny Diante) |

| | | |
|----|----|---|
| 46 | 35 | ONE DRINK TOO MANY—“Sailor (Epic)—Chappell/Morris (J. Lesser/G. Kajanus) |
| 47 | — | DOUBLE DUTCH—Fatback Band (Spring)—Clita/Intersong (Fatback Band) |
| 48 | — | SUNNY—Boney M (Atlantic)—Campbell Connolly (Frank Faran) |
| 49 | — | WELCOME TO OUR WORLD—Mass Production (Atlantic)—Carlin (Ed A. Eller) |
| 50 | 44 | GET A GRIP ON YOURSELF—“Stranglers (United Artists)—Albion (Martin Rushent) |

LPs

| | | |
|-----------|-----------|---|
| This Week | Last Week | 20 GOLDEN GREATS—Shadows (EMI) |
| 1 | 1 | HEARTBREAKERS—Various Artists (K-Tel) |
| 2 | 3 | ANIMALS—Pink Floyd (United Artists) |
| 3 | 2 | LIVE—Status Quo (Vertigo) |
| 4 | — | IN MY MIND—Bryan Ferry (Polydor) |
| 5 | 17 | ENDLESS FLIGHT—Leo Sayer (Chrysalis) |
| 6 | 4 | PETER GABRIEL (Charisma) |
| 7 | — | DANCE TO THE MUSIC—Various Artists (K-Tel) |
| 8 | 6 | RUMORS—Fleetwood Mac (Warner Bros.) |
| 9 | 7 | EVITA—Various Artists (MCA) |
| 10 | 5 | ARRIVAL—Abba (Epic) |
| 11 | 9 | SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown) |
| 12 | 8 | SONGS FROM THE WOOD—Jethro Tull (Chrysalis) |
| 13 | 26 | BOSTON—(Epic) |
| 14 | 11 | 22 GOLDEN GUITAR GREATS—Bert Weedon (Warwick) |
| 15 | 14 | DAVID SOUL (Private Stock) |
| 16 | 13 | GREATEST HITS—Abba (Epic) |
| 17 | 16 | LOW—David Bowie (RCA) |
| 18 | 21 | VISION—Don Williams (ABC) |
| 19 | 18 | RED RIVER VALLEY—Slim Whitman (United Artists) |
| 20 | 12 | HOTEL CALIFORNIA—Eagles (Asylum) |
| 21 | 20 | THE BEST OF LEA MARTELL (Pye) |
| 22 | 15 | WINGS OVER AMERICA (Wings) (Parlophone) |
| 23 | 19 | MOTORVATIN—Chuck Berry (Mercury) |
| 24 | 10 | BULLINAMINGVASE—Roy Harper (Harvest) |
| 25 | — | A NEW WORLD RECORD—Electric Light Orchestra (Jet) |
| 26 | 22 | A DAY AT THE RACES—Queen (EMI) |
| 27 | 31 | WHITE ROCK—Rick Wakeman (A&M) |
| 28 | 25 | THE DARK SIDE OF THE MOON—Pink Floyd (Harvest) |
| 29 | 40 | GREATEST HITS—Frankie Valli & the Four Seasons (K-Tel) |
| 30 | 34 | WIND & WUTHERING—Genesis (Charisma) |
| 31 | 29 | GREATEST HITS—Showaddywaddy (Arista) |
| 32 | 38 | GREATEST HITS 1971-1975—Eagles (Asylum) |
| 33 | 27 | COMING OUT—(Manhattan Transfer) |
| 34 | — | 20 GOLDEN GREATS—Glen Campbell (Capitol) |
| 35 | 33 | DEREK & CLIVE LIVE—Peter Cook & Dudley Moore (Island) |
| 36 | 57 | JAILBREAK—Thin Lizzy (Vertigo) |
| 37 | 35 | JOHNNY THE FOX—Thin Lizzy (Vertigo) |
| 38 | 24 | I'M A SONG WRITER—Justin Hayward (Deram) |
| 39 | 28 | LOVE AT THE GREEK—Neil Diamond (CBS) |
| 40 | — | SILK DEGREES—Boz Scaggs (CBS) |
| 41 | — | DAMNED, DAMNED, DAMNED—Damned (Suff) |
| 42 | — | THE BEST OF TONY BENNETT (Warwick) |
| 43 | 23 | DOWNTOWN TONIGHT—Racing Cars (Chrysalis) |
| 44 | 39 | SIMON & GARFUNKEL'S GREATEST HITS (CBS) |
| 45 | 59 | 20 GOLDEN GREATS—Beach Boys (Capitol) |
| 46 | 51 | LOVE ON THE AIRWAYS—Gallagher & Lyle (A&M) |
| 47 | 36 | FESTIVAL—Santa (CBS) |
| 48 | 56 | ELVIS IN DEMAND—Elvis Presley (RCA) |
| 49 | 41 | YEAR OF THE CAT—Al Stewart (RCA) |
| 50 | 48 | ELDORADO—Costa Cordalis (CBS) |
| 51 | 42 | DANCER WITH BRUISED KNEES—Kate & Anna McGarrigle (Warner Bros.) |
| 52 | 50 | 20 ALL TIME GREATEST—Petula Clark (K-Tel) |
| 53 | 45 | JOAN ARMATRADING (A&M) |
| 54 | — | BLUE FOR YOU—Status Quo (Vertigo) |
| 55 | 47 | WISH YOU WERE HERE—Pink Floyd (Harvest) |
| 56 | — | A TRICK OF THE TAIL—Genesis (Charisma) |
| 57 | 44 | TUBULAR BELLS—Mike Oldfield (Virgin) |
| 58 | — | HIT SCENE—Various Artists (Warwick) |
| 59 | 46 | THE FULL LIFE—Jack Jones (RCA) |
| 60 | 53 | GREATEST HITS—Hot Chocolate (RAK) |

LPs

| | | |
|-----------|--|-------|
| This Week | As Of 3/1/77 | ITALY |
| 1 | SOLO—Claudio Baglioni (RCA) | |
| 2 | FOUR SEASONS OF LOVE—Donna Summer (Durium) | |

General News

Closeup

JIMMY BUFFETT—Changes In Latitudes, Changes In Attitudes, ABC, AB990.

Perhaps it's the changes in latitude—from Key West to Aspen and throughout the creative cosmos—that have led to Buffett's changes in attitudes. Perhaps it's vice versa.

But there is a change in both. And the change in attitude is the most critical: a new awareness of his fans, his music and himself finally puts Buffett on the brink of the major success he has been seeking as a recording artist for seven years.

A writer of tremendous songs ("Come Monday" has been his only Top 40 hit, though) and a performer who has collected a growing legion of diehard fans through endless nights and daze on the road, Buffett now has it together creatively, emotionally and artistically in this LP.

From his first album—"Down To Earth"—to "AIA," Buffett has offered exceptional writing and careful production. But none produces the totality of feeling induced by this gentle, swaying release full of fun and fundamentalism.

The opening cut—the title tune—launches Buffett's easy-go-lucky lyrics with this observation: "If we weren't all crazy, we would go insane."

Fingers Taylor, Buffett's harmonicist, provides a soulful intro for "Wonder Why We Ever Go Home." The song is crafted into a beautiful melange of voice and instrumentation by Buffett's new producer Norbert Putnam who turns in an outstanding job. The album was recorded in Putnam's Quadraphonic Studio in Nashville and at Miami's Criteria Studio—another change in latitude.

Steve Goodman co-wrote the Caribbean lament "Banana Republics." Performed convincingly, the cut is a coup for Putnam's production techniques as the melody winds its way memorably, supported by some soft, repetitive guitar and string background.

Buffett, who emerged as an acoustic act, also loves to rock. He gets a chance with the big beat up-tempo stomp called "Tampico Trauma." He's backed by such excellent musicians as Mike Utley, keyboards;

Kenneth Buttrey, congas and drums; and the aforementioned Fingers on harmonica.

"Lovely Cruise" exemplifies Buffett's fixation with the rhythm and philosophy of the Caribbean. Because it relates so closely to the heart of the album, this selection would have been perfect to end the entire album rather than just side one. "So drink it up/this one's for you/it's been a lovely cruise."

Side two gets off to a jaunty start with the woes and highs of a margarita drinker on the skid. Buffett sings that he doesn't know why he stayed in Margaritaville all season with nothing to show but a new tattoo, "but it's a real beauty/a Mexican cutie/but how it got here I haven't a clue."

Roger Bartlett provides some great guitar licks on "In The Shelter." It's a powerful Buffett ballad: mystical, mythical, melodically repetitious in an enjoyable way. It's a downer song sanctified and saved by its gut-wrenching honesty.

Buffett turns from his ode to a lady losing her way to a song that reiterates its title—"Miss You So Badly"—with such lines as "The longer I'm gone the closer I feel to you."

A performer who is really more pop than country, Buffett pleases both camps. And he can move from the ribald to the sensuous—the latter mood created majestically in Jesse Winchester's "Biloxi." The song is dramatically counterbalanced with a moving instrumental buildup that sweeps the song to remarkable heights before it trails off into almost a cappella treatment. It leads gently to the final number.

"Landfall" has Buffett rocking again with a biographical voyage aboard his sailboat. Swap places between this song and "Lovely Cruise" and you'd have an album that nudges perfection.

With this album leaping up the Billboard Top LP & Tape chart and with his Caribbean soul much more in control, Buffett is on the verge of the monumental success that he has eluded, and that has eluded him, in the past.

His mind is clear, his sails set. He's got a good reading on his direction.

GERRY WOOD

Industry Forecast: Caution

• *Continued from page 8*

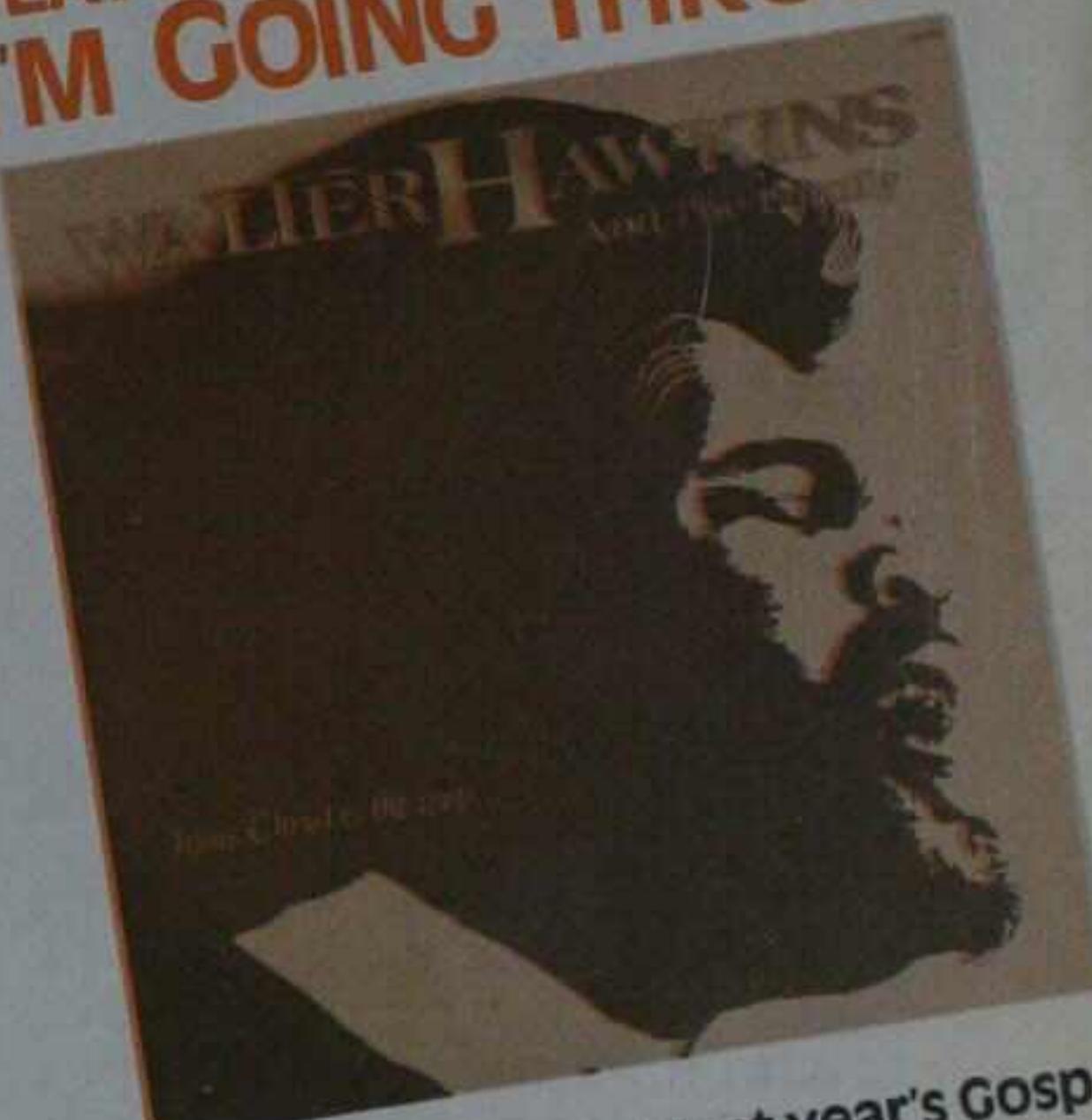
Record & Tape Sales increased sales with profits held to break-even due to CB inventory write-downs in its electronics division, and Word Inc. had substantial revenue gains and improved profits. Last year, the combined music loss of \$28 million severely depressed parent profits, versus this year's highest earnings ever.

With the two Screen Gems publishing arms of Colpix International sold to EMI, Arista Records figures are broken out separately for the music arm for the first time. No income breakdown by division is given, but sales from Arista, due mainly to significant U.K. declines, were down 22% for the six months to \$12.527 million, and 35% for the October-December quarter, to \$6.657 million. However, significant January-February sales are expected to provide a profit turnaround in the second half.

K-tel International had a profitable second quarter ended Dec. 31 with \$164,000 net income, versus a \$48,000 loss in

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SLEEPWALKER—Kinks (Arista 0240)
MARGARITAVILLE—Jimmy Buffett (ABC 1225)
CROSSFIRE—Bellamy Brothers
(Warner/Curb 8352)
SEE TOP SINGLE PICKS REVIEWS, page 68

| THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | THIS WEEK | LAST WEEK | WKS ON CHART | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | |
|-----------|-----------|---|--|-----------|--|---|--|--|--|--|--|---|
| ★ 1 | 15 | LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand (Barbra Streisand, Phil Ramone), B. Streisand, P. Williams, Columbia 3-10450 | ★ 39 | 6 | AT MIDNIGHT (My Love Will Lift You Up)—Rufus Featuring Chaka Khan (Rufus), T. Maiden, L. Washburn, ABC 12239 | ★ 79 | 3 | DISCO INFERNO—Trammps (Ronald Baker, Norman Harris, Earl Young), L. Green, R. "Have Mercy" Kersey, Atlantic 3389 | ★ 79 | 3 | 3 | SLEEPWALKER—Kinks (Arista 0240) |
| 2 | 2 | 14 | FLY LIKE AN EAGLE—Steve Miller Band (Steve Miller), S. Miller, Capitol 4372 | BB 36 | 23 | 19 | ENJOY YOURSELF—The Jacksons (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Epic 8-50289 | B-3 | ★ 80 | 2 | MARGARITAVILLE—Jimmy Buffett (ABC 1225) | |
| ★ 9 | 9 | RICH GIRL—Daryl Hall & John Oates (Christopher Bond), D. Hall, RCA 10860 | CHA 37 | 42 | 2 | LIDO SHUFFLE—Buz Scaggs (Joe Wissert), B. Scaggs, D. Paich, Columbia 3-10491 | WBM | ★ NEW ENTRY | → | CROSSFIRE—Bellamy Brothers (Warner/Curb 8352) | | |
| 4 | 4 | 15 | NIGHT MOVES—Bob Seger (Jack Richardson), B. Seger, Capitol 4369 | CPP 39 | 41 | 9 | ALL STRUNG OUT ON YOU—John Travolta (Jeff Barry), N. Tempo, J. Ropell, Midland International 10907 (RCA) | HAN | ★ 87 | 2 | SEE TOP SINGLE PICKS REVIEWS, page 68 | |
| ★ 6 | 15 | DANCING QUEEN—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Andersson, B. Ulvaeus, Atlantic 3372 | IMM/B-3 | ★ 50 | 4 | SPRING RAIN—Silvetti (Silvetti), Silvetti, Salsoul 2414 (Barnegat, BMI) | B-3 | ★ 83 | 4 | DO WHAT YOU WANNA DO—T Connection (Gerry Wade, Alex Sakhin), T. Cankley, Dash 5032 (TK) | | |
| 6 | 3 | 20 | I LIKE DREAMIN'—Kenny Nolan (Kenny Nolan, Charles Calelio), K. Nolan, 20th Century 2287 | B-3 | 41 | 32 | I WANNA GET NEXT TO YOU—Rose Royce (Norman Whitfield), N. Whitfield, MCA 40652 | MCA | ★ 85 | 2 | SAILING SHIPS—Mesa (Clayton Ivey, Terry Woodford of Wishbone for Bell Bottom Prod.), Pace, Paglia, Notaro, Bakers, Desemans, Arnis America 7654 (Capitol) | |
| 7 | 7 | 18 | TORN BETWEEN TWO LOVERS—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, P. Jarrell, Ariola America 7638 (Capitol) | HAN | 42 | 43 | SOMETHIN' 'BOUT 'CHA—Latimore (Steve Blaime), B. Latimore, Glades 1739 (TK) | CPP | ★ NEW ENTRY | → | YOUR OWN SPECIAL WAY—Genesis (David Hentschel, Genesis), M. Rutherford, Ricca 7076 | |
| ★ 17 | 8 | DON'T GIVE UP ON US—David Soul (Tony Macaulay), T. Macaulay, Private Stock 45129 | ALM | 43 | 46 | WINTER MELODY—Donna Summer (Giorgio Moroder, Pete Belotte), D. Summer, G. Moroder, P. Belotte, Casablanca 874 | CPP | ★ 86 | 2 | CAN'T STOP DANCING—Captain & Tennille (Daryl Dragon), R. Stevens, J. Pritchard Jr., A&M 1912 | | |
| ★ 11 | 14 | DON'T LEAVE ME THIS WAY—Thelma Houston (Hal Davis), H. Gamble, L. Huff, C. Gilbert, Tamla 54278 (Motown) | B-3 | ★ 54 | 5 | N.Y., YOU GOT ME DANCING—Andrea True Connection (Gregg Diamond), G. Diamond, Buddah 564 | B-3 | ★ NEW ENTRY | → | UPTOWN FESTIVAL—Shalamar (Simon Soussan), Holland, Duzier, Holland, Soul Train 10885 (RCA) | | |
| 10 | 10 | 11 | GO YOUR OWN WAY—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 8304 | CPP | ★ 64 | 4 | LOVE IN 'C' MINOR (Pt. 1)—Cerrone (Cerrone), Alex, R. Constantinos, Cerrone, Cetillion 44215 (Atlantic) | WBM | 78 | 84 | 9 | YOUR LOVE—Marilyn McCoo & Billy Davis Jr. (Don Davis), H.B. Bartram, W. Johnson, ABC 12262 |
| ★ 13 | 11 | THE THINGS WE DO FOR LOVE—10 cc (10 cc), Stewart, Gouldman, Mercury 73875 (Phonogram) | WBM | ★ 59 | 4 | WHEN I NEED YOU—Leo Sayer (Richard Perry), C.B. Sager, A. Hammond, Warner Bros. 8332 | CHA | 79 | 81 | 7 | YOU KNOW LIKE I KNOW—Ozark Mountain Daredevils (David Aderle), L. Lee, A&M 1858 | |
| 12 | 12 | 10 | BOOGIE CHILD—The Bee Gees (Alby Galuten, Karl Richardson), B. Gibb, B. Gibb, M. Gibb, RSO 867 (Polydor) | WBM | ★ 57 | 4 | LOVE IN C MINOR—Heart & Soul Orchestra (F. Crocker, M. Simon), Cerrone, Casablanca 876 | WBM | ★ NEW ENTRY | → | DREAMIN'—La La La Holloway (Norman Harris for Baker Harris Young Prod.), A. Fisher, N. Harris, R. Tyson, Gold Mind 4000 | |
| ★ 15 | 6 | MAYBE I'M AMAZED—Wings (Paul McCartney), P. McCartney, Capitol 4385 | WBM | ★ 58 | 5 | YOU + ME = LOVE/LET'S GO DOWN TO THE DISCO—Undisputed Truth (Norman Whitfield), N. Whitfield, Whitfield 8306 (Warner Bros.) | CPP | ★ NEW ENTRY | → | TIE YOUR MOTHER DOWN—Queen (Queen), May, Elektra 45385 | | |
| ★ 20 | 8 | I'VE GOT LOVE ON MY MIND—Natalie Cole (Chuck Jackson, Marvin Yancy), C. Jackson, M. Yancy, Jay's Enterprises, Capitol 4360 | CHA | 49 | 25 | LOVING NEXT DOOR TO ALICE—Smokie (Mike Chapman), N. Chinn, M. Chapman, RSO 860 (Polydor) | WBM | 82 | 82 | 5 | REACH—Orleans (Charles Pletkin), J. Hall, L. Hall, Asylum 45375 | |
| 15 | 16 | 13 | CARRY ON WAYWARD SON—Kansas (Jeff Gilman), K. Lirigan, Kirsner 4267 (Epic) | WBM | ★ 63 | 5 | COULDN'T GET IT RIGHT—Climax Blues Band (Mike Vernon), Climax Blues Band, Sire 736 (ABC) | ★ NEW ENTRY | → | DANCIN'—Crown Heights Affair (Freida Nerangis, Britt Britton), W. Anderson, De-Lite 1588 | | |
| ★ 21 | 8 | SO IN TO YOU—Atlanta Rhythm Section (Buddy Buie), B. Buie, R. Miz, D. Daughtry, Polydor 14373 | CPP | ★ 61 | 4 | I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TX 1022 | CPP | ★ NEW ENTRY | → | LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45384 | | |
| ★ 19 | 11 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (Gordon Mills), R. Greenaway, B. Mason, Epic 8-50308 | WBM | 52 | 28 | BITE YOUR LIP (Get Up And Dance)—Elton John (Gus Dudgeon), E. John, B. Taupin, MCA/Rocket 40677 | MCA | 85 | 89 | 4 | YOU'RE THROWING A GOOD LOVE AWAY—Spinners (Thom Bell), S. Marshall, T. Wortham, Atlantic 3382 | |
| 18 | 5 | 18 | BLINDED BY THE LIGHT—Manfred Mann's Earth Band (Manfred Mann & The Earth Band), B. Springsteen, Warner Bros. 8252 | B-3 | 53 | 38 | CAR WASH—Rose Royce (Norman Whitfield), N. Whitfield, MCA 40615 | MCA | 86 | 90 | 2 | LOVE IS BETTER IN THE A.M.—Johnnie Taylor (Don Davis), H. Scales, M. Griffin, D. Davis, Columbia 3-10478 |
| ★ 35 | 4 | HOTEL CALIFORNIA—Eagles (Bill Szymczyk), D. Felder, D. Henley, G. Frey, Asylum 45386 | WBM | ★ 66 | 4 | MAGICAL MYSTERY TOUR—Ambrosia (Lou Reizner), J. Lennon, P. McCartney, 20th Century 2327 | WBM | ★ NEW ENTRY | → | WAKE UP AND BE SOMEBODY—Branstorm (Jerry Peters for Music Mecca West Prod.), G. Kent, Tabu 10811 (RCA) | | |
| ★ 24 | 8 | CRACKERBOX PALACE—George Harrison (George Harrison, Tom Scott), G. Harrison, Dark Horse 3313 (Warner Bros.) | WBM | 55 | 56 | BE MY GIRL—Dramatics (Michael Henderson), M. Henderson, ABC 12235 | ★ NEW ENTRY | → | HELLO STRANGER—Twomey Elliman (Freddie Perren for Grand Slam Prod.), B. Lewis, RSO 871 (Polydor) | | | |
| ★ 30 | 6 | SOUTHERN NIGHTS—Glen Campbell (Gary Kino), A. Toussaint, Capitol 4376 | WBM | 56 | 44 | MOODY BLUE/SHE THINKS I STILL CARE—Elvis Presley (Elvis Presley, Fenton Jarvis), M. James, RCA 18857 | CPP/PLY | ★ NEW ENTRY | → | IF YOU'VE GOT THE TIME—Baby's (Brian Christian), Waite, Staker, Corby, Brock, Chrysalis 2132 | | |
| 22 | 22 | 8 | LONG TIME—Boston (John Boylan), T. Scholz, Epic 8-50329 | CPP | 57 | 47 | HOT LINE—Slyvers (Freddie Perren), K. St. Lewis, F. Perren, Capital 4336 | ALM | 89 | 91 | 3 | FIRESIGN—Cory Braverman (Hank Madress, Dave Appell for Madress Appell Prod.), C. Braverman, R. Ulrik, Phantom 16856 (RCA) |
| ★ 27 | 7 | HERE COME THOSE TEARS AGAIN—Jackson Browne (Joe Landau), J. Browne, K. Farnsworth, Asylum 45379 | WBM | ★ 69 | 3 | PHANTOM WRITER—Gary Wright (Gary Wright), G. Wright, Warner Bros. 8331 | WBM | ★ NEW ENTRY | → | CHERRY BABY—Starz (Jack Douglas), Duke, Harkin, Kano, Swensel, Smith, Capital 4399 | | |
| ★ 26 | 8 | SAM—Olivia Newton-John (John Farrar), J. Farrar, H. Marvin, D. Black, MCA 40670 | CPP/ALM | ★ 70 | 5 | ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic) | CPP | 91 | 92 | 3 | ROMEO—Mr. Big (Val Gray), Dicken, E. Carter, Arista 8229 | |
| ★ 29 | 8 | RIGHT TIME OF THE NIGHT—Jennifer Warnes (Jim Ed Norman), P. McCann, Arista 0223 | CPP | 60 | 49 | SAVE IT FOR A RAINY DAY—Stephen Bishop (Henry Lewis, Stephen Bishop), S. Bishop, ABC 12232 | ALM | 92 | 93 | 3 | I THINK WE'RE ALONE NOW—Rubinoos (Matthew King, Kaufman, Gary Phillips, Glen Kalotkin), R. Cordell, B. Gentry, Biscayne 3741 (Playboy) | |
| 26 | 8 | YEAR OF THE CAT—Al Stewart (Alan Parsons), A. Stewart, P. Wood, Janes 266 | WBM | 61 | 62 | I'M SCARED—Burton Cummings (Richard Perry), B. Cummings, Portrait/CBS 70002 | ALM | 93 | 96 | 2 | OLD FASHIONED BOY (You're The One)—Stallion (Dik Darnell), W. Damrick, Casablanca 877 | |
| 27 | 14 | 14 | NEW KID IN TOWN—Eagles (Bill Szymczyk), J.D. Souther, D. Henley, G. Frey, Asylum 45373 | ALM/WBM | 62 | 65 | DEDICATION—Bay City Rollers (Jimmy Jenner), G. Fletcher, D. Flett, Arista 0233 | ALM | 94 | 95 | 2 | I WANNA DO IT TO YOU—Jerry Butler (Jerry Butler, Homer Talbert for Fountain Prod.), J. Butler, H. Talbert, P. Henley, Motown 1414 |
| ★ 33 | 7 | DO YA—Electric Light Orchestra (Jeff Lynne for Jet Records), J. Lynne, United Artists 935 | B-3 | 63 | 45 | WHISPERING/CHERCHEZ LA FEMME/SE SI BON—Dr. Buzzard's Original Savannah Band (Sandy Linzer), Schoenberger, Cobain, Rose, S. Breuer Jr., A. Darrell, RCA 10827 | CPP/B-3 | 95 | NEW ENTRY | → | THEME FROM "CHARLIE'S ANGELS"—Henry Mancini & His Orchestra (Joe Reisman), J. Elliott, A. Ferguson, RCA 10888 | |
| ★ 31 | 6 | THE FIRST CUT IS THE DEEPEST—Rod Stewart (Tom Dowd), C. Stevens, Warner Bros. 8321 | MCA | 64 | 71 | THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokie Robinson (Michael Sutton), K. Wakefield, M. Sutton, B. Sutton, Tamla 54279 (Motown) | CPP | 96 | NEW ENTRY | → | YOU TAKE MY HEART AWAY—James Darren (Joel Diamond), B. Conti, C. Coopers, A. Robbins, Private Stock 45136 | |
| ★ 34 | 15 | FREE—Deniece Williams (Maurice White, Charles Stepney), D. Williams, H. Redd, N. Watts, S. Greene, Columbia 3-10429 | WBM | 64 | 71 | MY SWEET LADY—John Denver (Milton Okun), J. Denver, RCA 10511 | CLM | 97 | 99 | 3 | IT AIN'T EASY COMING DOWN—Charlene Duncan (Ron Miller, Ken Hirsch), R. Miller, Prodigal 0632 (Motown) | |
| 31 | 18 | 17 | WEEKEND IN NEW ENGLAND—Barry Manilow (Ron Dante, Barry Manilow), R. Edelman, Arista 0212 | B-3 | 75 | 2 | "ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (Quincy Jones), A. Q. Jones, B. G. Fried, A&M 1909 | WBM | 98 | 97 | 3 | TRY IT ON—Exile (Mike Chapman), M. Chapman, R. China, Ricca 7072 |
| ★ 36 | 8 | GLORIA—Enchantment (Michael Stokes), M. Stokes, United Artists 912 | B-3 | 76 | 3 | SOMETIMES—Facts Of Life (Millie Jackson), B. Anderson, Kayvette 5128 (TK) | WBM | 99 | 98 | 2 | TIME IS MOVIN'—Blackbirds (Donald Byrd), K. Kilgo, Fantasy 787 | |
| ★ 40 | 5 | TRYING TO LOVE TWO—William Bell (William Bell, Paul Mitchell), W. Bell, P. Mitchell, Mercury 73835 (Phonogram) | CPP | ★ 77 | 3 | HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0270 (Warner Bros.) | WBM | 100 | 100 | 2 | FOR ELISE—Philharmonics (Jean Kluger), Beethoven, Capricorn 0268 (Warner Bros.) | |
| ★ 37 | 11 | DISCO LUCY (I Love Lucy Theme)—Wilton Plaza Street Band (Trevor Lawrence, E. Daniel, H. Adamson), Island 078 | ALM | ★ 78 | 2 | ★ NEW ENTRY | → | WAKE UP AND BE SOMEBODY—Dinner (BMD) | | | | |

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z-(Publisher-Licensee)

| |
| --- |
| All Strung Out On You (Diddy, |

Stars Are Born.



Their first single,
**"I Hope We Get
To Love In Time,"**
became a Top 40 R&B hit.

Their second single,
**"You Don't Have
To Be A Star,"**
became the number one
song in the country and
recently won them
the Grammy.

"Your Love"
is what's next.

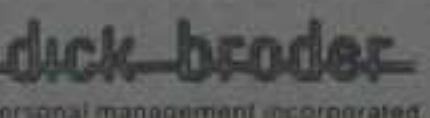
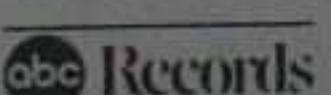
All from the album
"I Hope We Get To Love In Time," ABC 123621

Marilyn McCoo & Billy Davis, Jr.

Produced by Don Davis

On ABC Records and GRT Tapes

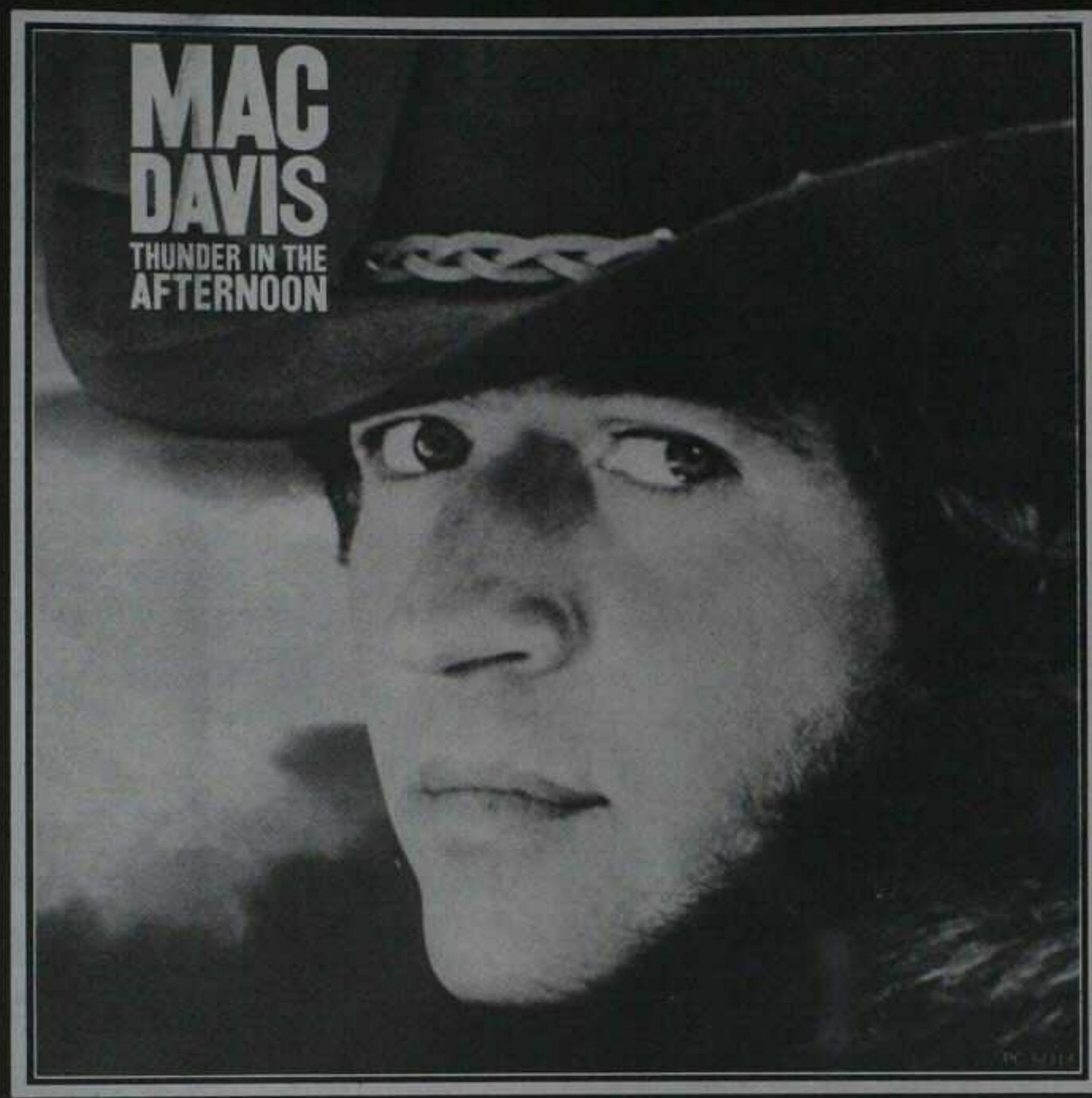
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Billboard TOP LPs & TAPE

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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-CHANNEL | B-TRACK | C-8 TAPE | CASSETTE | REEL TO REEL | | | | | ALBUM | 4-CHANNEL | B-TRACK | C-8 TAPE | CASSETTE | REEL TO REEL | | | | | ALBUM | 4-CHANNEL | B-TRACK | C-8 TAPE | CASSETTE | REEL TO REEL |
| ★ | 1 | 15 | A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia 33 34403 | ▲ | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 36 | 34 | 55 | EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052 | ● | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 71 | 71 | 14 | WAYLON JENNINGS Waylon Live RCA APL1-1108 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | |
| ★ | 4 | 4 | FLEETWOOD MAC Rumours Warner Bros. 8500 3010 | ● | 7.98 | 7.97 | 7.97 | 7.97 | 7.97 | 37 | 24 | 9 | GARY WRIGHT The Light Of Smiles Warner Bros. 85 2951 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 7.97 | 72 | 76 | 146 | PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| 3 | 3 | 5 | PINK FLOYD Animals Columbia 33 34474 | ● | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 38 | 39 | 9 | LEON REDONE Double Time Warner Bros. 85 2971 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 7.97 | 73 | 73 | 15 | LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL1-1822 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | |
| 4 | 2 | 13 | EAGLES Hotel California Asylum 7E-1084 | ▲ | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 39 | 41 | 30 | DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467 | ● | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 74 | 74 | 8 | UNDISPUTED TRUTH Method To The Madness Whitfield WH 2967 (Warner Bros.) | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| 5 | 5 | 23 | STEVIE WONDER Songs In The Key Of Life Tamla T1334-HUC2 (Motown) | 13.98 | 15.98 | | | | | 41 | 40 | 122 | AEROSMITH Toys In The Attic Columbia PC 33429 | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 75 | 75 | 8 | JANIS JOPPEN Miracle Road Columbia PC 34440 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 6 | 43 | STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497 | ▲ | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 42 | 31 | 10 | GROVER WASHINGTON JR. A Secret Place Audio RU 3251 (Motown) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 76 | 79 | 23 | EARTH, WIND & FIRE Spirit Columbia PC 34241 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | |
| 7 | 7 | 26 | BOSTON Epic PE 34118 | ▲ | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 43 | 46 | 6 | JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 950 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 77 | 59 | 15 | JONI MITCHELL Hejira Asylum 7E-1087 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | | |
| ★ | 9 | 3 | JOHN DENVER'S GREATEST HITS VOL. 2 RCA CPL1-2795 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 44 | 43 | 18 | JACKSON BROWNE The Pretender Asylum 7E-1029 | ● | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 78 | 65 | 17 | BLACKBYRDS Unfinished Business Fantasy F-9518 | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | | |
| ★ | 11 | 6 | GEORGE BENSON In Flight Warner Bros. 8500 2983 | 7.98 | 7.97 | 7.97 | 7.97 | 7.97 | 45 | 47 | 18 | DOOBIE BROTHERS The Best Of The Doobies Warner Bros. 85 2976 | ▲ | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 79 | 67 | 43 | AEROSMITH Rocks Columbia PC 34265 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | |
| 10 | 10 | 26 | MANFRED MANN'S EARTH BAND Roaring Silence Warner Bros. 85 2985 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 46 | 47 | 18 | KINKS Sleepwalker Arista AL 4106 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 80 | 78 | 19 | ELTON JOHN Blue Moves MCA/Monet 2-11004 | 12.98 | 13.98 | 13.98 | 13.98 | 13.98 | | | |
| 11 | 8 | 19 | BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557 | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 47 | 51 | 20 | DONNA SUMMER Four Seasons Of Love Cochran C7-0180 (Cochran) | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 81 | 83 | 16 | JEAN-LUC PONTY Imaginary Voyage Atlantic SD 18195 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| ★ | 14 | 20 | KANSAS Leftoververture Kingsway PC 34224 (Epic) | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 48 | 49 | 36 | MARSHALL TUCKER BAND Carolina Dreams Capricorn CP 0180 (Warner Bros.) | ● | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 82 | 86 | 17 | LEO SAYER Endless Flight Warner Bros. 85 2967 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| 13 | 13 | 24 | AL STEWART Year Of The Cat Jamaica JKS 7022 | ● | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 50 | 52 | 22 | ROD STEWART A Night On The Town Warner Bros. 85 2938 | ▲ | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 83 | 88 | 10 | CHICK COREA My Spiritual Heart Phydro PD 2-3002 | 9.98 | 11.98 | 11.98 | 11.98 | 11.98 | |
| 14 | 12 | 7 | RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 957 | ● | 6.98 | 7.95 | | | | 51 | 33 | 10 | BREAD Lost Without Your Love Elektra 7E-1054 | ● | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 84 | 84 | 25 | GATO BARBIERI Caliente ABM SP 4507 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| 15 | 15 | 13 | WINGS OVER AMERICA Capitol SWCO 11393 | ▲ | 13.98 | 14.98 | | | | 52 | 48 | 31 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504 | ● | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 85 | 90 | 5 | JOURNEY Next Columbia PC 34311 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 27 | 4 | NEIL DIAMOND Love At The Greek Columbia KC2 34404 | ● | 7.98 | 7.98 | 7.98 | 7.98 | 7.98 | 53 | 57 | 9 | SANTANA Festival Columbia PC 34423 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 86 | 97 | 4 | UTOPIA Ra Bassville BR 8565 (Warner Bros.) | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | | |
| ★ | 25 | 3 | NATALIE COLE Unpredictable Capitol SD 11600 | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 54 | 54 | 9 | AVERAGE WHITE BAND Person To Person Alliance SD 2-1802 | ● | 6.98 | 10.97 | 10.97 | 10.97 | 10.97 | 87 | 87 | 16 | JAMES TAYLOR'S GREATEST HITS Warner Bros. 85 2979 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | |
| ★ | 20 | 10 | MARY MACGREGOR Torn Between Two Lovers Aviva America ST 30035 (Capitol) | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 55 | 57 | 9 | RENAISSANCE Novella See SA 7526 (ABC) | ● | 6.98 | 7.95 | 7.95 | 7.95 | 7.95 | 88 | 104 | 5 | DAVID SOUL Private Stock PS 2019 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | |
| 19 | 19 | 18 | KISS Rock And Roll Over Casablanca NBLP 7037 | ▲ | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 56 | 54 | 9 | GEORGE HARRISON Thirty Three & 1/3 Dark Horse DH 1255 (Warner Bros.) | ● | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 89 | 96 | 20 | OLIVIA NEWTON-JOHNS Don't Stop Believin' MCA 2223 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | |
| ★ | 22 | 31 | BARRY MANILOW This One's For You Arista AL 4090 | ▲ | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 57 | 42 | 8 | JEFFERSON AIRPLANE Flight Log (1966-1976) Genre CYL7-1255 (RCA) | 10.98 | 11.95 | 11.95 | 11.95 | 11.95 | 90 | 100 | 3 | TOM JONES Say You'll Stay Until Tomorrow Epic PE 34456 | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | | |
| ★ | 23 | 21 | ELECTRIC LIGHT ORCHESTRA A New World Record United Artists US LA679-6 | ▲ | 6.98 | 7.98 | 7.98 | 7.98 | 7.98 | 58 | 54 | 9 | TRAMMPS Disco Inferno Atlantic ST 18211 | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | 91 | 93 | 9 | BILLY PAUL Let 'Em In Philadelphia International PI 34385 (Epic) | 6.98 | 7.97 | 7.97 | 7.97 | 7.97 | | |
| 22 | 17 | 14 | LINDA RONSTADT Greatest Hits Asylum 7E-1052 | ▲ | 6.98 | 7.97 | 7.97 | 7.97 | | | | | | | | | | | | | | | | | | | | | |



"THUNDER IN THE AFTERNOON"
THE NEW MAC DAVIS ALBUM.
MUSICAL LIGHTNING
ON COLUMBIA RECORDS AND TAPES.

TOP LPs & TAPE

POSITION
106-200

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| THIS WEEK | LAST WEEK | Weeks on Chart | Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard | | | | | | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL | WEEKS ON CHART | | |
|-----------|-----------|----------------|---|-------|-------|-------|-------|--|--|-------|-----------|---------|----------|----------|--------------|--|-----|--|
| | | | 1 | 2 | 3 | 4 | 5 | | | | | | | | | | | |
| 106 | 89 | 5 | GENTLE GIANT Playing The Fool Capitol SKBB 11592 | 7.98 | 8.98 | 8.98 | 8.98 | MIRACLES Love, Crazy Columbia PC 34460 | 6.98 | 7.98 | 7.98 | | | | | 179 | 2 | |
| 107 | 110 | 8 | LEO KOTTKE Chrysalis CHR 1106 | 6.98 | 7.98 | 7.98 | 7.98 | NILS LOFGREN I Came To Dance A&M SP 4628 | 6.98 | 7.98 | 7.98 | | | | | 170 | 173 | 4 |
| 108 | 91 | 18 | BRASS CONSTRUCTION II United Artists UA LA677-C | 6.98 | 7.98 | 7.98 | 7.98 | RHYTHM HERITAGE Last Night On Earth ABC AB 967 | 6.98 | 7.98 | 7.98 | | | | | 182 | 51 | CLIMAX BLUES BAND Gold Plated See SAID 7523 (ABC) |
| 109 | 111 | 50 | HEART Dreamboat Annie Mushroom MRS 5005 | 6.98 | 7.98 | 7.98 | 7.98 | JEAN CARN Philadelphia International PZ 34397 (Epic) | 6.98 | 7.98 | 7.98 | | | | | 172 | 119 | 18 |
| | | | MINNIE RIPERTON Stay In Love Epic PE 34191 | 6.98 | 7.98 | 7.98 | 7.98 | BAR-KAYS Too Hot To Stop Mercury SHM 5-1079 (Phonogram) | 6.98 | 7.95 | 7.95 | | | | | 173 | 174 | 5 |
| | | | ROY AYERS UBIQUITY Vibrations Polydor PD 1-6091 | 6.98 | 7.98 | 7.98 | 7.98 | GEORGE BENSON In Concert—Carnegie Hall CTI 607251 (Motown) | 6.98 | 7.98 | 7.98 | | | | | 185 | 2 | JERRY BUTLER Suite For A Single Girl Motown M-87051 |
| | | | JOAN ARMATRADING A&M SP 4588 | 6.98 | 7.98 | 7.98 | 7.98 | THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552 | 6.98 | 6.98 | 7.98 | 7.98 | | | | 175 | 159 | 17 |
| | | | THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570 | 6.98 | 7.98 | 7.98 | 7.98 | FOGHAT Night Shift Bearsville BR 5952 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | | | | 188 | 2 | YVONNE ELLIMAN Love Me RCA RS 1-3018 (Polydor) |
| | | | KISS Alive! Casablanca NBLP 7020 | 7.98 | 7.98 | 7.98 | 7.98 | TED NUGENT Free For All Epic PE 34127 | 6.98 | 7.98 | 7.98 | 7.98 | | | | 177 | 178 | 3 |
| | | | JUSTIN HAYWARD Songwriter Devon DES 10073 (Lundberg) | 6.98 | 7.98 | 7.98 | 7.98 | MAZE Featuring FRANKIE BEVERLY Capitol ST 11607 | 6.98 | 7.98 | 7.98 | | | | | 189 | 2 | NEIL DIAMOND Hot August Night MCA 2-8000 |
| | | | JEFFERSON STARSHIP Spitfire Giant BFL 11557 (RCA) | 6.98 | 7.98 | 7.98 | 7.98 | BEE GEES Gold, Vol. 1 RSD RS 1-3066 (Polydor) | 6.98 | 7.98 | 7.98 | | | | | 180 | 180 | 56 |
| | | | MARILYN McCOO & BILLY DAVIS JR. I Hope We Get To Love In Time A&M ABCD 952 | 6.98 | 7.95 | 7.95 | 7.95 | BURTON CUMMINGS Portrait/CBS PR 34261 | 6.98 | 7.98 | 7.98 | 7.98 | | | | QUEEN A Night At The Opera Elektra TE-1053 | | |
| | | | LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same Swan Song SS 2-201 (Atlantic) | 11.98 | 13.97 | 13.97 | 13.97 | GORDON LIGHTFOOT Summertime Dream Reprise MS 2346 (Warner Bros.) | 6.98 | 7.97 | 7.97 | 8.95 | | | | 181 | 183 | 31 |
| | | | BACHMAN-TURNER OVERDRIVE Freeways Mercury SRM 1-3700 (Phonogram) | 6.98 | 7.95 | 7.95 | 7.95 | JOHNNY MATHIS Mathis Is... Columbia PC 34441 | 6.98 | 7.98 | 7.98 | | | | | 183 | 146 | 11 |
| | | | ABBA Greatest Hits Atlantic SD 18189 | 6.98 | 7.97 | 7.97 | 7.97 | NBC'S SATURDAY NIGHT LIVE Arista AL 4107 | 6.98 | 7.98 | 7.98 | | | | | 184 | | R.E.O. SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494 |
| | | | GLEN CAMPBELL Southern Nights Capitol 30 11601 | 6.98 | 7.98 | 7.98 | 7.98 | RAMONES Leave Home See SA 7528 (ABC) | 6.98 | 7.95 | 7.95 | | | | | 185 | 187 | 2 |
| | | | LYNYRD SKYNYRD One More From The Road MCA MCA 2-6001 | 7.98 | 8.98 | 8.98 | 8.98 | JOHN DENVER Spirit RCA APL 1-1694 | 6.98 | 7.95 | 7.95 | 8.95 | | | | 186 | 190 | 2 |
| | | | DARYL HALL & JOHN OATES RCA APL 1-1144 | 6.98 | 7.95 | 7.95 | 7.95 | ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA LA683-C | 6.98 | 7.98 | 7.98 | | | | | 187 | | ALBERT KING Albert Live Utopia CYL 7-2205 |
| | | | CHICAGO X Columbia PC 34200 | 6.98 | 7.98 | 7.98 | 7.98 | BRIAN AUGER'S OBSESSION EXPRESS Happiness Heartaches Warner Bros. BS 2981 | 6.98 | 7.97 | 7.97 | | | | | 188 | | HENRY GROSS Show Me To The Stage Licensing LS 6018 |
| | | | BOB SEGER & THE SILVER BULLET BAND Live Bullet Capital SKBB 11523 | 7.98 | 8.98 | 8.98 | 8.98 | CERRONE Love In C Minor Cubillo TD 9913 (Atlantic) | 6.98 | 7.97 | 7.97 | | | | | 189 | | NEIL DIAMOND His 12 Greatest Hits MCA 2106 |
| | | | BLIND FAITH RSD RS 1-3016 (Polydor) | 6.98 | 7.98 | 7.98 | 7.98 | PABLO CRUISE A Place In The Sun A&M SP 4625 | 6.98 | 7.98 | 7.98 | | | | | 190 | | POUSSETTE DART BAND Amnesia Capitol ST 11608 |
| | | | ANGEL On Earth As It Is In Heaven Casablanca NBLP 7043 | 6.98 | 7.98 | 7.98 | 7.98 | JENNIFER WARNE Arista AL 4062 | 6.98 | 7.98 | 7.98 | | | | | 191 | 191 | 3 |
| | | | RITCHIE FAMILY Life Is Music Merlin 2203 (TK) | 6.98 | 7.98 | 7.98 | 7.98 | ELTON JOHN Greatest Hits MCA 2126 | 6.98 | 7.95 | 7.95 | | | | | 192 | 131 | 35 |
| | | | RICK WAKEMAN White Rock: The Original Motion Picture Soundtrack Of The Innsbruck Winter Games A&M SP 4614 | 6.98 | 7.98 | 7.98 | 7.98 | ENCHANTMENT United Artists UA LA682-C | 6.98 | 7.98 | 7.98 | | | | | 193 | 140 | 50 |
| | | | THE KENNY RANKIN ALBUM Little David LD 1013 (Atlantic) | 6.98 | 7.97 | 7.97 | 7.97 | STEPHEN BISHOP Careless ABC ABCD 954 | 6.98 | 7.95 | 7.95 | | | | | 194 | 136 | 10 |
| | | | TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic) | 6.98 | 7.98 | 7.98 | 7.98 | TAJ MAHAL Music Fuh Ya (Music Para Tu) Warner Bros. BS 2994 | 6.98 | 7.97 | 7.97 | | | | | 195 | | BEACH BOYS Endless Summer Capitol SVBB 11307 |
| | | | HERBIE MANN Bird In A Silver Cage Atlantic SD 18209 | 6.98 | 7.97 | 7.97 | 7.97 | WINGS AT THE SPEED OF SOUND Capitol SW 11525 | 6.98 | 7.98 | 7.98 | | | | | 196 | 198 | 2 |
| | | | BILL QUATEMAN Night After Night RCA APL 1-2027 | 6.98 | | | | CREAM Disraeli Gears RSD RS 1-3019 (Polydor) | 6.98 | 7.98 | 7.98 | | | | | 197 | 184 | 18 |
| | | | BARRY MANILOW Trying To Get The Feelin' Arista AL 4060 | 6.98 | 7.98 | 7.98 | 7.98 | THE BABYS Chrysalis CHR 1129 | 6.98 | 7.98 | 7.98 | | | | | 198 | | SYLVERS Something Special Capitol ST 11581 |
| | | | THE BEST OF BREAD Elektra EKS 15056 | 6.98 | 7.98 | 7.97 | 8.97 | RICK DEES & HIS CAST OF IDIOTS Disco Duck RSD RS 1-3017 (Polydor) | 6.98 | 7.98 | 7.98 | | | | | 199 | | LEETE MBULU There's Music In The Air A&M SP 4629 |
| | | | | | | | | MUDDY WATERS Hard Again Blue Sky PZ 34449 (Epic) | 6.98 | 7.98 | 7.98 | | | | | 200 | 200 | 18 |
| | | | | | | | | | | | | | | | | | | KOOL & THE GANG Open Sesame De-Lite GEP 2023 (PUP) |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | | | | | | | | | | | |
|------------------------|---------|--------------------|----------|----------------|-------|----------------------|--------------|---------------------------|-----|---------------------|----|
| Abba | 31, 120 | Brick | 68 | Fleetwood Mac | 2, 92 | Kansas | 12 | NBC's Saturday Night Live | 151 | Lonnie Listen Smith | 73 |
| Aerosmith | 41, 79 | James Brown | 194 | Foghat | 144 | K.C. & Sunshine Band | 50 | David Soul | 88 | SOUNDTRACKS | |
| America | 45 | Jimmy Buffet | 43 | Peter Frampton | 65 | Albert King | 185 | A Chorus Line | 196 | | |
| Angel | 127 | Captain & Tennille | 113, 143 | Michael Franks | 142 | B.B. King | 158 | A Star Is Born | 2 | | |
| Joan Armatrading | 112 | Jean Carn | 139 | Peter Gabriel | 96 | Kinks | 40 | Car Wash | 66 | | |
| Atlanta Rhythm Section | 34 | Chicago | 124 | Gloria Gaynor | 185 | Kiss | 19, 100, 114 | Rocky | 154 | | |
| Brian Auger | 155 | Climax Blues Band | 171 | Genesis | 29 | Kool | | | | | |



**Doug Kershaw is looking for a few good ears
...to hear the out-and-out best album of his career**

FLIP, FLOP & FLY

Featuring Ragin' Cajun versions of Fats Domino's "I'm Walkin'," the Beatles' "I'm a Loser," The Band's "Rag Mama Rag" plus Doug's own "Twenty-three" and "Kershaw's Two-Step."

Including guest performances by Elvin Bishop, Dr. John, Bonnie Bramlett and the Muscle Shoals Horn Section.



PRODUCED BY JOHNNY SANDLIN

Flip, Flop & Fly
with Doug Kershaw
on Warner Bros. records
& tapes. BS 3025



WOL's Edwards Testifies

• Continued from page 6

tions was made up of a group of WOL disk jockeys.

"Naturally," Edwards said. "We wanted everyone to know we were DJs. We wanted the community to know. We wanted the talent to know. We were not hiding the fact we were DJs."

Before Edwards began his testimony, the probe heard from another WOL disk jockey, Gregory Hines, a former vice president of DJ Productions.

Hines testified that he had nothing to do with choosing records to play on WOL, and fulfilled his promotional responsibilities to DJ Productions in other ways, such as making personal appearances.

Hines also said that he had little to do with the firm's financial arrangements.

"I was not one to participate in figures, percentages, splits," he testi-

fied, and he rarely saw the terms of a contract, he added.

When station management ordered DJ Productions to disband last October, Hines testified, the disk jockeys met to split evenly the money in the firm's bank account. Many of the DJs, he said, decided to invest in other promotion firms and one who was absent from the session later found that \$1,000 of his money had been invested for him. He complained and got the money back, Hines said.

The hearings, which now enter their fifth week this week, began after local promoters Jack Boyle and Bill Washington complained to the FCC about the undue influence of DJ Productions in being able to promote on the air the concerts it was producing. The DJs, in turn, have complained that Boyle and Washington have monopolized concert promotion in the Washington area.

Kaye Backed By New L.A. C'right Group For NMPA

LOS ANGELES—The American Independent Copyright Owners, formed here recently (Billboard, Feb. 19, 1977), is backing Dean Kaye, who represents the Lawrence Welk publishing firms, for election to the NMPA board of directors. Thirty-odd publisher members met here Tuesday (8).

It was decided to try to put a second independent publishing member on the board to provide stronger voice for smaller publishers. Ralph Peer, who is an AICO member and alternate vice president, is an NMPA board incumbent.

In its first election, the group elected the following officers: Mickey

One Ingram Suing Another Over Name

PENSACOLA, Fla.—Dan Ingram, afternoon air personality on WABC in New York, has filed a lawsuit here in Federal District Court to restrain Dan Roache of WBSR from using the name Dan Ingram on the air.

A temporary restraining order has been handed down by judge Winston Arnow pending a Tuesday (22) hearing. Ingram claims that though his name is not registered, he's so well known that Roache is hurting his reputation and deceiving the public.

He asks \$1.5 million in damages and a permanent injunction preventing Roache from using his name on the air. The suit, filed Wednesday (10), is against Roache, WBSR and Mooney Broadcasting.

EMI Meeting

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president of Screen Gems-EMI Music publishing, and others.

One of the announcements was that EMI Films, Los Angeles, has "The Nat 'King' Cole Story" slated for a movie. Cole was a Capitol artist.

Capitol Records-EMI, Canada, has also experienced steady growth, it was announced, under Arnold Gosewich, president. In addition to being a record producer and distributor, the company operates 28 retail stores in Canada under the Mister Sound and Scotty's names.

A new \$2.2 million record pressing factory is slated to be opened in Toronto this June. Capitol operates, as well, nine music retail stores in the Midwest and New York areas called Musiden; these are managed by Edward C. Khouri, president.

Goldsen, president; Kaye and Marshall Robbins, vice presidents; Molly Hyman, secretary; Kathy Page, treasurer; Harold Kahn, Harold Sina and Mac Green, alternates and Peer Legal advisor to AICO is Frederick Ansis of the Martin Cohen office.

Willow Action

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agencies not to deal directly with promoters at other facilities in the Philadelphia metropolitan area; and the suggestion that the defendant agencies appoint Electric Factory Concerts and Magid as co-promoters.

That Electric Factory Concerts and Magid required defendant agencies to reject bids by plaintiff for artists' services that defendant promoters could not themselves promote because their primary facility, the Spectrum, was booked for non-concert events.

The plaintiffs argue that on such occasions the artists were either completely excluded from the relevant geographic market, or forced into rescheduling their concert tours to accommodate the Electric Factory Concerts and Magid.

As a further part of the conspiracy, defendant agencies allegedly gave false dates to plaintiffs for proposed concerts with the sole purpose of discouraging and preventing plaintiff from submitting timely bids.

The defendant agencies often refused to disclose the fact that certain artists wished to perform in the relevant geographic area, thereby preventing plaintiff from bidding for those artists.

The complete list of defendants is International Creative Management (ICM), William Morris Agency, American Talent International, Premier Talent, Magna Artists Corp., Paragon International, Ltd., Rock Steady Inc., Electric Factory Concerts and Larry Magid.

Financial Forecast

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its television marketing and cash collection/revenue recognition, was 10% below the year-ago deficit, and sales were up 22% to \$59.6 million.

Across the board, sales are up in almost every publicly-held company, but the profit squeeze is definitely on—and belts are being tightened.

Inside Track

counsel, hosts a copyright act seminar. . . . Kodak stamatic camera is using Luther's album cut of "Everybody Rejoice" in its national tv spots.

Enchantment is backing Detroit mayor Coleman Young's reelection by performing at fund raisers. . . . Ramones deleted "Carbone Not Glue" from the material sent to England for distribution there. Press critics there forced the deletion. . . . Allen Mostow, formerly with Capitol Records, is spearheading a drive in Los Angeles to enlist more record industry people into V.A. Clubs International. Barry Manilow's first tv special March 2 on ABC pulled 35 million viewers, topping all time period, which include "Minstrel Man" and "Dean Martin Special." . . . Stan Montiero, who played clarinet when he isn't CBS vice president of national promotion, will cut a single for the label soon. He's listed Ralph Ebler, artists relations chief at Elektra, to back him on drums, along with professional musicians to fill out the rhythm section. . . . RECORD INDUSTRY RECORD: Marge Sires marks 31 years with Capitol Records March 18 in the Tower. She started in the Kansas City sales branch under the late Joe Gleeson. . . . Haley's talk, inserted last minute into the Sunday NARM program, preempted the previously scheduled advertising seminar, chaired by A&M's Barry Green. Maybe it will holdover for the mid-year? . . . Neil Diamond's recent tv special spurred his discography, with four albums on Billboard's chart currently. . . . UA's sales vice president Joe Carbone awarded the \$1,000 first prize in the ELO display contest to Record Factory, Sacramento; \$500 second prize, Musicland, Blaine, Minn.; and \$250 third prize to an 1812 Overture store, Milwaukee.

It was bound to happen! Casablanca releasing a Jimi Carter album, "The Washington Hillbillies." . . . Word that Surplus Records & Tapes did more than \$1 million in sales during the four NARM days. . . . Dr. Hook raised \$15,000 in 45 minutes on a recent cerebral palsy telethon on KRIS-TV. . . . Mike Connors, keyboarder with the Prairie League, has been betting and winning big mounts handled by Steve Cauthen, the boy jockey. . . . Teddy Hershler, 70, father of Eddie and Abe of Benzie, died recently in West Palm Beach. . . . The U.S. Information Service just shot a five-minute short, "A Day In The Life Of A Record Producer," featuring Parliament-Funkadelic leader George Clinton.

UCLA, Billboard Firm Music Course

• Continued from page 1

the recording industry for people. I would hope that as a result of the heavy weight of the professionals who will be talking about what they actually have done in building successful record artists that the students will get a realistic and practical look at an industry for which there is no formal training."

Abner says the panelists and speakers are all "doers" and that each program will have a distinctiveness since each company has its own methods of operation and each artist is a unique situation.

The opening program April 18 spotlights a host of Mercury Records executives discussing "The Deal: Signing The Artist And Projecting Career Development."

Slated to participate are Charlie Fach, Mercury's executive vice president and general manager; Robin McBride, international director of a&r; Mike Gormley, national public relations director, plus an artist manager to be selected.

The second session on April 25 spotlights "Presenting The Artist To The Public: Identifying The Image And Marketing The Product." This panel is not yet assembled, Abner says.

The third session on May 2 details "Promotion Of The Record Album" with the panel currently being assembled.

The fourth session on May 9 involves "The Effective Use Of Personal Appearances And Promotional Tours In Making The Star." Speakers include Neil Bogart, president of Casablanca Records & Filmwork with representatives from the nightclub, concert promotion, booking agency and talent management fields being solidified.

The fifth session on June 1 is a

presidents' panel studying "Music Industry Forecast: Where Do We Go From Here?" A number of label presidents will participate in this discussion.

The closing session June 6 presents Stevie Wonder discussing the industry from the vantage point of an artist and producer with his topic titled "A View From The Top: A Superstar's Look At The Process."

Registration for the course is \$50, with Ronnie Rubin, executive with the Extension school's Arts Dept. emphasizing that an individual must register for the entire six weeks.

UA Tees N.Y. 12-Inch Single

LOS ANGELES—United Artists Records will release a commercial 12-inch 45 r.p.m. disco version of Busby Berkeley's "Lullaby Of Broadway." The single, co-produced by Denny Diane, vice president of pop a&r and Allen Levy and arranged by Jimmie Haskell, will be released Wednesday (16).

Levy describes the updated version as a "disco lovesong" to New York. Performed by a studio band named I.R.T., plans are set for the record's presentation in New York to the commissioner of the Metropolitan Transit Authority aboard a subway train.

Also, plans are being worked on to have the record presented to the New York Assn. of Theatres as a salute and to have the song played prior to New York Yankee baseball games as the official theme.

A major promotion campaign in New York and Los Angeles will coincide with its release. "Lullaby Of Broadway" will be specially packaged in a disco sleeve.

There will be no admission for individual sessions.

This is the third year that Billboard has worked with the UCLA Extension in the presentation of a music course. The first two efforts were "This Business Of Music" in 1974 and 1975 under the aegis of Hal Cook.

Abner participated in the first course, but this is his first involvement as moderator for a series. In 28 years in the recording industry, he has worked in record pressing, tailoring, distribution, one-stop and manufacturing with such labels as his own Chance Records (from 1948), VeeJay (1954-64) and his own town, 10 years ending last year.

Individuals and companies interested in registering members can get further information by calling UCLA's Extension school Arts Dept., 213-825-6059. Checks may be made payable to the Regents of the Univ. of California and mailed to Dept. of the Arts, UCLA Extension, 10995 LeConte Ave., Los Angeles, Calif. 90024.

Be sure to include on the check reference to enrolling for the course by name plus including this number: EDP M8646B.

Additional information on the course will be published in forthcoming issues.

Sales Slower

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day after the close of the NARM convention. Another is held on the opposite coast, and the third in a mid-country city.

Regional record industry groups meet monthly. At present there are four such units, in New York, Dallas, Los Angeles and Chicago.

Bad Company

BURNIN' SKY



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