

3 Japanese Groups Urge Fee On Home Taping Units

By ALEX ABRAMOFF

TOKYO—Growing international concern over home taping of music has now hit Japan, with three major industry groups petitioning the government to authorize a royalty levy on home recording equipment.

The groups are asking that the copyright law here be revised to remove the exemption from unauthorized recording now enjoyed by private dubbers.

Joining in the move are the Japan Phonograph Recording Assn., the Japanese Society for Rights of Authors, Composers & Publishers and the Japan Council of Performance Organization.

Their petition cites statistics garnered in a study last October said to show that home recording has grown "drastically" as the market penetration of tape recorders, radio cassette recorders and videotape

(Continued on page 12)

Publishers Eye Mechanical Payload From New Sources

By IS HOROWITZ

NEW YORK—Publishers are eyeing the dollar potential in mechanical royalties from legal tape dubbers providing music to a wide variety of users.

They feel that the new copyright law gives them strong legal underpinning to request and secure mechanical income from radio syndicators, suppliers of background music,

in-flight entertainment and other tape duplicators of recorded music not now paying these fees.

This would be in addition to performance royalties already paid by such users or the locations they service.

"It is impossible to estimate at this time the extent of the monies involved," says Al Berman, president

of the Harry Fox Agency, "but it is substantial."

On behalf of publishers belonging to his organization, a wing of the National Music Publishers Assn., Berman has already sent out notices alerting some taping firms of publisher intentions.

It represents only one of a series of

(Continued on page 73)

ITA Seminar Sees Record Field In Home Video In 1977

By STEPHEN TRAIMAN

HILTON HEAD ISLAND, S.C.—The music industry and its suppliers will play important roles this year in both duplication and distribution for the emerging home video mart. That's the consensus of tape hardware firms attending the ITA's seventh annual seminar here April 3-6.

But substantial legal rights problems still cloud the potential profits from creative programming for the new medium on both disk and tape.

The problems and potential opportunities were put in clear focus at the seminar with representatives from all the major hardware and software suppliers on hand, together with many video program producers.

"The four-hour videocassette availability opens the door to the development of home video on a large scale," notes Irwin Tarr, Panasonic

(Continued on page 49)

RADIO SHOW FOR NEW ACTS

By ED HARRISON

LOS ANGELES—"Thirsty Ear," a new syndicated radio series of one hour live stereo broadcasts, debuts in mid-April on 18 college radio stations in the Northeast.

The show will feature only up and coming talent and is being viewed by its originator Peter Gordon as an answer to breaking the tight playlist.

(Continued on page 12)

Mogull, Stewart To Chair Panels At IMIC '77 In May

LOS ANGELES—Two more key IMIC '77 seminars have been firmed, one chaired by United Artists Records president Artie Mogull and the other by Mike Stewart, president of Interworld Music, for the major international event in Amsterdam, May 15-18.

Mogull will chair a high voltage panel entitled "Career Building Battle: Label Versus Artist Management." Confirmed panelists are Jeff

Wald, Helen Reddy's manager; Don Arden, manager of Electric Light Orchestra; and Steve Gold whose Far Out Management handles War among others.

This electrically charged key session will center on who is responsible for the career of an artist: label or management.

The first confirmation for Stewart's panel entitled "Music Publish-

(Continued on page 72)

Latin Sales On Upswing

By AGUSTIN GURZA

LOS ANGELES—Six months after the Mexican peso devaluation paralyzed the Latin record trade along the U.S./Mexico border, major manufacturers and distributors are reporting a return to normalcy within a vastly reconstructed market.

The Mexican government's surprise decision to float its currency last August 1976—a move which in effect cut the peso's value in half—brought the Latin record trade in border states to a halt.

The once-busy U.S. border markets, so heavily dependent on the Mexican buyer, were described as ghost towns in the devaluation's aftermath. Some record stores, report-

(Continued on page 70)

New Image For Discos?

By RADCLIFFE JOE

NEW YORK—The International Disco Record Center is embarking on an extensive training program for its more than 250 members in a move aimed at uplifting the image of disco deejays around the country.

The plan is also to add greater credibility to record pools which now service their needs.

The move by center operators Eddie and Carlos Rivera was motivated by continuing lack of support by major record labels for the pools, and the lack of bargaining power many disco deejays still seem to have with the clubs for which they spin.

The Riveras believe that by helping to create a "super jock" who knows his equipment, takes his job

(Continued on page 42)



Hot on the tracks of their recent platinum LP, the sensational Commodores ship gold with their latest LP offering. Simply titled "COMMODORES" (M7-884R1), the package contains an autographed photo of the group. Platinum's in sight for this Motown supergroup, as is their upcoming nationwide tour.

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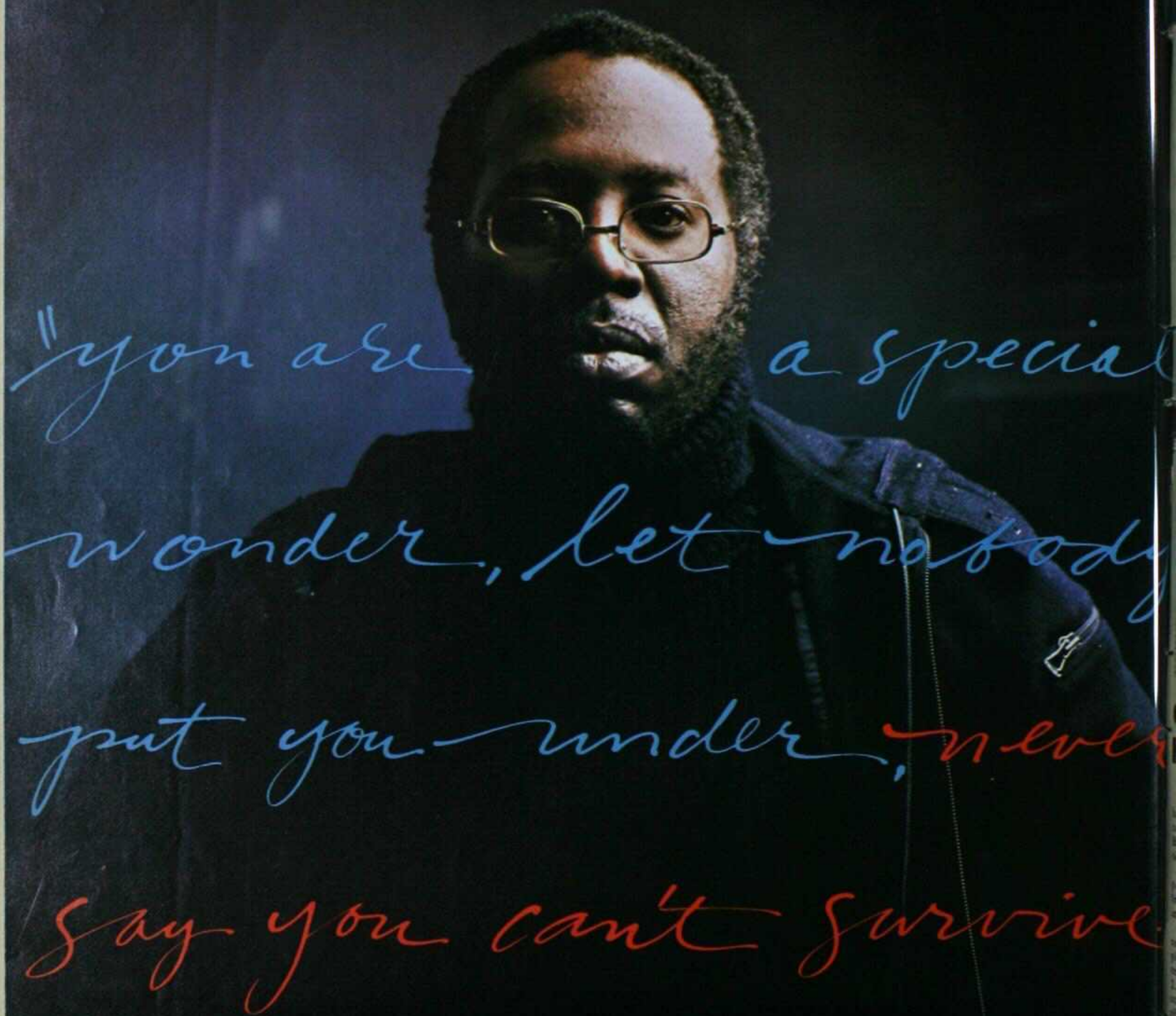
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MAIL FRAUD NEW CHARGE

U.S. Grand Jury Points At Heilman

NEW YORK—David L. Heilman, president and 80% owner of Economic Consultants Inc. and its divisions including E-C Tape Service, in Greenfield, Wis., has been indicted on 26 counts of copyright infringement and 10 counts of mail fraud by a federal grand jury in Chicago.

The indictments charge that Heilman illegally reproduced and sold disks, 8-tracks, cassettes and reel-to-reel tapes. Each of the 26 indictments refers to a specific copyright that Heilman is alleged to have infringed.

On the mail fraud indictments Heilman is charged with using the mails to induce prospective customers to buy the allegedly illegal recordings without notifying them that the recordings were of questionable legality.

The indictments further allege that Heilman misrepresented himself as legal owner of the recordings, used the mails to receive payment for such recordings, and used the mail to send his customers such recordings purchased by them.

The case has been assigned to assistant U.S. Attorneys Theodore T. Scudder and Joseph Hosteny to prosecute.

Heilman was arrested April 1 at his home in Brookfield, Wis., then released after posting \$1,000 of \$10,000 bail in Milwaukee. Arraignment was set in Chicago for Tuesday. (12)

If convicted Heilman faces maximum penalties of one year in jail and a \$25,000 fine for each of the 26 counts of copyright infringement, and five years jail and \$1,000 fine for each of the alleged mail fraud violations.

The indictments follow an FBI raid on E-C Tapes in Lake Villa, Wis., on May 16, 1975, where \$140,000 worth of recordings were seized. The indictments allege that the Lake Villa facility was used for the mailings by E-C Tapes.

In the 26 copyright infringement counts Heilman is charged with illegally duplicating and selling hit records by such artists as Creedence Clearwater Revival, Moody Blues, Elvis Presley, Pat Boone, the Kingston Trio, Three Dog Night.

Heilman has been in trouble with the law since October of 1974 when he was slapped with an injunction prohibiting him from advertising and selling E-C Tapes in the state of Wisconsin. The tapes had been ruled pirated.

In September of 1976 he was found guilty of violating the provisions of a contempt order issued Jan. 26 in Milwaukee County Circuit Court.

Heilman's company had sold tapes by mail-order with hit songs from before February 1972. Nine record labels had questioned the right of his firm to continue selling the material they considered pirated product. Thus the injunction to halt Heilman from selling and advertising this product.



JAMES IN JAIL—Sonny James records an album live at the Tennessee State Prison using prisoners exclusively as his musicians. The LP was recorded before an audience of more than 2,000 inmates. Produced by George Richey, the Columbia effort will be released in May.

McClellan To Remain Active In Copyrights

By MILDRED HALL

WASHINGTON—Sen. John L. McClellan (D-Ark.), veteran of the copyright revision, will continue as chief custodian of copyright matters in the Senate and chairman of the subcommittee handling them in spite of his once having said he wanted no more of copyright once the revision bill became law.

There will be no continuance of his historic Subcommittee on Patents, Trademarks and Copyrights, which in effect disbanded last year with three of its five members leaving the Senate.

Instead, Sen. McClellan, now chairman of the Judiciary Subcommittee on Criminal Laws and Procedures, has informally established jurisdiction over copyright, trademark and patent legislation for his subcommittee. There have been no objections from the parent Judiciary Committee chairman or members.

The record industry will be dealing with four new faces with some blockbuster names on this subcommittee when record producers, performing artists and musicians launch their try for record performance fees from broadcasters and other commercial users of recordings.

Former Copyright Subcommittee (Continued on page 72)

MANAGEMENT REORGANIZES

A&M Seeks 'All the Marbles,' Moss Says

By ED HARRISON

LOS ANGELES—"We're going for all the marbles if we can." So said Jerry Moss referring to A&M's possible future expansion plans such as its own record manufacturing facilities, an extension of its studio operations and an increase in foreign market activity. These possibilities came to light following the appointment last week of Gil Friesen as president of the label with Moss assuming the title of chairman and Herb Alpert co-chairman (see Executive Turntable).

Court OKs Old German Beatles LP

LONDON—A last-minute attempt to halt the commercial release of a set of 1962 tapings by the Beatles was turned down by the High Court here Wednesday (6).

Paul Murphy's Lingasong Co. is going ahead with plans to issue the double album "Beatles Live At The Star Club, Hamburg" in the U.K. shortly.

The court decision also frees the album for release in the U.S. Double H Licensing Corp. in New York, which claims worldwide rights to the vintage performances, earlier had tabled U.S. marketing plans of the vintage performances pending outcome of the U.K. suit.

"We didn't want to buy another lawsuit," says a Double H spokesman.

The action for an injunction here was brought by Apple Corps and three former members of the Beatles

(Continued on page 67)

In his new capacity, Moss will spend more time with artists, producers and managers and will keep a more visible industry profile while Friesen will run the label's administrative duties.

The executive change, the first major one in the label's 15 years, was dictated by A&M's increased rate of growth over the years. More than 100 employees were hired in the U.S. in the last year.

Under Friesen no changes in the musical direction of the label are apparent as A&M will remain an artist oriented label. Says Friesen: "You build acts, not buy them."

Says Moss: "We're into different ends of the musical spectrum. We'll continue to present it in an attractive way on a more energetic level."

Says Alpert: "You can't force an artist to write a great song. You must create an environment and that's what we're doing." Alpert will concentrate more on producing this year.

Despite its growth, Moss says the label is not looking to set up its own branch distribution network. A&M

(Continued on page 73)

Tyro Lyricists Can Write With Name Composers

LOS ANGELES—The American Song Festival has established a new competition involving the public writing words to music composed by seven top composers.

Composers involved include Paul Anka, Michel Legrand, Mac Davis, Marvin Hamlisch, Smokey Robinson, Seals & Crofts and Paul Williams.

Called "SongWord," the competition will involve the public buying a seven-inch extended play instrumental of the seven tunes through some as yet to be worked out retail outlet.

Dave Pell, the song festival's music director, plans recording the music within the next couple of weeks for the EP.

Pell says he may play tenor on the EP, and that the "melody will be very obvious."

He envisions having one retail outlet in each major market selling the EP, with spots played on a major radio station heralding the competition.

Entrants will pay a \$13.85 fee. Pell sees a landslide of entries for this activity. "It's the dream of all writers to write with a major star," says Pell.

Professional judges, who currently judge entries in the festival's first activity—the fourth annual wide open song competition in amateur and professional ranks—will select the top 20 entries in "SongWord."

Each composer will then select his own winning lyric, with the song going to his publishing company.

The song festival hopes that eventually each of the seven composers will record the song.

Country Radio Audiences Howling About Dirty Lyrics

By CLAUDE HALL

LOS ANGELES—Dirty lyrics have become a major problem in country music radio, according to a Billboard survey of 554 country music radio stations coast-to-coast.

More than half of the stations report listener complaints ranging from the use of "hell" and "damn" in records to "blatant sexuality."

Of the stations responding to the survey, 50.2% had listener complaints on the lyrics of the country records they played and another 2.1% of the stations reported a "few" complaints, while another 2.1% simply stated that they screened all records and would not air any objectionable lyrics.

Cyril G. Brennan, manager of WBAM in Montgomery, Ala., says,

"Many are too suggestive. Four-letter words are not a big complaint here, but I will go on another record with no foul language in it before I go with one with it."

Don Dipko, program director at WWBR in Windber, Penn., reports, "the major complaint has to be lyric content. Some good country music goes unplayed here simply because certain writers and producers feel that the more sleazy a record is, the more it will sell, which isn't the case. Some records are garbage and that's where they end up!"

Larry H. Campbell, general manager of WSJW in Woodruff, S.C., says there's "too much emphasis on sex and drinking, plus unwarranted" (Continued on page 79)

Service & Security Dominate College Radio Sessions

By BORIS WEINTRAUB

WASHINGTON—The twin problems of service and security were on the minds of college radio music directors attending sessions of the Intercollegiate Broadcasting System's national convention here April 1-3.

At a forum attended by a large number of the 600 registrants at the convention, the largest in IBS history, representatives of record companies were peppered repeatedly with questions about how college stations could get better service from the record firms.

At the same time, the record com-

pany reps, in most cases the college promotion directors of their firms, were asked repeatedly about the question of protecting their record libraries from rip-offs. The same subject came up at a convention "mini session" dealing with playlists which followed the forum.

The forum was highlighted by frank talk between one dozen record company people and IBS music directors. One example came when a music director asked how a new station could get service.

"We're in an ivory tower, whether

we're in Los Angeles or New York," replied Larry Stessel, manager of college programs for CBS. "It's hard to know what kind of station you are. A lot of stations tell us one thing and do another. They say they're progressive and on the air 24 hours and it turns out that they only play progressive music for three hours a day."

"Our policy is flat: if you go on the air tomorrow, you get nothing, period. We give you a year's subscription, and then we evaluate you, to see if you're worth it to us. Records

cost us money, even a giant corporation like CBS. If we gave away records to everyone who asks us, we'd go broke."

At the same time, the record company reps insisted they wanted as much feedback as possible from college stations.

That includes playlists, comments, phone calls, reviews and anything that can help the record company provide better service and sell more records. They especially ask for information and reaction to new (Continued on page 26)

Oscars Perk Record/Tape Sales

Awards Benefit 'Rocky' & 'Star' Soundtracks, Singles

By JOHN SIPPEL

LOS ANGELES—The recent Academy Awards recognition accorded "Rocky" and "A Star Is Born" has rejuvenated recorded product from both.

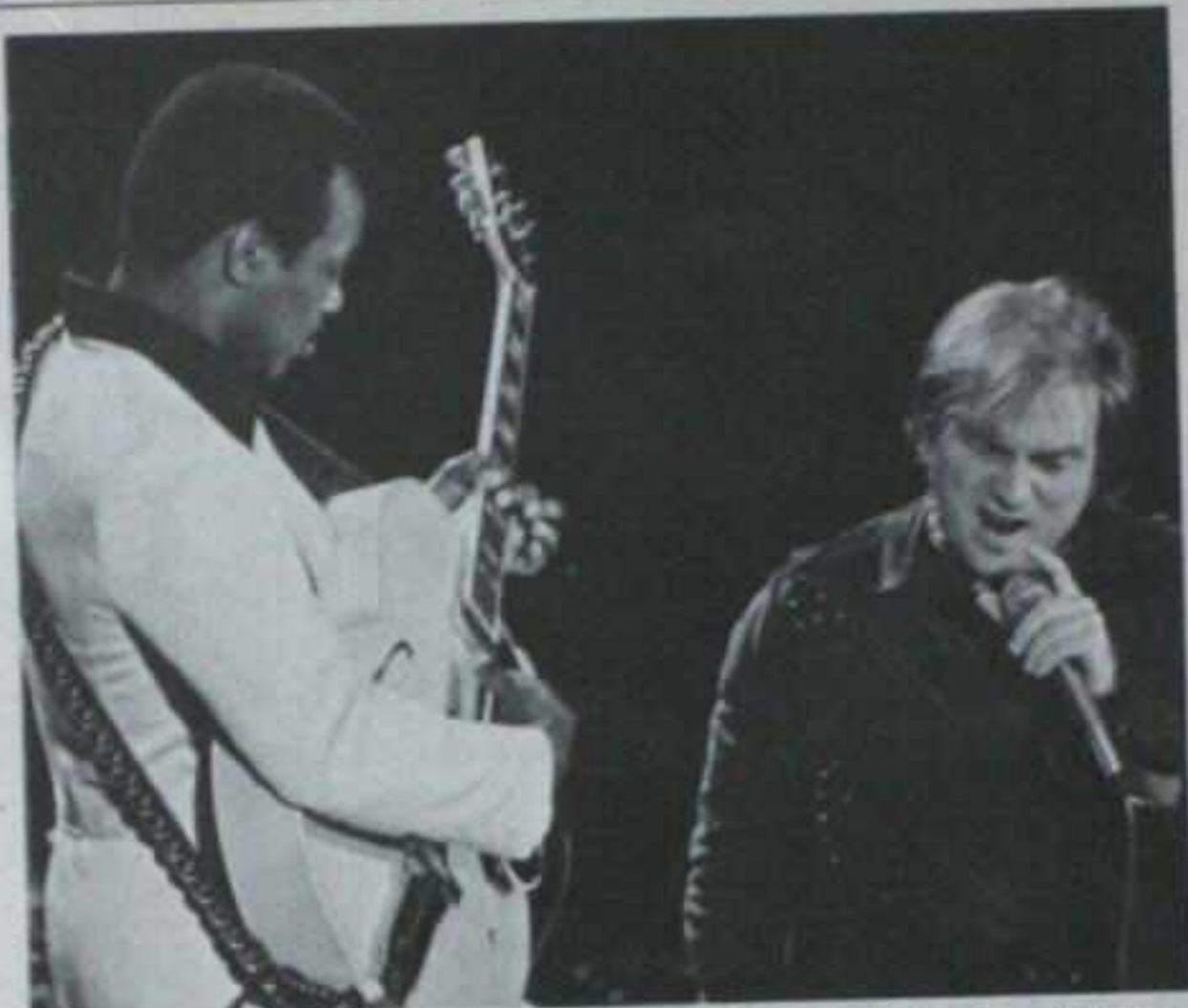
The United Artists Records soundtrack album is "getting an almost new start in life," reports Gordon Bossin, the label's marketing boss.

Columbia reported keenly accelerated activity for its "Star" soundtrack package to First Artists Productions, producer of the Streisand/Kristofferson starrer.

The "Rocky" album soared from 104 to a starred 44 on Billboard's Top LPs & Tape chart this week, while the "Star" track remained at 4. The Columbia \$8.98 suggested list single-pocket album has been in the top five since Jan. 29. As of March 31, Columbia reported domestic sales of 3,023,573 album units and 1,079,345 singles to First Artists. The Streisand single, "Evergreen," which won the Academy best song trophy, moved up from 9 to 8 in the current Hot 100 charting.

Bossin reports a flurry on two singles from the "Rocky" track package. "Gonna Fly Now," the original theme release, has exploded in New York and Philadelphia as an r&b single.

The latter single is performed by DeEtta Little and Nelson Pigford. Bossin credits much of the slow but sure climb of the "Rocky" album prior to the Academy Awards' national merchandising team, now numbering 11 in-store specialists nationwide. (Continued on page 72)



TV SHOT—George Benson and Van Morrison perform together on a "Midnight Special" stanza airing Friday (22). The duet began as a spontaneous jam and was later inserted in the show.

Singapore Record Pirate Convicted

NEW YORK—Singapore has won its first court battle against record pirates, who account for an estimated 80% of the local record industry.

After an 18-month investigation Koh Han Tiong was convicted on piracy charges and fined \$80.

The conviction results from work by the Singapore Phonogram Assn. formed 18 months ago to fight record piracy.

"The importance of this conviction lies not so much in the penalty, but in the fact that the pirate retailers have been made aware that their actions are contrary to the law. This message reached them in the best possible way as some 20 colleagues of the defendant were present in court to witness the demise of their champion," says D.J. Young, director of the Pacific/Asia antipiracy program of IFPI, the international record industry group.

Roulette Ups Price

LOS ANGELES—Roulette Records has increased the price of its double album jazz series from \$6.98 to \$7.98. The line includes such artists as Pearl Bailey, Count Basie, Dinah Washington, Sarah Vaughan, Joe Williams and others.

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Executive Turntable

Jerry Moss moves to chairman from president and Herb Alpert vice chairman from executive vice president of A&M Records, Los Angeles. At the same time Gil Friesen has been named the new president, up from senior vice president, director of administration and creative services of the label, while Bob Fead has been appointed to the newly created post of senior vice president.



Moss

director of marketing and distribution, from vice president of sales and distribution. Chuck Kaye moves up to president of Irving/Almo Music and Rondor Music Inc., from executive vice president of the firm and Gerry Lacoursiere becomes president of the firm's Canadian operation, A&M Records of Canada Ltd., from vice president and general manager. ... At Elektra/Asylum Records, Los Angeles, Mel Posner has been elevated to vice chairman from president of the label. Posner, who has been with Elektra 19 years, will oversee all aspects of marketing, sales, administration, financial affairs and creative services as well as supervising the firm's dealings with the WEA domestic and international companies. ... At Polydor, New York, Harry Anger promoted to vice president/marketing director. He was



Friesen

marketing director. Stan Bly becomes vice president/national promotion director. He comes from Arista. Arnie Geller leaves to form his own management firm with Buddy Buie. ... At United Artists Records, Los Angeles, Pat Pipolo moves up to vice president of a&r from vice president promotion and Stan Monterio moves into Pipolo's old slot. Both positions are effective immediately. Monteiro was previously Columbia's vice president for national promotion in New York. And Danny Crystal has been named to the newly created post at United Artists Music of vice president, motion picture music. He has been with the company more than 10 years, most recently as coordinator of film music. ... Bob Sherwood has been elevated to vice president, national promotion at Columbia Records, New York, from director of national promotions for the company. ... Dick Kline, former vice president of promotion for Atlantic Records, New York, promoted to senior vice president, promotion. ... Richard Palmese named vice president, national AM promotion for Arista Records, New York. He was director of national promotion. ... MCA Records names Frank Horowitz, Jack Quinn and Bill Wagoner to the newly created positions of district product managers. Horowitz, formerly sales manager, Boston, is district product manager for the Northeastern region. Quinn has been upped from a salesman in Dallas to district product manager for the Southern region and Wagoner has been elevated to district product manager, Western region, from Los Angeles salesman. ... Herb Allen has moved from assistant national credit manager to assistant director of national credit at WEA, Burbank, Calif. ... In Chicago, Mike Boone appointed to the newly created post of artist development manager for Phonogram Inc./Mercury Records. He was national promotion/albums for Mercury, a job now going to Mike Shavelson who comes from Epic. ... Bob Marin has been named merchandising director at Island Records, Los Angeles. He was field marketing manager for the label. ... At A&M, Los Angeles, Billie Spencer has been named special projects coordinator, a newly created post. She previously worked as an administrative assistant to Bob Garcia, director of artist relations. ... New appointments to United Artists promotion staff include Steve Evanoff as Midwest promotion manager coming from Polydor Records and Andy Philpot as promotion manager Memphis, Little Rock, Nashville and surrounding areas. Philpot comes from Heilicher Bros. Distributors. ... Carol McNichol promoted to director of East Coast publicity for Atlantic Records, New York. She was East Coast publicity manager, a title taken over by Art Collins, who was a publicity assistant. ... Jane Palmese joins national promotional staff of Midson International Records, New York, where she will be responsible for in-depth secondary coverage. She comes from Island Records. ... Sylvia Rhone joins Bareback Records, New York, as director of marketing and national promotion. She was r&b national promotion coordinator at Budab Records. ... At ASI Records, Minneapolis, Bill Aronovich named to head national college markets and adult contemporary promotion. John Struthers is appointed house producer. Struthers also will be active in studio operations of the label's parent company, Audiotek Systems, Inc. ... Bill Dykes, a&r man and promotion director at QCA Records, Inc., Cincinnati, the last five months, has been forced to resign his position due to ill health. Todd P. Leiser, formerly with Columbia Record Sales, Cincinnati, joins the firm to supervise radio promotion. ... Stan Moser has been promoted to vice president, marketing, for Word, Inc., Waco, Tex. He was most recently sales manager and vice president of marketing for the record and music divisions of Word. ... Toby Pieniek, director of business and talent affairs at RCA Records, New York, resigns to join the private law firm of Harris, Korobkin, Cella & Pieniek.



Kaye

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Anger

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Sherwood

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Kline

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Arty Simon appointed head of national promotion for CAM Productions/Publishing, New York. He handled independent promotion for the Bob Crewe (Continued on page 86)

AUDIOFIDELITY SOUND EFFECTS

Always a Market For Clang & Blam

By DICK NUSSER

NEW YORK—Pop sounds come and go, but the folks at Audiofidelity know there's always a market for disks that go chug-chug, vr-ooo-oom, clang and blam.

In fact, while authentically recorded sound effects comprise only 10% of the label's catalog, executive vice president Harold Drayson points out the 33 sound effect LPs account for 25% of the firm's net profit.

To add a little zoom to their movement, Audiofidelity is offering distributors 10% of any order placed in April as free goods.

"Sound effects have been our steady sellers for years," Drayson says. "Now we want to stimulate the market a bit."

Sound effects LPs list for \$6.98, wholesale for \$3. Drayson figures the special deal will bring the distributor's net cost down to \$2.70.

Audiofidelity's engineers have faithfully recorded, on location, just about every sound imaginable, the crunch of walking on snow, babies' cries, sperm whales, drag races, locomotives, running water, ship's bells, shuffling cards, jet planes, nuclear blasts and environmental sounds of wind and surf.

Audiophiles and manufacturers such as Fisher, Magnavox and Webcor use the disks to demonstrate the quality of their equipment. Home movie buffs, who can often buy them in camera shops, add them to their soundtracks.

Radio Shack has a deal where it sells Audiofidelity's sound effects

under its Realistic imprint, in cassettes, 8-tracks and albums. Audiofidelity, at present, doesn't market its shrieks and whooshes on tape for itself.

College drama departments, Broadway theaters, hi fi shows and even discos utilize the Audiofidelity line. Radio stations aren't serviced with product. They're expected to buy it and request permission to broadcast them if they use them. A disco sound effect disk is in the works.

Drayson notes happily that there are no royalties to be paid to chugging locomotives or roaring engines.

"In all honesty," he adds, "there isn't a day that goes by that some distributor doesn't place an order for sound effects. There's no returns, of course, because they never become obsolete."

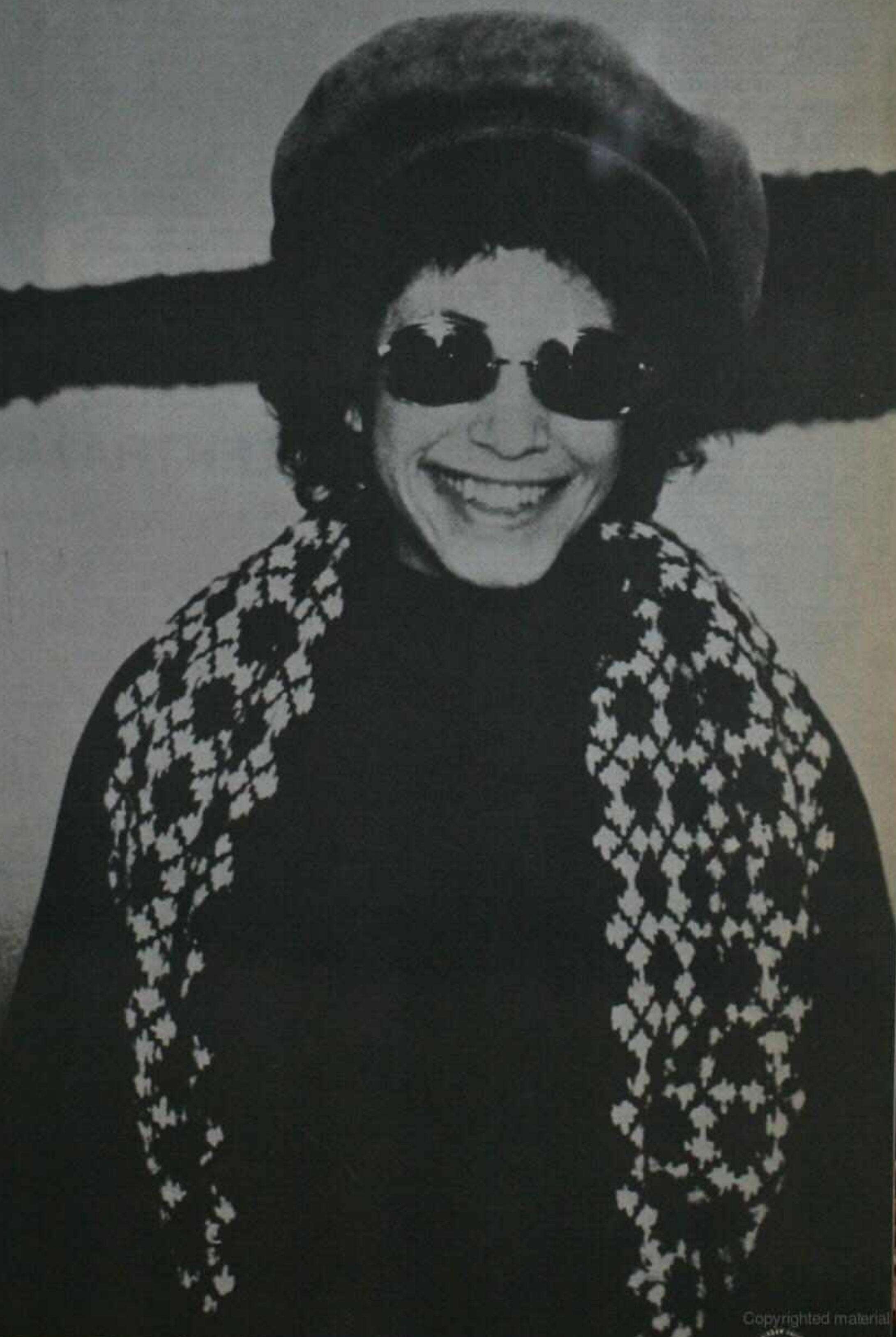
"To give you some idea," he says, waving an invoice, "here's an order for \$23,000 from Radio Shack for the Morse Code instruction course."

Audiofidelity's biggest seller in the sound effect category is the "Stereo Spectacular Sampler" a potpourri of audio double-takes and effects. (The label takes pride in noting it released the industry's first stereo disk in 1957.)

A special sampler designed for the home movie mart sells well, too, as does any of several devoted to railroad sounds.

"As new sounds appear," he says, "we record them. I guess the Concorde supersonic jet will be next."

People in 45 cities are loving Janis Ian more than ever.



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Let Me Be Lonely
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in coast-to-coast adoration.
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Produced by Janis Ian with Ron Frangipane
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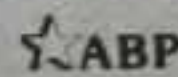
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Vol. 89 No. 15

Grand Jury Indicts Allen Klein

NEW YORK—Allen Klein, head of ABKCO Industries and one-time business manager of the Beatles, has been indicted by a New York grand jury for scheming to sell the promotional records of the group he helped popularize in this country.

He is also charged with failing to report the income he allegedly received on his income tax returns from 1970 through 1972.

The six-count indictment developed out of joint investigations by the intelligence division of the IRS and the U.S. Attorney's office for the Southern District of N.Y. It charges income tax evasion and the making of false statements on income tax returns.

The indictments, handed down by Robert Fiske Jr., U.S. Attorney for the Southern District of N.Y., follows by less than four months similar charges brought against Pete Bennett who worked closely with Klein on promoting the Beatles. Bennett's case is due for a court hearing in the near future.

According to Thomas Engel, the Assistant U.S. Attorney in charge of the grand jury investigation which resulted in the indictments, Klein and ABKCO Industries conspired to sell promotional records of the Beatles to record wholesalers, rackjobbers and distributors for cash.

The defendants were allegedly enriched by more than \$118,000 in 1970, \$55,000 in 1971 and \$42,000 in 1972 as a result of that purported conspiracy.

According to Engel, Klein's possession and alleged illegal sale of the records developed out of a scheme to

cause Capitol Records to supply, at promotional cost, records of each release of the Beatles and other Apple Records performers.

These records, according to the indictment, carried no promotional stamps, and in every way appeared to be identical to other Beatles records offered for commercial sale.

In the charge of under-reporting his income Klein allegedly declared only \$29,269 in taxable income in 1970, instead of the \$147,992 he purportedly earned. He is also reported to have paid only \$7,785 during that tax year instead of \$74,035.

The following year, Klein, who filed joint returns with his wife, again allegedly under-reported his taxable income by \$55,000; and in 1972 he is said to have reported \$35,704, when he should have declared \$60,269.

Klein's arraignment is scheduled for April 14 in Federal District Court here. If convicted, he could be imprisoned for five years and fined \$10,000 on each count of evasion, with an additional three years in jail and \$5,000 in fines on each count of making false statements on his income tax.



RITZY TIME—Contestants in an Odyssey Records Phoenix Ritz cracker eating contest seek the top prize. Event was sponsored by Mercury to promote City Boy's "Dinner At The Ritz" LP. Winners got a night on the town for dinner.

ELEKTRA/ASYLUM

By DICK NUSSER

NEW YORK—Elektra/Asylum has beefed up its East Coast operation to come to terms with the reality of local area rock 'n' roll activity.

The local office has signed such rock bands as the Dictators and Television. "There's a very fluid music scene in New York," notes Karen Berg, E/A's East Coast a&r director who found the two acts in Manhattan's Bowery section.

"Record companies have a responsibility to that scene whether they're based here or not," she says.

Notes Ralph Ebler, the label's East Coast general manager:

"Things are constantly evolving

and shifting. In this part of the country you have a large market every 50 miles. You can't handle it all from one central location."

"You could say we're fairly autonomous here," he adds. "Somebody has to direct traffic in this part of the country because we're furiously busy here."

Elektra/Asylum moved its corporate headquarters to Los Angeles two years ago, leaving behind a small staff. Today, that staff has grown and continues to grow, moving sometimes in directions the label isn't noted for.

The Nonesuch operation,

Label Gooses Eastern Activity; Eyes New Acts

Elektra's classical and ethnic wing, remains centered in New York under the direction of Teresa Stern. Corporate executives see no reason to shift the successful quality budget line to the West Coast.

With a solid and successful roster of laidback L.A. acts (the Eagles, Jackson Browne, Linda Ronstadt and Joni Mitchell), one wouldn't expect E/A to be looking around New York's Bowery for new acts to sign.

A&r exec Berg credits the somewhat cautious approach E/A assumes in signing new talent with its overall success as a label.

"We don't sign large numbers of artists and let them drop off according to the fluctuation of the market," she says. "Our caution precedes the signing, it doesn't follow it."

"It's an important decision to expand our East Coast operation," she adds. "We wish to develop in all areas of music."

Marketing strategy also demands that a label have a decentralized promotion and sales force.

Irv Brusso, Eastern regional sales manager, covers New York, Philadelphia and Boston.

Ric Aliberte, Eastern regional promo manager, covers a similar area as far south as Virginia, assisted by six men in the field.

"You have to remember the amount of concert activity here, the auditoriums, colleges and clubs that are so important to an act," Ebler points out.

"A day here involves people coming in and out with all sorts of connections to the groups, bookings, sales and there's no time to touch base with the home office," Ebler says. "We make our own decisions here. We have to."

(Continued on page 72)

TO NEARBY CENTURY CITY

LA. CBS Slowly Moves Its Offices

LOS ANGELES—The move of all Los Angeles-based national level personnel of the CBS Records Division to a larger new building here is expected to be completed by the end of April.

Columbia, Epic, Portrait and associated custom labels will all be housed in the West Coast headquarters facility at 1801 Century Park West Blvd. in the Century City area of West L.A.

CBS has a long-term lease on eight of the building's 10 floors and first-option rights on any additional space that opens up in the facility.

Don Ellis, Columbia a&r vice president had his staff moved into the new quarters the first weekend of April. Further weekend departmental moves are scheduled throughout April.

Columbia Records Productions, the CBS record pressing operation, and Columbia Magnetics, the blank tape manufacturing division, will

also have West Coast offices in the new facility.


Only L.A. local CBS promotion representatives and the CBS western regional marketing staff will continue to be housed at the CBS distribution branch in the suburb of Encino headed by vice president Del Costello.

Bruce Lundvall, president of the CBS Records Division says, "The new CBS Records headquarters building in Los Angeles brings together under one roof all the a&r marketing and creative services people for the Columbia, Epic, Associated and Portrait labels as well as the company's music publishing activities."

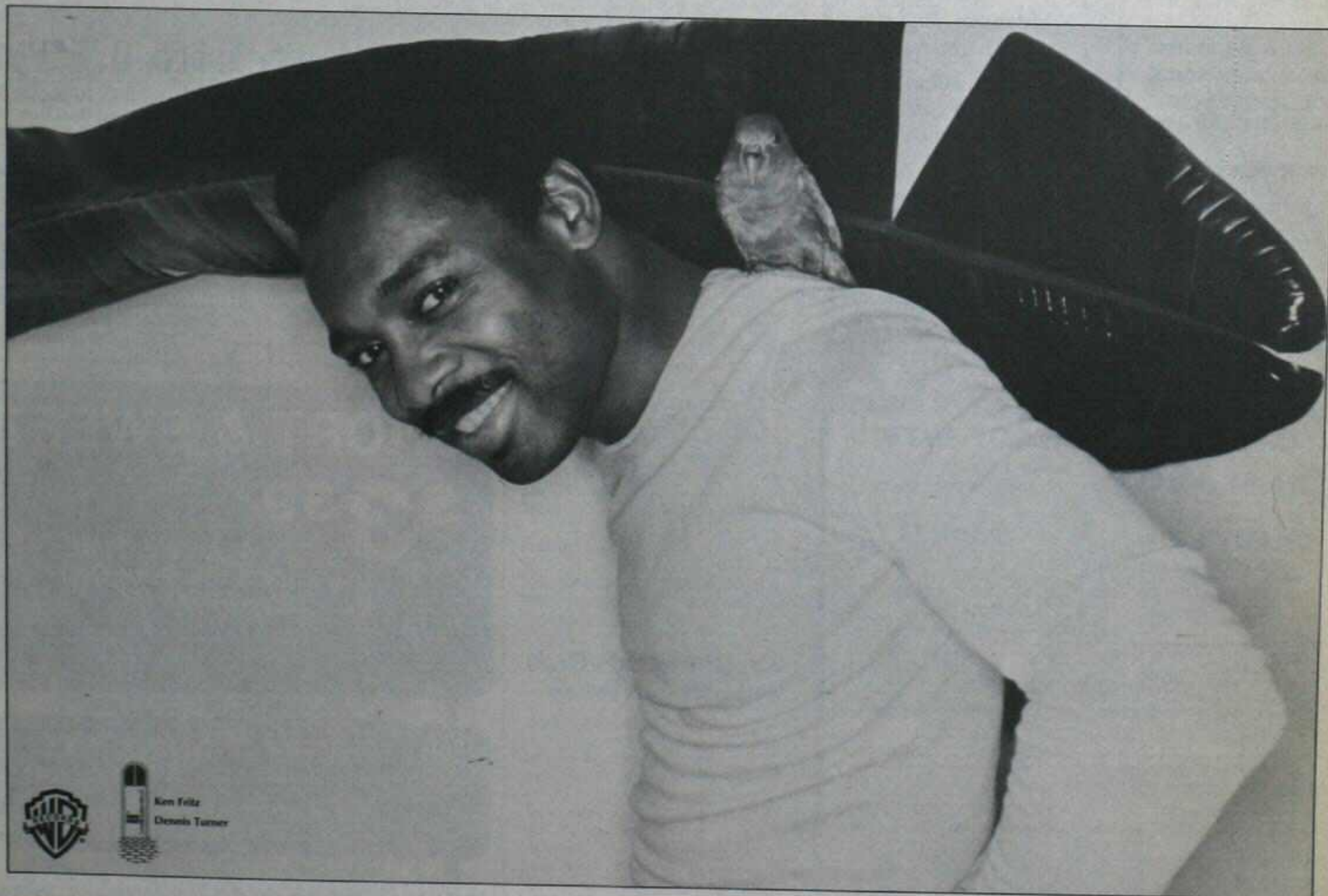
"For everyone we work with in the West Coast music community, this building represents a tremendous improvement in convenience as well as a reminder of our ever-increasing presence among them."



BENSON'S NEXT FIRST:



"Everything Must Change"
(WBS 8360)



Ken Feltz
Dennis Turner

THE FIRST FINE SINGLE (WBS 8360) FROM GEORGE BENSON'S LONG-AWAITED SECOND WARNERS ALBUM, **IN FLIGHT** (BSK 2983)

P R O D U C E D B Y T O M M Y L I P U M A

Sam Goody Quarter Exceptional

But 1976 Profits Plummet 87% Below the Previous Year

NEW YORK—The best quarterly sales and earnings in its history put Sam Goody Inc. in the black for 1976. However, while overall sales climbed 11%, profits were a disappointing 87% below the prior year, according to George Levy, president of the 27-store retail home entertainment chain.

The record October-December period saw net income hit \$544,548 or 82 cents per share, nearly 15% ahead of the corresponding year's \$470,733, or 70 cents per share. Quarterly sales were more than \$16.88 million, 11% ahead of the same 1975 period when revenue was \$15.196 million.

For the full year, sales were the largest in the company's history at more than \$48.39 million, some \$4.86 million or 11% over the 1975 total of \$43.53 million.

Net income, however, was only \$61,336 or 9 cents per share, a severe drop from the \$467,645, or 70 cents a share noted in fiscal 1975.

Levy recaps a combination of factors for the red ink of the first three quarters. The audio equipment business was soft due to the price war following the end of fair trade. Then

the record business was hit by the \$3.99 price battle that still dominates the New York and Philadelphia metro areas where Goody has most of its stores.

However, he notes that sales are continuing on good levels in the first quarter of 1977, following the traditionally heavy holiday selling season, and audio hardware also is doing well.

It's a little too early to tell about the profitability for January-March, but he's more encouraged than he was a year ago.

The Philadelphia stores—six acquired from Franklin Music in mid-1975 and four others—have been on

the upswing for the last six months. Business got a big boost from the Goody sponsorship of the disco feature of the recent Hi Fi Stereo Music Show and Levy confirms a bigger disco is planned for the Rogers-produced New York hi fi expo in November.

Germany: 13% Rise In Gross

By WOLFGANG SPAHR

HAMBURG—The West German record industry sold records and cassettes valued at \$675 million in 1976, for an increase of 13% over the previous year.

Some 85% of the sales were by members of the German record industry organization; the rest were imports and product of television merchandisers such as K-tel and Arcade.

Friedrich Wottawa, EMI-Electrola managing director, says from Cologne: "We're more than satisfied with the results of the year's trading and believe the market here will achieve even more spectacular sales figures."

And says Wolfgang Arming, Deutsch Grammophon marketing chief: "We must go for sharper overall business calculations because costs are still increasing, and prices going down due to direct imports. But we are optimistic about German sales this year."

(Continued on page 66)

No Gain In U.K. Sales

By PETER JONES

London—Consumers in the U.K. are spending, in real terms, no more of their disposable income on records and tapes than they did four years ago.

This depressing statistic comes to light in the British Phonographic Industry's survey of production and sales for 1976.

Prerecorded music accounted for total sales of \$292.9 million last year, representing 0.34% of consumer disposable income. Though this represents an 8% increase over 1975 figures, it is more than offset by the year's 16.5% inflation as measured by the retail price index.

But the report is not entirely gloomy, for "relatively encouraging" deliveries to the trade during the year's last quarter showed a less

(Continued on page 66)

FBI Ohio Raids Grab \$1 Million In Booty

TOLEDO—Alleged pirated tapes and duplicating equipment valued at \$1 million were seized in FBI raids of two businesses here and two stores in Cleveland.

A raid on the Black Pearl boutique, said to be owned by Hilbert Williams, netted a master recorder, five slave duplicators, 76 master tapes, blank cartridges, shrink-wrap equipment and close to 3,000 allegedly pirated tapes. At the Haskins Furniture and Appliance store, close to 1,000 tapes were seized.

In Cleveland, 250 tapes were seized at Paulettes Records Shop, and 200 tapes at Palmer's Record Mart.

Market Quotations

As of noon, April 7, 1977

| 1975 | NAME | P-E | (Sales 100s) | High | Low | Close | Change |
|------|------|------------------------|--------------|------|-----|-------|--------|
| High | Low | | | | | | |
| 42% | 37 | ABC | 10 | 101 | 42% | 42 | 42% |
| 9% | 7% | Ampex | 11 | 27 | 8% | 8% | Unch. |
| 5% | 3% | Automatic Radio | 3 | 1 | 3% | 3% | Unch. |
| 59% | 55 | CBS | 10 | 107 | 59 | 59 | Unch. |
| 11% | 7% | Columbia Pictures | 4 | 49 | 9% | 9% | Unch. |
| 15% | 10% | Craig Corp. | 3 | 6 | 10% | 10% | Unch. |
| 48% | 33% | Disney, Walt | 15 | 138 | 35% | 34% | Unch. |
| 4 | 3% | EMI | 7 | 3 | 3% | 3% | Unch. |
| 18% | 12% | Gulf + Western | 3 | 308 | 13% | 13% | Unch. |
| 6 | 4% | Handyman | 11 | 25 | 5% | 5% | Unch. |
| 35% | 23% | Harman Industries | 8 | 6 | 33% | 33% | Unch. |
| 5% | 5 | K-Tel | 5 | — | 5% | 5% | Unch. |
| 9% | 6% | Lafayette Radio | 7 | 107 | 6% | 6% | Unch. |
| 26% | 21% | Matsushita Electronics | 10 | 16 | 21% | 21% | Unch. |
| 42% | 36% | MCA | 7 | 26 | 36% | 36% | Unch. |
| 20% | 16 | MGM | 8 | 16 | 18% | 17% | Unch. |
| 57 | 48% | 3M | 17 | 171 | 49% | 49% | Unch. |
| 56% | 43% | Motorola | 15 | 13 | 45% | 45% | Unch. |
| 36 | 31% | North American Philips | 7 | 13 | 32 | 31% | Unch. |
| 22% | 16% | Pickwick International | 10 | 23 | 19% | 19% | Unch. |
| 9% | 5% | Playboy | 13 | 4 | 7% | 7% | Unch. |
| 30 | 25% | RCA | 12 | 110 | 28% | 27% | Unch. |
| 10% | 8% | Sony | 18 | 407 | 9% | 9% | Unch. |
| 22% | 16% | Superscope | 5 | 10 | 17% | 17% | Unch. |
| 42% | 33 | Tandy | 8 | 253 | 34 | 33% | Unch. |
| 7% | 5 | Telecor | 5 | 15 | 6% | 6% | Unch. |
| 3% | 2% | Telex | 11 | 27 | 2% | 2% | Unch. |
| 4% | 3 | Tenna | 6 | 13 | 3% | 3% | Unch. |
| 15% | 13% | Transamerica | 8 | 115 | 13% | 13% | Unch. |
| 12% | 9% | 20th Century | 7 | 31 | 10% | 10% | Unch. |
| 29% | 26% | Warner Communications | 7 | 179 | 27% | 27 | Unch. |
| 28 | 23 | Zenith | 12 | 53 | 23% | 23% | Unch. |

| OVER THE COUNTER | P-E | Sales | Bid | Ask | OVER THE COUNTER | P-E | Sales | Bid | Ask |
|------------------|-----|-------|-------|-------|------------------|-----|-------|-------|-----|
| ABKCO Inc. | 54 | — | 2% | 3% | M. Josephson | 4 | 30 | 11% | 12% |
| Gates Learjet | 4 | — | 9 | 9% | Mamons | 7 | 8 | 24% | 24% |
| GRT | 30 | 187 | 3% | 3% | Orrox Corp. | — | — | 15/16 | 1% |
| Goody, Sam | 3 | — | 1% | 2% | Racotom | 26 | — | 2% | 3% |
| Integrity Ent. | 3 | 5 | 11/16 | 15/16 | Schwartz Bros. | 10 | — | 1% | 2% |
| Koss Corp. | 5 | 6 | 4 | 4% | | | | | |
| Kustom Elec. | 7 | — | 2% | 2% | | | | | |

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

L.A. Grand Jury Indicts B. E. Pynes

LOS ANGELES—Benjamin E. Pynes, 45, a cohort of convicted tax evader and tape pirate Michael Joseph Behar (Billboard, Nov. 20, 1976), was indicted by a local federal grand jury last week on 11 counts.

One conspiracy count alleges that Pynes, an attorney and certified public accountant with offices at 1880 Century Park East here, and others agreed to cause the transportation of illicitly-obtained 8-track tapes worth \$5,000 or more in interstate commerce while thwarting

the IRS from ascertaining and collecting income taxes from the illegal manufacture and sales of these tapes.

Pynes had been designated an unindicted conspirator in the Behar action.

The indictment charges that in order to hide such income, Pynes and others opened numerous bank accounts using false names through which loot derived from such sales could be negotiated.

(Continued on page 79)

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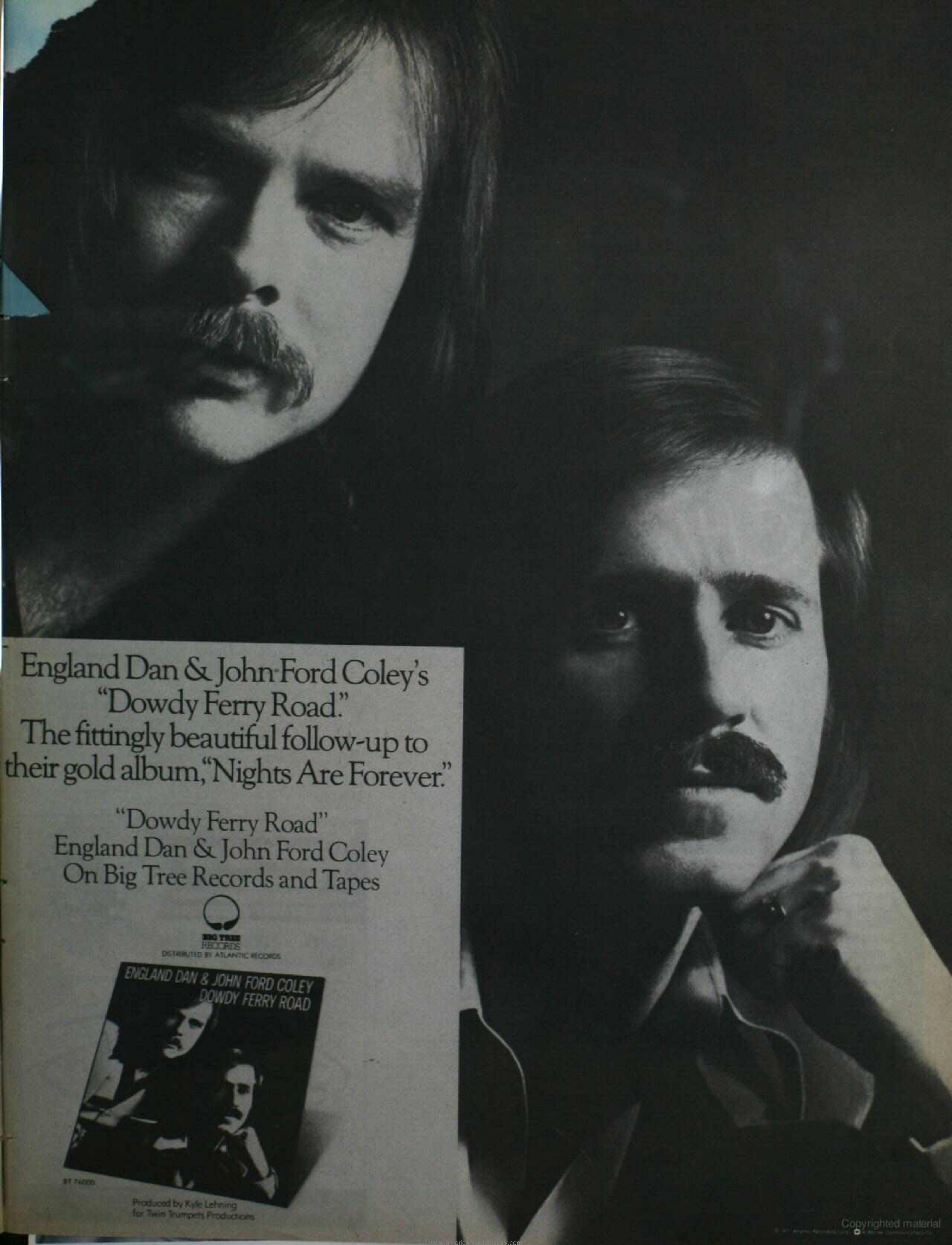
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Continued



England Dan & John Ford Coley's
"Dowdy Ferry Road."

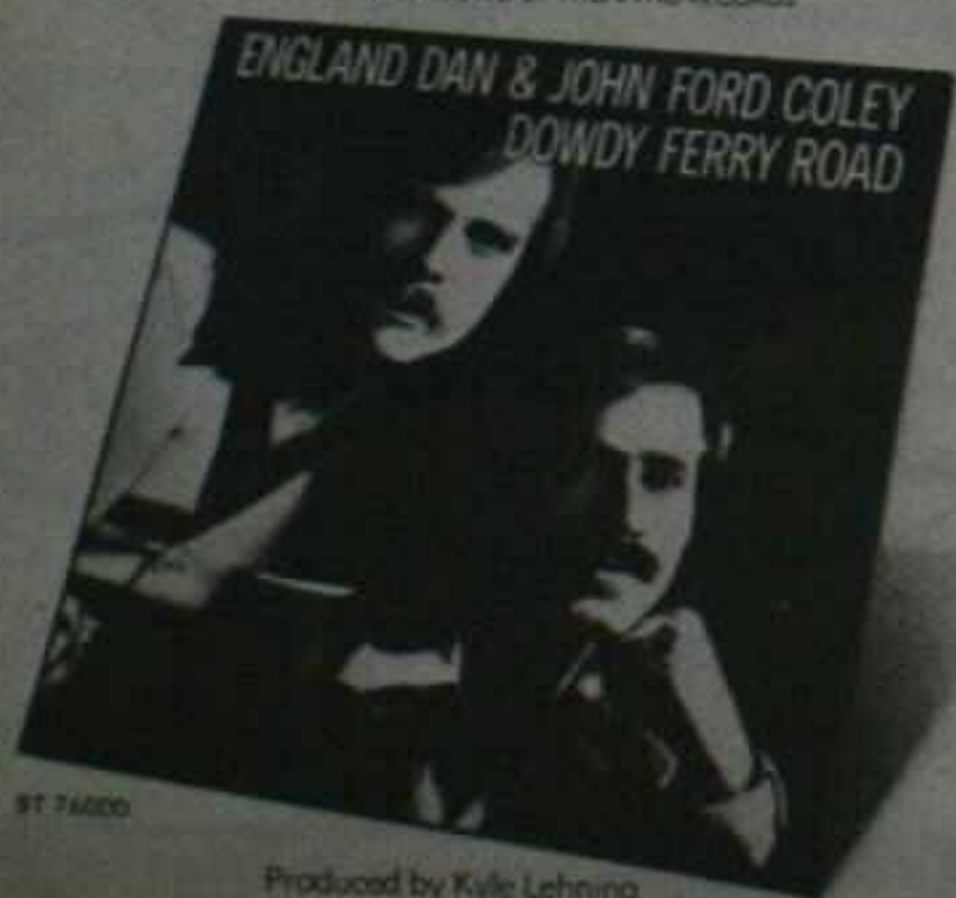
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S. Carolina Brings B'way Hope

State Underwriting a New Musical Theatre Production

By RADCLIFFE JOE

NEW YORK—A recent decision by the state of South Carolina to commission and underwrite a musical theatre production has sparked the hopes of Broadway theatre notables. They speculate that the move could result in a long-awaited breakthrough in government's resistance to the allocation of much-needed theatre subsidies.

The show, "Green Pond," which is headed for Broadway via the Spoleto, U.S.A. spring festival and a

number of college and small theatre performances in South Carolina, is by Broadway writers/composers Robert Montgomery and Mel Marvin.

Its plot, structured around the development, growth and change of human relationships, features 15 songs which are being published by the Performing Arts Division of Macmillan Publishing.

Macmillan executives Charles Baker and Sylvia Hersher, along

with other Broadway notables, are depending on the success of "Green Pond," which they feel is being monitored by both federal and state agencies with a long-range view to possible capitulation on the long-standing issue of subsidies for legitimate theatre projects.

Baker and Hersher articulate the industry's feelings when they state that government assistance to the theatre could go a long way toward encouraging the creation of more original material in the genre of such recent Broadway successes as "Chorus Line," "For Colored Girls," "The Robber Bridegroom" and "Your Arm's Too Short To Box With God."

The Macmillan executives explain that Broadway today is inundated with revivals largely because of the absence of much-needed government subsidies. They state that the broadside of accusations which charge Broadway with a bankruptcy of original ideas is not totally correct.

"Without government subsidies (Continued on page 79)

Tomlin's Show Hit Of Season; Taped For LP

NEW YORK—There is not much song, dance, scenery or production in Lily Tomlin's one-woman show on Broadway, but it is the hit of the season, with the run recently extended and a live album of the proceedings being recorded by Arista.

Presented by Ron Delsener, New York rock impresario, the show has Tomlin alone on a stage with a chair and a stool the only props. Not even a microphone is used to interfere with the intimacy between the audience and performer.

Onstage for nearly two hours without a break, Tomlin creates a number of characters, many new for the show. Ernestine, the telephone operator, who has been the best known of Tomlin's characters, is given relatively little time on the Harkness Theatre stage.

Instead, more of the show is devoted to some of Tomlin's newer creations. There is Crystel, a quadriplegic, who is wheel chairing across the country to go hang gliding in California. And Glenna, a child of the '60s, relives and grows through recent history, now instructing her maid to boycott lettuce and grapes in the supermarket.

In creating the character of Rick she does a male character, who cruises the singles bars and discos but winds up going home alone.

Looking at some of the one-liners these characters and others deliver, in print they are not that funny. It is Tomlin's delivery, characterizations and context that makes them work so very well onstage.

But how well they will work on disk, transferred to plastic on a "comedy" album is open to conjecture. Tomlin is marvelous visually with great use of body language.

On record there is no way to show the picture of Crystel, her body paralyzed but her head mobile as she tells her story.

Yet enough good material remains that when the whole thing gets cut down to record length, there should be more than enough laughs left. And those lucky enough to have seen the show will have their memories to fill in the visuals.

ROMAN KOZAK

BROADWAY MUSICAL REVIEW

'She Loves Me' Cast Big Factor In Revival Attempt

NEW YORK—"She Loves Me," the first in a series of Broadway musicals presented in concert at Town Hall here, opened last week with Rita Moreno, George Rose, Madeline Kahn and Barry Bostwick in the lead roles.

The series, a bold experiment by Richard Grayson and John Bowab aimed at making the Broadway musical more appealing and more affordable to a wider cross-section of entertainment seekers, is done without props and with a minimum of actual staging.

That it works is due, in this case, largely to the charismatic appeal of the performers and the charm of the material. Still, it is a difficult and dangerous undertaking. At the best of times the revived musical (and this is a revival of the Sheldon Harnick/Jerry Bock adaptation of Miklos Laszlo's play) is a risky affair.

Revivals not only fuel the fires of contention that Broadway is bereft of ideas, they also encourage the irresistible temptation to compare them, fairly or unfairly, with the original production. Compounding this problem is the concert-like staging of the revival which imposes al-

most super-human demands on both performer and material.

"She Loves Me," is not a particularly outstanding play. It has charm, and there is some pleasing music, but it is too long and too cluttered, running for close to 2½ hours, and jamming 24 songs into that time frame. Without the personality and experience of Moreno and Rose, and the fresh and innovative talents of Kahn and Bostwick, the producers would be hard-pressed to sustain audience interest.

Still, Grayson and Bowab commended for a courageous experiment. Hopefully the experiment will achieve what it set out to accomplish, and attract more people to the theatre. However it should not become a fixture, as to allow this would be to strip the Broadway musical of many of the pleasing accouterments which lend to its appeal.

Second in the series is "Knickerbocker Holiday," a revival of the 1938 Maxwell Anderson/Kurt Weill musical, with Richard Kiley, Kurt Peterson, Maureen Brennan and Edward Evanko in the lead roles.

RADCLIFFE JOE

Beatles Era Revival Idea Behind \$1 Mil N.Y. Show

By DICK NUSSER

NEW YORK—A million-dollar, multi-media interpretation of the 1960s set against live performances of 44 of the Beatles songs from that era is set to open at the 1,900-seat Winter Garden Theatre here May 19.

Jules Fisher, who staged "Hair," "Pippin," "Jesus Christ Superstar" as well as arranged sets and lighting for David Bowie, Kiss and the Rolling Stones, has been signed to create the multi-media mix.

Rights allowing the reproduction of Beatle tunes in a live theatrical performance were secured for an undisclosed sum through ATV Music, holder of the Lennon-McCartney copyrights by producers Steven Leber and David Krebs who con-

ceived the idea about a year ago.

"The rights are very expensive," Leber admits. "They're costing us plenty. It's a percentage deal and it's high."

Production costs, estimated now at \$750,000, are expected to reach \$1 million by opening night on account of the multi-media technology involved.

Leber calls the show a "documentary" about the 1960s. "We couldn't imagine telling the story of the '60s without using the Beatles' music," he claims. "The group influenced and reflected that era more than any other."

Leber predicts "it will be the first (Continued on page 73)

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'Thirsty Ear' New Radio Series Will Push New Talent

• Continued from page 1

The initial broadcast focuses on Lifesong artist Dean Friedman recorded live at My Father's Place in Roslyn, L.I.

Says Gordon: "This series has been created to answer the need for

exposure of new artists at the college level. It is one reply to the rigid playlist situation. The idea is to focus on new artists rather than to present people you can hear all over the radio."

The initial 18 subscribing schools

are being test marketed in schools in New York, New Jersey, Massachusetts, Vermont, New Hampshire, Connecticut and Maine.

Gordon estimates the first broadcast will have a potential listening audience of 4.4 million, 800,000 of

whom are located on or near college campuses.

By the end of September Gordon expects the network to expand to 50 stations and by year's end he hopes to be servicing virtually every major college station.

The monthly broadcasts are limited to college stations but labels sponsoring an artist are charged \$350 per half-hour and \$700 for the entire hour plus the cost of duplicates. Labels are free to buy half-hour spots with another label picking up the other half.

Gordon feels this is a way two artists can be exposed per month and admits it is hard sustaining momentum for a complete show when dealing with an unknown.

All broadcasts hinge on album release dates and subsequent touring schedules.

Gordon says labels are using the broadcasts as a promotion vehicle to acquaint listeners with new acts. "Record companies believe college stations are a viable listening tool for selling albums," he says.

The criteria Gordon uses for artist selections are based on music critics, reviews, radio feedback and personal taste. He emphasizes the programs will contain no studio recordings and will not be a "highlight album of the month" type show.

Included in each broadcast will be artist interviews at the site of the recording which will be edited into the program. Gordon will conduct the interviews himself.

Schools will be serviced with 60-minute tape reels, promotion material weeks in advance and press releases.

"Thirsty Ear" will be a monthly broadcast, usually on the third Thursday or Sunday depending on broadcast times of similar programs like the "King Biscuit Flower Hour."

The colleges now subscribing will be required to air the first eight shows. In the event it is not broadcast on the scheduled night the station must re-do it within two weeks.

Tentatively scheduled for the first half-hour of the May show is Island artist John Martyn.

"Thirsty Ear" is a new avenue of exposure which could make or break an artist. We won't stick to sure-shots," Gordon says.

The 18 college stations broadcasting initial shows are WFMU, Upsala College; WRSU, Rutgers Univ.; WTSR, Trenton State; WAER, Syracuse Univ.; WRUR, Univ. of Rochester; WHRW, State Univ. of New York at Binghamton; WBFO, State Univ. of New York at Buffalo; WFHC, Hofstra Univ.; WRUV, Univ. of Vermont at Burlington; WMUA, Univ. of Massachusetts at Amherst; WICN, Wooster, Mass.; WJUL, Lowell Tech; WBUR, Boston Univ.; WTCC, Springfield Tech; WUNH, Univ. of New Hampshire at Durham; WMEV, Univ. of Maine at Orono; WPKN, Univ. of Bridgeport; and WNHU, Univ. of New Haven.

Japanese Fees

• Continued from page 1

recorder units has increased over the past few years.

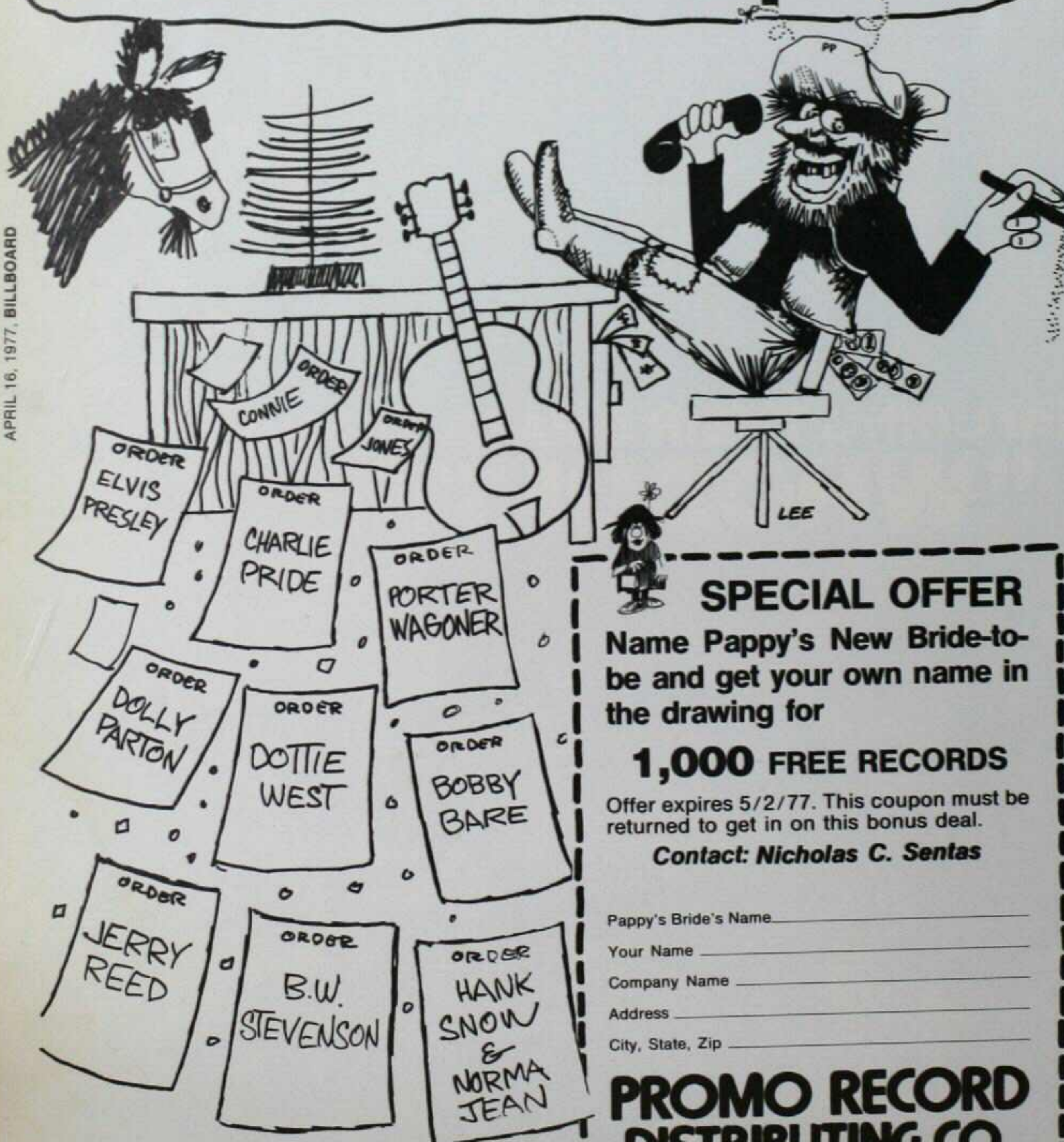
The industry organizations ask that a percentage of the retail selling price of these devices be assigned to copyright owners of music, performers and record manufacturers.

Their petition follows closely a similar recommendation in the U.K. by the Whitford Committee, a government group looking into proposals to alter that country's copyright law (Billboard, March 19, 1977).

The Whitford Committee suggested that royalty collections from consumers be handled by the U.K. Performing Rights Tribunal.

In Germany, where the principle of a royalty levy on home recorders has long been in force, collection and distribution of royalties is by GEMA.

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DIRECT TO DISK LP

Orion Seeks Sales To Stereo Dealers

LOS ANGELES—Having released its first direct disk LP, Orion Marketing is now soliciting stereo dealer orders for demonstration LPs to showcase this recording technique.

First LP in what the Pismo Beach, Calif. company tags a series of demonstration disks is Randy Sharp's "First In Line" LP released last October to limited retail distribution.

Bob Jonte, executive producer with Nautilus Recordings, the record wing of Orion, says the demonstration series is slated to bow this fall.

Direct to disk recordings involve the instruments or voice being miked, sent through the mixing console directly to the cutting lathe cutting a master disk on real time.

There is no usage of tape or any electronic suppressing device. Consequently, the number of pressings per master is limited and the cost per LP to the wholesaler is \$8.50 and \$11.50 to the public.

Jonte says that in addition to stereo shops around the nation, the Sharp LP is now being handled by a select number of retailers including Licorice Pizza in the L.A. area.

Approximately 1,000 LPs can be pressed per master because of the direct disk process. From five to seven stampers may be utilized per master.

Jonte says the cost of a recording is around \$50,000 with no "takes" allowed since the cutting of the master cannot be stopped and started at will. Performances run from start to finish.

Direct disk proponents claim greater fidelity and a truer sound experience, hence Orion's desire to develop a demonstration disk for hi fi dealers and record retailers.

The LP comes in a protective polystyrene box with a self-locking cover. The LPs are pressed by Wakefield Manufacturing of Phoenix.

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CHUKA'S PROMOTERS—Chuka Khan is flanked by New York promoters Ron Delsener and M. Morton Hall at a party at the St. Moritz Hotel in New York prior to a Rufus concert. Delsener and Hall copromoted the concert.

DULBERGER OF LANDMARK

Milwaukee Retailer Books County Stadium Concerts

LOS ANGELES—The 50,000-seat Milwaukee County Stadium, which has shunned live talent concerts for approximately three years, is returning to top recording act shows.

Alan Dulberger, president of the newly-formed Landmark Productions, Milwaukee, and founder/owner of the five-store 1812 Overture chain, has slated Pink Floyd for the outdoor stadium June 15 and is seeking other rock attractions for the summer. Dulberger says he has the exclusive for contemporary pop headliners for the venue.

And the Milwaukee County Board itself, which administers the giant athletic stadium, is promoting the first two-day Milwaukee Inter-

national Jazz Festival Sept. 3-4 there. It's understood the board was worried over the nearly \$800,000 deficit suffered last year. A sellout music event normally pays off about \$100,000 of that loss.

The jazz bash will be coordinated and produced by Ben Barkin, president of Barkin, Herman, Solochek & Paulsen, active in jazz concerts through his long-time association with the Jos. Schlitz brewing company.

Barkin emphasizes that he will work with George Wein, who will handle staging, programming and selection of talent. Wein handles similar chores for the nationally presented Schlitz subsidized shows. Budget for the two-day show approved by the board is \$200,000. It's hoped to make the event an annual one.

Dulberger explains that the country board has approved rock shows and now will allow spectators on the field, making it possible to produced the intimate staging necessary for a successful rock event.

In addition to the Stadium events, Dulberger plans another 75 to 80 concerts in Milwaukee, Duluth-Superior, Marquette, Mich., Green Bay and La Crosse through his Landmark productions (Billboard, March 9, 1977).

Dulberger explains that his break with Daydream Productions, in which he was a principal, makes it possible for him to more closely align his five record stores and Jim Peterson's Mainstream Records, Waukesha, Wis., and Nickelodeon Records, owned by Leon Stein, Sheboygan, Wis., in a seven-store ticket hookup.

It's the 28-year old record/tape retailer/wholesaler's intention to actually try to break more new acts by correlating in-store promotion and advertising through the seven-store affiliation with actual live appearances in the area by the newcomers.

Dulberger says he is enlarging his present five stores, with the Northridge Mall location expanding from 900 square feet to 3,500 square feet, while the 60th and Capitol free-standing store will be hiked from 1,200 to 4,000 square feet before this fall. The other three stores will expand during the next 12 months.

New ASI Logo

LOS ANGELES—ASI Records of Minneapolis has redesigned its logo in an attempt to project a stronger and more identifiable image. April release labels will contain two colors with two additional colors to be added to summer releases. The completed label will be the ASI logo on an "ocean meets sky" four-color photo.

IN CHICAGO

College Course In Concerts

By ALAN PENCHANSKY

CHICAGO—The fundamentals of pop-rock concert promotion are being taught here in a certified college course that is regularly over-subscribed.

The course, offered by Columbia College, has turned away "scores of students," says Fred Fine, president of Triangle Productions here who originated and teaches the class.

"We went out for the minimum of 12 students and received 200 phone calls when the class was announced," Fine declares. "We've had to put a limit on it of 35 students," he says.

The concert promoter says the course, which was introduced in the fall 1976 semester, offers a "total picture of presenting live talent, from a coffee house to a stadium." Through the course, called "Promotion Of Pop-Rock Concerts," students are acquainted with the roles of talent manager, booking agent, tour manager and record company a&r and promotional personnel, Fine says.

"I believe there's a great need for training in arts management and that includes the pop arts," the instructor says. "I feel we're doing a bit of important pioneering and it's an important test lab."

Fine says he originated the curriculum at the request of the president of Columbia College and that other schools have asked to audit the course because they are interested in creating similar offerings.

The teacher says the curriculum comprises 15 two-hour classroom sessions that are "very much a two-way dialog," and field trips, including one that follows an entire concert production from roadie setup to boxoffice settlement. The students submit papers on various aspects of the pop music scene, as well.

Along with his own input, Fine has brought to the classroom the experience of a group of other Chicago music and concert professionals, among them, John Gehron, WLS program director; Al Rudis, Sun-Times rock critic; Andy Nyberg, regional manager Ticketron; Peter Andrujelicz, Andy Frain executive; Chris Hansen, Triangle Productions and Arnie Granat and Jerry Mickelson, of rival Jam Productions.

Granat and Mickelson discussed, "profiles of the pop-rock audience as seen by other promoters."

The course, which boasts two alumni who already are promoting in the Chicago area, has been renewed for the fall 1977 semester, Fine says.

The promoter is asked why he is willing to train his own competition.

"We welcome them," Fine responds, "especially since the class gives some emphasis to ethics and tradition."

"The pop-rock field is probably the most competitively active field of entertainment," he says. "We may as well have competitors who are professional and have some sense of ethics."

Score To CAM

NEW YORK—CAM Productions/Publishing has acquired the U.S.-Canadian rights to the score of Federico Fellini's "Casanova." CAM has most of the Nino Rota scores for Fellini's films.



This photograph is a collector's item. It was taken a few years ago in the "old" Yankee Stadium. The stadium has been renovated, but the message below has not changed.

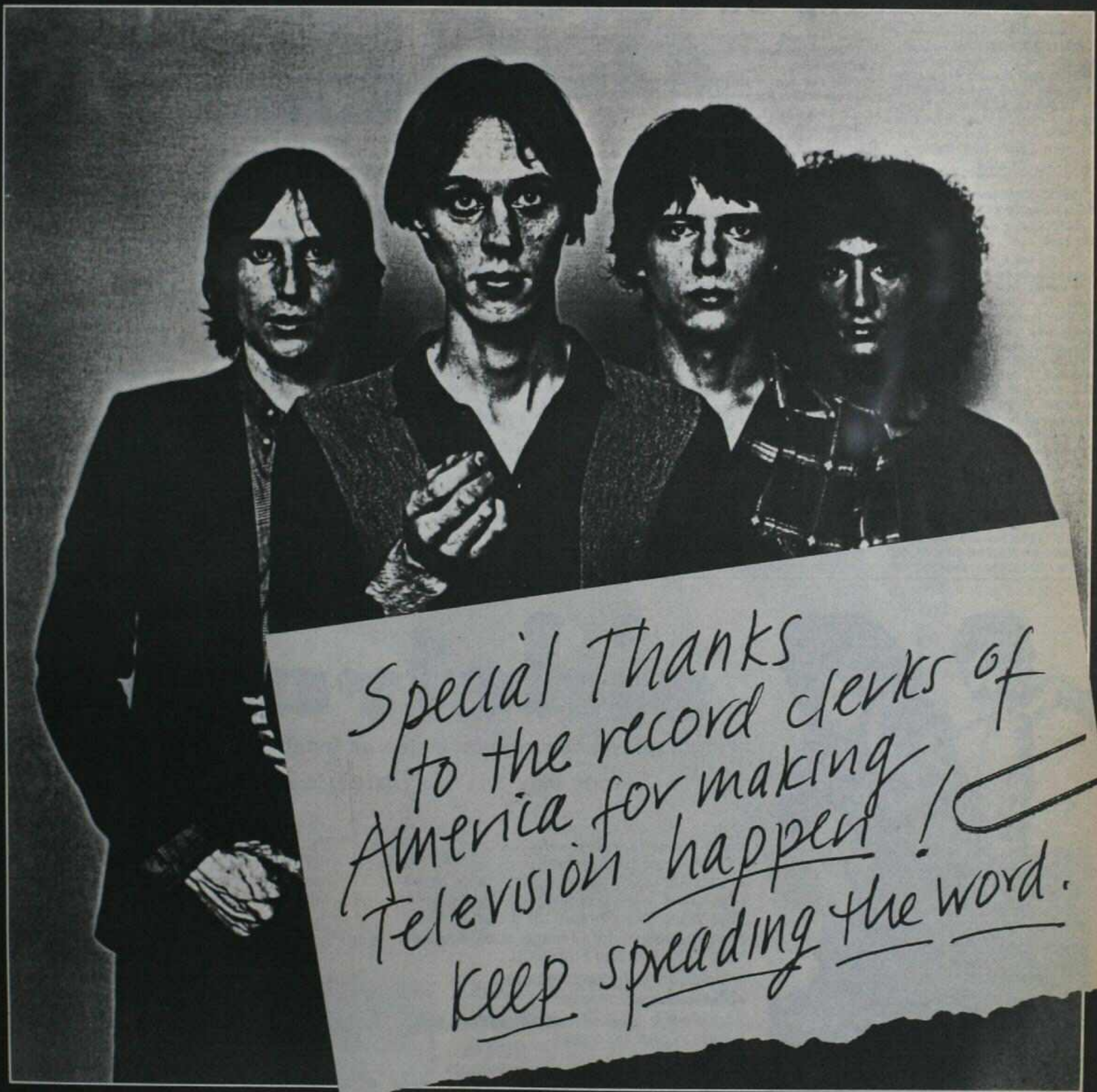
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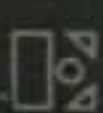
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BENNETT AT SAN DIEGO KCBQ

Buzz Buzzes With Inside Story Of a 'Great Rip-Off' Promotion

EDITOR'S NOTE: This is the second installment of a three-part interview with Buzz Bennett, the man who programmed such stations as WTIW in New Orleans, KCBQ in San Diego, 13-Q in Pittsburgh and WNOE in New Orleans. The interview is conducted by Claude Hall, Billboard's radio-television editor.

HALL: What years were you at KGB in San Diego?

BENNETT: I was there in 1968 and 1969.

Monetarily, I was given everything at KGB. But I had been promised certain stations, certain positions. The promises couldn't be fulfilled. It wasn't the fault of Bill Drake who was consulting KGB. Who knows whose fault it was? Anyway, that frustrated me once again with radio. I left radio and went to New York and worked for Eluthra Records. Shortly before that, I worked with Bob Hamilton and his record newsletter.

I was manager of Eluthra Records for a while, then I was called by Bartell Broadcasters. And I recall the incident very vividly because John Brook called me on Christmas Eve and said "I just talked to George Wilson and his boss and they need a programmer. And I surmised KCBQ because the kid had problems at that

time. They said, "Will you fly down to Miami and have a meeting with us?" So I did.

H: You had a meeting with George Wilson and who?

B: Dick Casper. We sat down to discuss what would be done with WDRQ in Detroit, WMYQ in Miami, KCBQ in San Diego and WOKY in Milwaukee. I recall George being offered a position where he could work as general manager at WMYQ and then Casper meeting with me and saying, "Well, I'd like to work a deal with you."

I said we should rock WMYQ and go right after WQAM. They said that's an absurdity. FMs don't rock. They can't rock. There are no FM rockers.

Well, I said, "I don't see why we can't do it. I don't see why we can't just rock an FM. Go after WQAM." And then we discussed different ways. They had planned on an all-oldie format or possibly a talk format. Then they said, "Well, what about WDRQ in Detroit?"

My opinion was rock it, too. Make it black rock. Because I like rock, whatever rock means to people. What does AOR mean to people? Album-oriented radio? I don't think anyone's really figured that out yet. I think I've been album-oriented radio since I've been in radio. I've

never waited for an a&r man to pick the single off the album. You find the best cut and you play it. I guess I've been AOR all my life. But this industry does have a habit of type-casting.

At any rate, George Wilson did not like the position in Miami. And George left. And Dick Casper said, "Okay, how much do you want to program?" I said, "I know you're going to say KCBQ in San Diego." I gave him a figure which was baffling to him because I was really not in a rush to run back into San Diego and go up against Bill Drake where I knew Drake, Willard Brown and the powers that be would out-budget me to the gills. In my own opinion, my odds were not real good there. KGB was staffed well and mathematically sounded very good. I knew that innovation was necessary for KCBQ to win. But I didn't know that I would possibly have any great innovation within myself. I also knew if KGB was to be overcome, it would take a hell of a lot of work.

So, I told Casper, "If I am going to have to kill myself to do this job, you'll pay for it, as a matter of principle."

I've never really been the guy after the million dollars. But I have been the guy who has said, "People should make what they deserve."

(Continued on page 26)



THE HITMAN—Radio station KSON in San Diego unveils a jukebox filled with product from RCA Records. In conjunction with the record label and the local Tower Records music store, the country music station asked listeners to stop by Tower and register for a drawing to win a reconditioned Seeburg jukebox filled with any RCA product that the winner chose. From left, the winner Ed Green, Mason Smith of KSON-FM, Tower manager Rick Briare, Tower clerk Bob Davison. Bren Jones of RCA Records, not pictured, coordinated the promotion—The Hitman—to push Ronnie Milsap albums.

Bonneville Adding 20 Tunes To Syndication

LOS ANGELES—Bonneville Broadcast Consultants has acquired 20 beautiful music tunes for exclusive use by its radio programming syndication clients. The songs, produced by Festival Records, Los Angeles, features the Pacific Pops Orchestra and producer was Joe Harrelson of

'Rising Stars' New TV Variety Syndicated Show

NEW YORK—Lexington Broadcast Services is launching a new weekly late night hour television variety show called "Rising Stars" designed to attract a young adult viewing audience.

The shows, hosted by a well-known personality, will originate from a nightclub setting on the flavor of such popular night spots at the Improvisation, Catch A Rising Star and the Comedy Store.

The format of the program will be to showcase new performers with an accent on comedy.

But the show will have its own music group. It is being produced in conjunction with Group W Productions; Revlon is sponsor. The series will be introduced with a special record in Los Angeles May 2-3 and bartered in syndication beginning the end of May, says Roger Lefkon, vice president of Lexington and director of programming.

Unity Productions.

The concept was developed by Heyward Collins and Rick Donovan, president and vice president of Festival, and Martin Taylor, president, and Loring Fisher of Bonneville. Chuck Edwards is Festival's radio consultant.

sidetracks

an alternative section inside an establishment newspaper
starts May 3 in the Chicago Daily News

Each Tuesday **sidetracks** features Abe Peck, former music section editor of Rolling Stone magazine, Jack Hafferkamp Daily News pop music critic and national feature writer Eliot Wald. They'll head up a cast of correspondents in Chicago, Los Angeles, New York and San Francisco.

In addition to in-depth features, **sidetracks** will include:

- a weekly look at people, events and trends in popular music
- a preview of what's new in records
- an up-to-date report on the latest in stereo and other music equipment
- a contemporary dining-out column
- visions, from fashion to furnishings
- reviews of hardcover and softcover books and magazines
- a special directory to movies and TV
- a guide to the good life in Chicago

PLUS comics, puzzles, personal classified ads, job counseling and much more—all designed to reach Chicago's big-spending youth market.

sidetracks every Tuesday will be a dynamic new vehicle for your advertising message. Used in combination with young Chicago's favorite morning paper, the Chicago Sun-Times, your ad will reach:

The country's third largest music market
843,000 total adults under 35
338,000 more than the
"24-hour" Chicago Tribune
or 66.9% more
1,389,000 total adults in families with children
452,000 more than the
"24-hour" Chicago Tribune
or 48.2% more

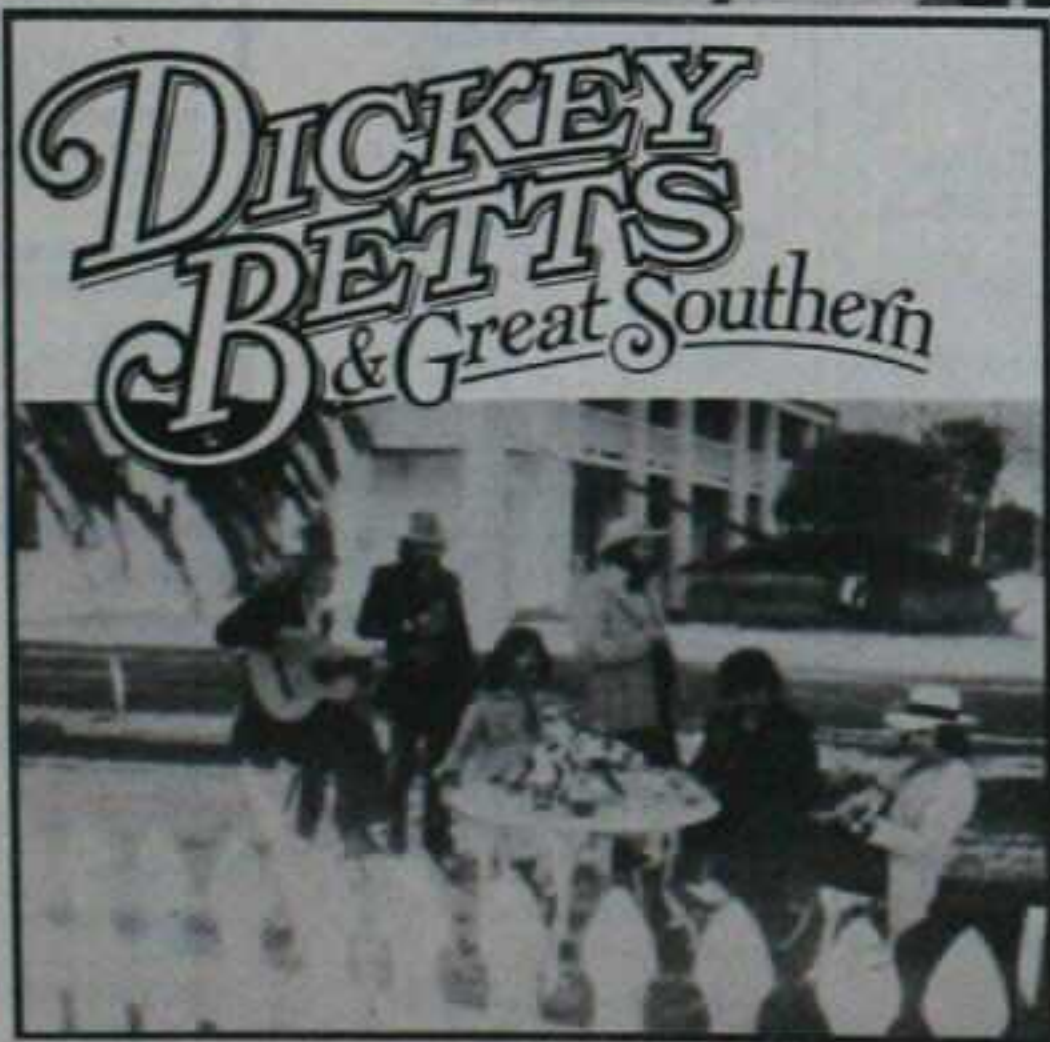
For more information and rates, call your local Chicago Sun-Times/Chicago Daily News representative, John Petrie at (312) 321-2966.

For editorial information, call Abe Peck at (312) 321-2178.



inner ear
hot wax
sound system
cut to munch
the look
hard & soft
screens
what's going on

DICKEY BETTS IS BACK



AL 4123

Dickey Betts is back. With his new band Great Southern, this is the most exciting album of his illustrious career. Driven by dual lead guitars and two powerful drummers, it features the great voice and blistering guitar that made "Ramblin' Man," "Blue Sky" and "In Memory Of Elizabeth Reed" into American rock classics.

This is the Dickey Betts album that rock 'n' roll fans have been waiting for.

Dickey Betts & Great Southern

On Arista Records

Billboard Singles Radio Action

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

Based on station playlists through Wednesday (4/6/77)

TOP ADD ONS - NATIONAL

STEVIE WONDER—Sir Duke (Tamla)
FLEETWOOD MAC—Dreams (W.B.)
ROSE ROYCE—I Wanna Get Next To You (MCA)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- AL STEWART—On The Border (Janus)
- LEO SAYER—When I Need You (W.B.) 13-5
- BOZ SCAGGS—Lido Shuffle (Columbia) 15-9

KTKT—Tucson

- Q—Dancin' Man (Epic/Sweet City)
- FLEETWOOD MAC—Dreams (W.B.)
- STEVIE WONDER—Sir Duke (Tamla) 28-19
- LEO SAYER—When I Need You (W.B.) 20-11

KQED—Albuquerque

- KENNY ROGERS—Lucille (U.A.)
- MARY MACGREGOR—This Girl (Ariola America)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 18-11
- NATALIE COLE—I've Got Love On My Mind (Capitol) 19-13

KEND—Las Vegas

- RUBINOOS—I Think We're Alone Now (Berserkeley)
- STALLION—Old Fashioned Boy (Casablanca)
- STEVIE WONDER—Sir Duke (Tamla) 31-21
- ROSE ROYCE—I Wanna Get Next To You (MCA) 22-16

Pacific Northwest Region

• TOP ADD ONS:

McCOO & DAVIS JR.—Your Love (ABC)
FLEETWOOD MAC—Dreams (W.B.)
STEVIE WONDER—Sir Duke (Tamla)

★ PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
NATALIE COLE—I've Got Love On My Mind (Capitol)
JENNIFER WARNES—Right Time Of The Night (Arista)

BREAKOUTS:

YVONNE ELLIMAN—Hello Stranger (RSO)
K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
FOREIGNER—Feels Like The First Time (Atlantic)

KFRC—San Francisco

- FOREIGNER—Feels Like The First Time (Atlantic)
- McCOO & DAVIS JR.—Your Love (ABC)
- GLEN CAMPBELL—Southern Nights (Capitol) 21-12
- STEVIE WONDER—Sir Duke (Tamla) 23-16

KYA—San Francisco

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- McCOO & DAVIS JR.—Your Love (ABC)
- LEO SAYER—When I Need You (W.B.) 19-11
- BOZ SCAGGS—Lido Shuffle (Columbia) 20-12

KLIV—San Jose

- STEVIE WONDER—Sir Duke (Tamla)
- JOHN MILES—Slowdown (London)
- GLEN CAMPBELL—Southern Nights (Capitol) 10-7
- EAGLES—Hotel California (Asylum) 11-8

KNDE—Sacramento

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- FLEETWOOD MAC—Dreams (W.B.) EX-9
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 17-14

KROY—Sacramento

- HOT—Angel In Your Arms (Big Tree)
- EMMYLOU HARRIS—C'est La Vie (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 20-9
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 11-6

KYNO—Fresno

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- McCOO & DAVIS JR.—Your Love (ABC)
- ROSE ROYCE—I Wanna Get Next To You (MCA) HB-22
- STEVIE WONDER—Sir Duke (Tamla) HB-23

PRIME MOVERS - NATIONAL

LEO SAYER—When I Need You (W.B.)
(D) JOE TEX—Ain't Gonna Bump No More (With No Big Fat Woman) (Epic)
K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)

KJOY—Stockton, Ca.

- BOB SEGER & THE SILVER BULLET BAND—Main Street (Capitol)
- CHILLWACK—Fly At Night (Mushroom)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 22-12
- LEO SAYER—When I Need You (W.B.) 10-5

KGW—Portland

- NONE
- LEO SAYER—When I Need You (W.B.) 16-5
- JENNIFER WARNES—Right Time Of The Night (Arista) 20-10

KING—Seattle

- FLEETWOOD MAC—Dreams (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 23-17
- BOSTON—Long Time (Epic) 12-8

KJRB—Spokane

- DEAN FRIEDMAN—Ariel (Lifesong)
- FLEETWOOD MAC—Dreams (W.B.)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 12-7
- LEO SAYER—When I Need You (W.B.) 6-2

KTAC—Tacoma

- YVONNE ELLIMAN—Hello Stranger (RSO)
- FLEETWOOD MAC—Dreams (W.B.)
- THELMA HOUSTON—Don't Leave Me This Way (Tamla) 12-8
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 15-11

KCPZ—Salt Lake City

- YVONNE ELLIMAN—Hello Stranger (RSO)
- STEVIE WONDER—Sir Duke (Tamla)
- BREAD—Hooked On You (Elektra) 25-15
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 19-10

KRSP—Salt Lake City

- STEVIE WONDER—Sir Duke (Tamla)
- FLEETWOOD MAC—Dreams (W.B.)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 17-11
- BREAD—Hooked On You (Elektra) 21-18

KTLK—Denver

- McCOO & DAVIS JR.—Your Love (ABC)
- JENNIFER WARNES—Right Time Of The Night (Arista) 21-14
- GLEN CAMPBELL—Southern Nights (Capitol) 15-11

North Central Region

• TOP ADD ONS:

ROSE ROYCE—I Wanna Get Next To You (MCA)
CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
TAVARES—Whodunnit (Capitol)

★ PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
ATLANTA RHYTHM SECTION—So In To You (Polydor)
BOZ SCAGGS—Lido Shuffle (Columbia)

BREAKOUTS:

FIREBALL—Cinderella (Atlantic)
KLARTU—Sub-Rosa Subway/Calling Occupants (Capitol)
FOREIGNER—Feels Like The First Time (Atlantic)

CKLW—Detroit

- NO LIST
- NO LIST
- NO LIST

WJLB—Detroit

- NO LIST
- NO LIST
- NO LIST

WTAC—Flint, Mich.

- Q—Dancin' Man (Epic/Sweet City)
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 23-18
- WILLIAM BELL—Trying To Love Two (Mercury) HB-21

WGRD—Grand Rapids

- JENNIFER WARNES—Right Time Of The Night (Arista)
- LEO SAYER—When I Need You (W.B.)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 15-4
- EAGLES—Hotel California (Asylum) 6-3

Z-96 (WZZM-FM)—Grand Rapids

- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
- STEVIE WONDER—Sir Duke (Tamla)
- STARZ—Cherry Baby (Capitol) 28-18
- LEO SAYER—When I Need You (W.B.) 19-11

WKRY—Louisville

- TAVARES—Whodunnit (Capitol)
- RUTH FOSTER—Born To Break Your Heart
- STARZ—Cherry Baby (Capitol) 21-10
- BOZ SCAGGS—Lido Shuffle (Columbia) EX-17

WBGN—Bowling Green

- KLARTU—Sub-Rosa Subway/Calling Occupants (Capitol)
- ALAN O'DAY—Undercover Angel (Pacific)
- LEO SAYER—When I Need You (W.B.) HB-17
- HOT—Angel In Your Arms (Big Tree) EX-20

WGCL—Cleveland

- FOREIGNER—Feels Like The First Time (Atlantic)
- ROSE ROYCE—I Wanna Get Next To You (MCA)
- LEO SAYER—When I Need You (W.B.) 20-7
- JENNIFER WARNES—Right Time Of The Night (Arista) 22-16

WMCC—Cleveland

- HENRY MANCINI—Them From "Charlie's Angels" (RCA)
- MARY MACGREGOR—This Girl (Ariola America)
- ROSE ROYCE—I Wanna Get Next To You (MCA) 32-27
- 10 C C—The Things We Do For Love (Mercury) 24-20

WSAI—Cincinnati

- KISS—Calling Dr. Love (Casablanca)
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-14
- LEO SAYER—When I Need You (W.B.) 25-20

Q-102 (WKRR-FM)—Cincinnati

- FIREBALL—Cinderella (Atlantic)
- ANDREW GOLD—Lonely Boy (Asylum)
- JENNIFER WARNES—Right Time Of The Night (Arista) 21-12
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 11-6

WCOL—Columbus

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- SYLVES—High School Dance (Capitol)
- LEO SAYER—When I Need You (W.B.) 10-5
- BOZ SCAGGS—Lido Shuffle (Columbia) 15-10

WCUE—Akron, Ohio

- FIREBALL—Cinderella (Atlantic)
- FLEETWOOD MAC—Dreams (W.B.)
- LEO SAYER—When I Need You (W.B.) 14-4
- BOZ SCAGGS—Lido Shuffle (Columbia) 17-9

13-Q (WKQT)—Pittsburgh

- NO LIST
- NO LIST
- NO LIST

BREAKOUTS - NATIONAL

FOREIGNER—Feels Like The First Time (Atlantic)
K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)
BOZ SCAGGS—Lido Shuffle (Columbia)

WPEZ—Pittsburgh

- NONE
- ATLANTA RHYTHM SECTION—So In To You (Polydor) 20-10
- LEO SAYER—When I Need You (W.B.) 28-18

WRIE—Erie, Pa.

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- TONY ORLANDO & DAWN—Sing (Elektra)
- GLEN CAMPBELL—Southern Nights (Capitol) 11-3
- DAVID SOUL—Don't Give Up On Us (Private Stock) 7-2

WJET—Erie, Pa.

- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
- MAYNARD FERGUSON—Gonna Fly Now (Columbia)
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 29-16
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 23-14

Southwest Region

• TOP ADD ONS:

FLEETWOOD MAC—Dreams (W.B.)
FOREIGNER—Feels Like The First Time (Atlantic)
McCOO & DAVIS JR.—Your Love (ABC)

★ PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
EAGLES—Hotel California (Asylum)
K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK)

BREAKOUTS:

STEVIE WONDER—Sir Duke (Tamla)
STALLION—Old Fashioned Boy (Casablanca)
Q—Dancin' Man (Epic/Sweet City)

KILT—Houston

- McCOO & DAVIS JR.—Your Love (ABC)
- FLEETWOOD MAC—Dreams (W.B.)
- STEVIE WONDER—Sir Duke (Tamla) 40-25
- Q—Dancin' Man (Epic/Sweet City) 33-19

KRBE—Houston

- STEVIE WONDER—Sir Duke (Tamla)
- FLEETWOOD MAC—Dreams (W.B.)
- LEO SAYER—When I Need You (W.B.) 13-5
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 30-24

KNOK—Dallas

- NO LIST
- NO LIST
- NO LIST

KLIF—Dallas

- JOE TEX—Ain't Gonna Bump No More (Epic)
- KISS—Calling Dr. Love (Casablanca)
- LEO SAYER—When I Need You (W.B.) 21-10
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 15-9

KNUS-FM—Dallas

- ATLANTA RHYTHM SECTION—So In To You (Polydor)
- McCOO & DAVIS JR.—Your Love (ABC)
- NATALIE COLE—I've Got Love On My Mind (Capitol) 16-8
- KENNY ROGERS—Lucille (U.A.) 27-20

KFIZ FM (Z-97)—Ft. Worth

- LEO SAYER—When I Need You (W.B.)
- HALL & OATES—Rich Girl (RCA) 10-4
- K.C. & THE SUNSHINE BAND—I'm Your Boogie Man (TK) 18-13

KINT—El Paso

- FOREIGNER—Feels Like The First Time (Atlantic)
- STALLION—Old Fashioned Boy (Casablanca)
- WILLIAM BELL—Trying To Love Two (Mercury) 20-14
- ROD STEWART—The First Cut Is The Deepest (W.B.) 11-6

WKY—Oklahoma City

- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
- FOREIGNER—Feels Like The First Time (Atlantic)
- LEO SAYER—When I Need You (W.B.) 10-6
- JENNIFER WARNES—Right Time Of The Night (Arista) 15-11

KOMA—Oklahoma City

- KENNY ROGERS—Lucille (U.A.)
- BOSTON—Long Time (Epic) 23-13
- EAGLES—Hotel California (Asylum) 13-7

KAKC—Tulsa

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- STEVIE WONDER—Sir Duke (Tamla)
- GLEN CAMPBELL—Southern Nights (Capitol) 8-2
- EAGLES—Hotel California (Asylum) 10-4

KELI—Tulsa

- FOREIGNER—Feels Like The First Time (Atlantic)
- JOHN DENVER—My Sweet Lady (RCA)
- EAGLES—Hotel California (Asylum) 9-3
- LEO SAYER—When I Need You (W.B.) 11-5

WTIX—New Orleans

- Q—Dancin' Man (Epic/Sweet City)
- STALLION—Old Fashioned Boy (Casablanca)
- LEO SAYER—When I Need You (W.B.) 21-14
- McCOO & DAVIS JR.—Your Love (ABC) 29-23

KEEL—Shreveport

- ANDREW GOLD—Lonely Boy (Asylum)
- HELEN REDDY—You're My World (Capitol)
- EAGLES—Hotel California (Asylum) 7-1
- JENNIFER WARNES—Right Time Of The Night (Arista) 35-10

Midwest Region

• TOP ADD ONS:

ROSE ROYCE—I Wanna Get Next To You (MCA)
STARZ—Cherry Baby (Capitol)
FLEETWOOD MAC—Dreams (W.B.)

★ PRIME MOVERS:

JENNIFER WARNES—Right Time Of The Night (Arista)
CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
ATLANTA RHYTHM SECTION—So In To You (Polydor)

BREAKOUTS:

BOZ SCAGGS—Lido Shuffle (Columbia)
JOHN DENVER—My Sweet Lady (RCA)
(D) MAYNARD FERGUSON—Gonna Fly Now (Columbia)

WLS—Chicago

- NATALIE COLE—I've Got Love On My Mind (Capitol)
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 31-22
- LEO SAYER—When I Need You (W.B.) 18-11

WMET—Chicago

- ROSE ROYCE—I Wanna Get Next To You (MCA)
- BOZ SCAGGS—Lido Shuffle (Columbia)
- LEO SAYER—When I Need You (W.B.) 22-14
- GLEN CAMPBELL—Southern Nights (Capitol) 12-9

(Continued on page 22)

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Billboard's

Country Music Source Book

...a complete reference manual for the country music industry.

On June 25, 1977, Billboard will publish our first Country Music Sourcebook. Billboard was first to acknowledge and report on country music as being a potent force in the industry...growing to the tremendous stature it is today.

Here is your opportunity to reach Billboard's readers (your customers) and tell them how you serve the country music field whether as an artist, agent, promoter, label, publisher.

This much needed guide will put you in the hands of decision makers who shape the entire country music field.

Don't delay. Insure a premium position by contacting your Billboard representative today.

Issue date:
June 25, 1977

Closing date:
May 20, 1977

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Harvey Geller/Bill Moran
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213/273-7040

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Norm Berkowitz/Mickey Addy/
J.B. Moore
1515 Broadway
New York, NY 10036
212/764-7350

CM-1

Chicago/Canada

Bill Karzer
150 N. Wacker Drive
Chicago, Ill. 60606
312/236-9818

Nashville

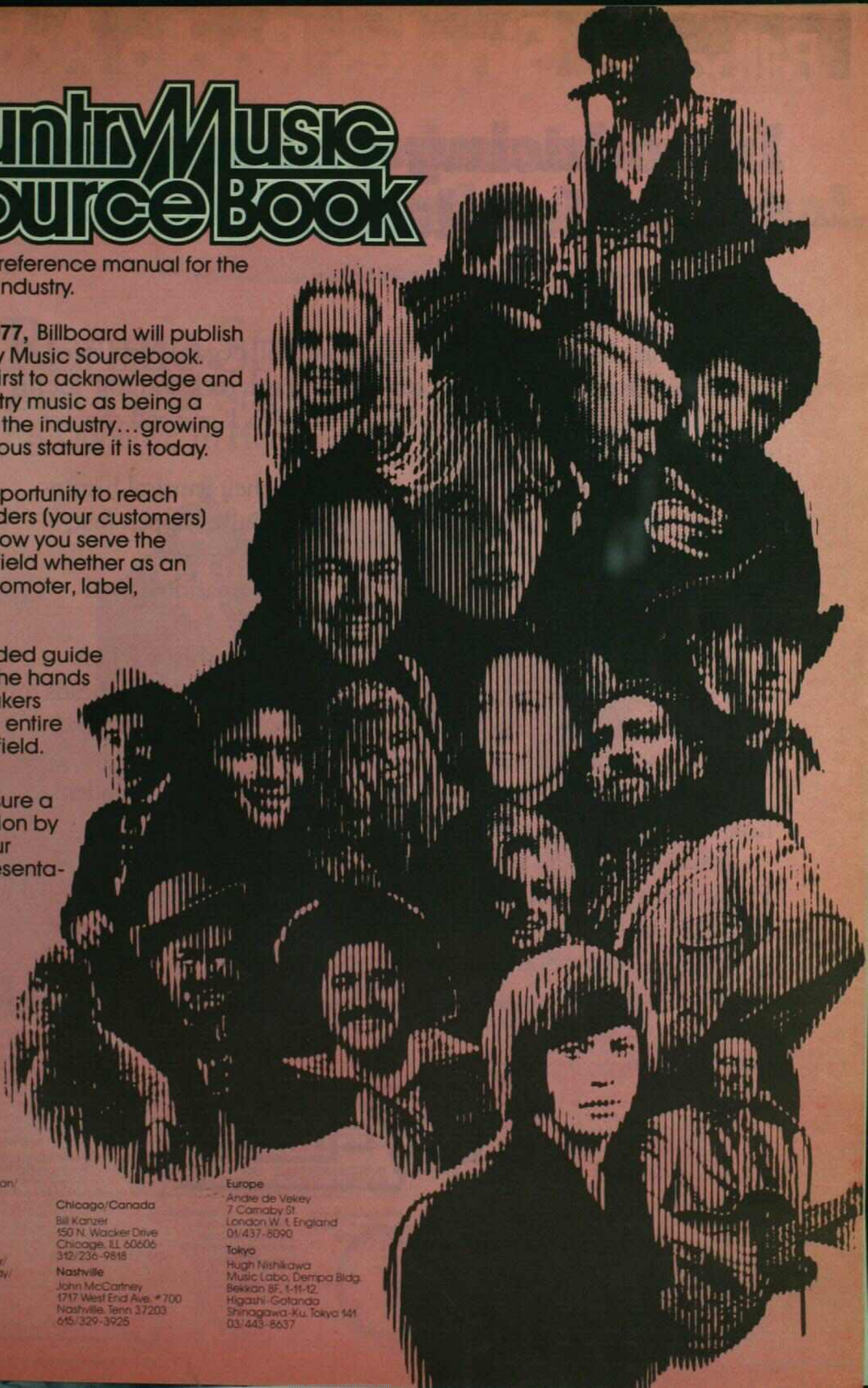
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Bekkan 8F, 1-11-12,
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Shinagawa-Ku, Tokyo 141
03/443-8637



Introducing a new breakout from Cleveland.

Cleveland International.

Cleveland? Right. It's the place rock and roll began. Alan Freed started here as a DJ. Leo Mintz coined the term 'rock and roll' for his Record Rendezvous Stores, and the very first rock and roll concert was held at the Cleveland Arena.

And through the years, people who know their musical history will tell you that the things that happen nationally, happen first, right here in Cleveland.

And, in a nutshell, that's what Cleveland International is all about.

Steve Popovich, President of CI, knows musical history. He's helped make it for years, and he calls Cleveland home. Steve heads up the Cleveland International home office, with Bill Catino and Marty Mooney as Promotion Directors.

Stan Snyder, Vice-President, and Sam Lederman, Vice-President, hold down the International part from the New York office.

And the Cleveland Entertainment Company and Miami Productions now features the talents of Sugar Miami Steve Van Zandt in their Asbury Park office. (They're the folks who provide career direction for Southside Johnny & The Asbury Jukes and Ronnie Spector.)

Keep your eye on Cleveland. It's where the new breakouts are coming from.



P.O. Box 783
Willoughby, Ohio 44094
(216) 951-0993

538 Madison Avenue
New York, N.Y. 10022
(212) 935-8630

Cleveland Entertainment Co.
& Miami Productions
205 Second Avenue
Asbury Park, N.J. 07712
(201) 988-3931

Introducing a new breakout from Epic/Cleveland International.

Ronnie Spector And The 'E' Street Band

"Say Goodbye To Hollywood" / "Baby Please Don't Go"



“It's a great temptation to view Ronnie Spector as a rare and precious treasure that we once held but somehow slipped away. After all, so many of us fell in love the first time we heard her sing — “Be My Baby,” “Do I Love You,” “Walking In The Rain,” or one of the half dozen other great singles she made as Veronica, lead singer of the Ronettes, with producer (and later husband) Phil Spector, from 1963 to 1965. And since 1965, as Ronnie acknowledges, nothing has quite measured up to the magic of those moments.

Well, it only takes about 15 seconds to realize that the magic is back—it happens in the introduction to “Say Goodbye To Hollywood” with a mighty screech from the hot horn of Clarence Clemons. Clemons plays

tenor sax, but it might as well be a herald's trumpet announcing the return of the queen of our hearts. And then Ronnie comes in, once more that invitingly ominous mix of innocence and temptation.

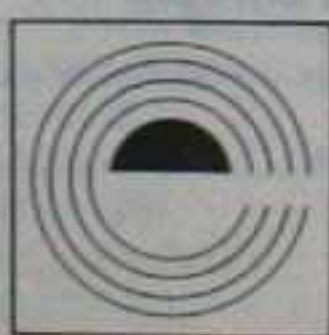
She has, as usual, attracted brilliant support. Miami Steve Van Zandt, who produced, played guitar, and wrote, “Baby Please Don't Go” is devoted to expanding and developing rock and soul traditions. “Steve is the first guy since Phil that knows my voice and knows how to handle me,” Ronnie says. “And it's amazing, because I never thought that anyone could capture my particular sound on record again like Phil did, in the same way. But Steve did.”

Van Zandt had the aid of his cohorts in the 'E' Street

Band on this record. “Say Goodbye To Hollywood” is pure power, but listen also to “Baby Please Don't Go,” where Roy Bittan's piano has a music box delicacy and Clemons' sax is used to soothe rather than scourge.

Some of us have dreamed for years of a moment when Ronnie would rise again, the Teen Queen once more, to seduce us with the passion of her music. This is no imitation Ronettes record. Like all works of devotion, it is timeless. And that, I think, is the realization of our dream—and of Ronnie's. “I'm here,” says Ronnie Spector. “I never left.” When you hear what's inside, you'll never doubt her.

” Dave Marsh



Arranged and Produced by Sugar Miami Steve
Career Direction: Cleveland Entertainment Co. and Miami Productions
Agency: Premier Talent
On EPIC/Cleveland International Records. ©1984 EMI MUSIC INC. 00000000

Billboard Singles Radio Action

Based on station playlists through Wednesday (4/6/77)

Playlist Top Add Ons •
Playlist Prime Movers •

• Continued from page 18

- WVON—Chicago**
- NO LIST
 - NO LIST
- WVDE—Indianapolis**
- JENNIFER WARNES—Right Time Of The Night (Arista)
 - LEO SAYER—When I Need You (W.B.)
 - ATLANTA RHYTHM SECTION—So In To You (Polydor) 18-5
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 20-11**
- WKY—Milwaukee**
- STEVIE WONDER—Sir Duke (Tama)
 - SYLVERS—High School Dance (Capitol)
 - JENNIFER WARNES—Right Time Of The Night (Arista) 28-17
 - BOZ SCAGGS—Lido Shuffle (Columbia) 20-14
- WZU-FM—Milwaukee**
- STARZ—Cherry Baby (Capitol)
 - CHICAGO—You Are On My Mind (Columbia)
 - THELMA HOUSTON—Don't Leave Me This Way (Tama) 15-7
 - STEVIE WONDER—Sir Duke (Tama) 20-15
- WURL—Peoria, Ill.**
- FOREIGNER—Feels Like The First Time (Atlantic)
 - BOZ SCAGGS—Lido Shuffle (Columbia)
 - ATLANTA RHYTHM SECTION—So In To You (Polydor) 14-7
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 20-13
- KSLQ-FM—St. Louis**
- JETHRO TULL—The Whistler (Chrysalis)
 - CHILLWACK—Fly At Night (Mushroom)
 - JENNIFER WARNES—Right Time Of The Night (Arista) 22-16
 - MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn) 21-17
- KXOK—St. Louis**
- STALLION—Old Fashioned Boy (Casablanca)
 - FLEETWOOD MAC—Dreams (W.B.)
 - STEVIE WONDER—Sir Duke (Tama) 22-14
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 19-13
- KIOA—Des Moines**
- JOHN DENVER—My Sweet Lady (RCA)
- D+ MAYNARD FERGUSON—Gonna Fly Now (Columbia)**
- NATALIE COLE—i've Got Love On My Mind (Capitol) 33-18
 - WILLIAM BELL—Trying To Love Two (Mercury) 29-16
- KDWB—Minneapolis**
- ATLANTA RHYTHM SECTION—So In To You (Polydor)
 - GLEN CAMPBELL—Southern Nights (Capitol)
 - JENNIFER WARNES—Right Time Of The Night (Arista) 20-8
 - FLEETWOOD MAC—Go Your Own Way (W.B.) 14-11
- WOGY—Minneapolis**
- JESSE COLIN YOUNG—Love On The Wing (W.B.)
 - ATLANTA RHYTHM SECTION—So In To You (Polydor) 12-11
 - KINKS—Sleepwalker (Arista) 18-16
- KSTP—Minneapolis**
- STARZ—Cherry Baby (Capitol)
 - RUBINOOS—I Think We're Alone Now (Berserkeley)
 - LEO SAYER—When I Need You (W.B.) 12-7
 - ANSON WILLIAMS—Deeply (Chelsea) 19-15
- WHB—Kansas City**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 - MCCOO & DAVIS JR.—Your Love (ABC)
 - JENNIFER WARNES—Right Time Of The Night (Arista) 18-13
 - BOZ SCAGGS—Lido Shuffle (Columbia) 20-16

- KKLS—Rapid City, S.D.**
- MAYNARD FERGUSON—Gonna Fly Now (Columbia)
 - JOHN DENVER—My Sweet Lady (RCA)
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 14-9
 - RUBINOOS—I Think We're Alone Now (Berserkeley) 18-13
- KQWB—Fargo, N.D.**
- ROSE ROYCE—I Wanna Get Next To You (MCA)
 - FLEETWOOD MAC—Dreams (W.B.)
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 16-8
 - BOZ SCAGGS—Lido Shuffle (Columbia) 17-9

Northeast Region

• TOP ADD ONS:

JENNIFER WARNES—Right Time Of The Night (Arista)
ROSE ROYCE—I Wanna Get Next To You (MCA)
STEVIE WONDER—Sir Duke (Tama)

★ PRIME MOVERS:

WILLIAM BELL—Trying To Love Two (Mercury)
LEO SAYER—When I Need You (W.B.)
NATALIE COLE—i've Got Love On My Mind (Capitol)

BREAKOUTS:

BOZ SCAGGS—Lido Shuffle (Columbia)
CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)

- WABC—New York**
- JENNIFER WARNES—Right Time Of The Night (Arista)
 - LEO SAYER—When I Need You (W.B.)
 - DAVID SOUL—Don't Give Up On Us (Private Stock) 8-4
 - GLEN CAMPBELL—Southern Nights (Capitol) 11-9
- WBLS—New York**
- NO LIST
 - NO LIST
- WPIX—New York**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 - LEO SAYER—When I Need You (W.B.) 24-14
- D+ THELMA HOUSTON—Don't Leave Me This Way (Tama) 15-8**
- WVRL—New York**
- NO LIST
 - NO LIST
- WPTX—Albany**
- STEVIE WONDER—Sir Duke (Tama)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 20-15
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 18-20
- WTRY—Albany**
- NO LIST
 - NO LIST
- WKBW—Buffalo**
- BOZ SCAGGS—Lido Shuffle (Columbia)
 - PARKER MCGEE—A Little Love & Understanding (Big Tree)
 - 10 C.C.—The Things We Do For Love (Mercury) 16-8
 - GENESIS—Your Own Special Way (Atco) 18-13
- WYSL—Buffalo**
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
 - NATALIE COLE—i've Got Love On My Mind (Capitol)
 - KISS—Calling Dr. Love (Casablanca) 19-9
 - BREAD—Hooked On You (Elektra) 27-20

- WBBF—Rochester, N.Y.**
- BOZ SCAGGS—Lido Shuffle (Columbia)
 - DEAN FRIEDMAN—Ariel (Lifesong)
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 29-19
 - MCCOO & DAVIS JR.—Your Love (ABC) 23-16
- WKRD—Boston**
- ROSE ROYCE—I Wanna Get Next To You (MCA)
 - JENNIFER WARNES—Right Time Of The Night (Arista)
 - WILLIAM BELL—Trying To Love Two (Mercury) 29-16
 - STEVIE WONDER—Sir Duke (Tama) 24-15
- WBZ-FM—Boston**
- ROSE ROYCE—I Wanna Get Next To You (MCA)
 - STEVIE WONDER—Sir Duke (Tama)
 - NONE
- WVBF-FM—Boston**
- NO LIST
 - NO LIST
- WORC—Worcester, Mass.**
- DEAN FRIEDMAN—Ariel (Lifesong)
 - MARY MacGREGOR—This Girl (Arista America)
 - LEO SAYER—When I Need You (W.B.) 19-12
 - EAGLES—Hotel California (Asylum) 18-13
- WDRG—Hartford**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)
 - HALL & OATES—Rich Girl (RCA) 20-12
 - EAGLES—Hotel California (Asylum) 10-4
- WPRO—Providence**
- BOZ SCAGGS—Lido Shuffle (Columbia)
 - STEVIE WONDER—Sir Duke (Tama)
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 18-12
 - WILLIAM BELL—Trying To Love Two (Mercury) 20-15

Mid-Atlantic Region

• TOP ADD ONS:

STEVIE WONDER—Sir Duke (Tama)
YVONNE ELLIMAN—Hello Stranger (RSO)

★ PRIME MOVERS:

LEO SAYER—When I Need You (W.B.)
BOZ SCAGGS—Lido Shuffle (Columbia)
ROSE ROYCE—I Wanna Get Next To You (MCA)

BREAKOUTS:

K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)
WILLIAM BELL—Trying To Love Two (Mercury)
STALLION—Old Fashioned Boy (Casablanca)

- WTL—Philadelphia**
- STEVIE WONDER—Sir Duke (Tama)
 - WILLIAM BELL—Trying To Love Two (Mercury)
 - GLEN CAMPBELL—Southern Nights (Capitol) 16-10
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 12-7
- WIBG—Philadelphia**
- K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)
 - STEVIE WONDER—Sir Duke (Tama)
 - BOZ SCAGGS—Lido Shuffle (Columbia) 26-10
 - GLEN CAMPBELL—Southern Nights (Capitol) 8-6
- WIFI-FM—Philadelphia**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 - FOREIGNER—Feels Like The First Time (Atlantic)
 - BOZ SCAGGS—Lido Shuffle (Columbia) 14-8
 - WILLIAM BELL—Trying To Love Two (Mercury) 20-14

- WPGC—Washington**
- YVONNE ELLIMAN—Hello Stranger (RSO)
 - STALLION—Old Fashioned Boy (Casablanca)
 - GLEN CAMPBELL—Southern Nights (Capitol) 7-1
 - ANDREW GOLD—Lonely Boy (Asylum) 23-24
- WOL—Washington**
- NO LIST
 - NO LIST
- WGH—Washington**
- K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)
 - FLEETWOOD MAC—Dreams (W.B.)
 - LEO SAYER—When I Need You (W.B.) 20-16
 - TOM JONES—Say You'll Stay Until Tomorrow (Epic) 15-14
- WCAO—Baltimore**
- YVONNE ELLIMAN—Hello Stranger (RSO)
 - ANDREW GOLD—Lonely Boy (Asylum)
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 23-15
 - LEO SAYER—When I Need You (W.B.) 17-11
- WYRE—Baltimore**
- STEVIE WONDER—Sir Duke (Tama)
 - CHICAGO—You Are On My Mind (Columbia)
 - LEO SAYER—When I Need You (W.B.) 12-5
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 21-16
 - CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 25-15
- WLEE—Richmond, Va.**
- ANDREW GOLD—Lonely Boy (Asylum)
 - KENNY NOLAN—Love's Grown Deep (20th Century)
 - LEO SAYER—When I Need You (W.B.) 23-8
 - CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 25-15

Southeast Region

• TOP ADD ONS:

STEVIE WONDER—Sir Duke (Tama)
ALAN O'DAY—Undercover Angel (Pacific)
YVONNE ELLIMAN—Hello Stranger (RSO)

★ PRIME MOVERS:

(D) JOE TEX—Ain't Gonna Bump No More (Epic) 38-18
LEO SAYER—When I Need You (W.B.)
K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK)

BREAKOUTS:

KLAATU—Sub-Rosa Subway/Calling Occupants (Capitol)
ANDREW GOLD—Lonely Boy (Asylum)
FOREIGNER—Feels Like The First Time (Atlantic)

- WQXI—Atlanta**
- HOT—Angel In Your Arms (Big Tree)
 - STEVIE WONDER—Sir Duke (Tama)
 - UNIVERSAL ROBOT BAND—Dance & Shake Your Tamborine 19-9
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 15-13
- Z-93 (WZGC-FM)—Atlanta**
- KENNY ROGERS—Lucille (U.A.)
- D+ JOE TEX—Ain't Gonna Bump No More (Epic) 25-7**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 29-15
- WBBQ—Atlanta**
- B.W. STEVENSON—Down To The Station (W.B.)
 - ANDREW GOLD—Lonely Boy (Asylum)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK) 26-18
 - ALAN O'DAY—Undercover Angel (Pacific) 20-13
- WFOA—Atlanta**
- NO LIST
 - NO LIST

- WSPA—Savannah, Ga.**
- MARSHALL TUCKER BAND—Heard It In A Love Song (Capricorn)
 - ALAN O'DAY—Undercover Angel (Pacific)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK) 26-11
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 18-10
- WQAM—Miami**
- CAPTAIN & TENNILLE—Can't Stop Dancing (A&M)
 - STEVIE WONDER—Sir Duke (Tama)
 - GLEN CAMPBELL—Southern Nights (Capitol) 15-10
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 25-20
- Y-100 (WHYI-FM)—Miami**
- YVONNE ELLIMAN—Hello Stranger (RSO)
 - GLEN CAMPBELL—Southern Nights (Capitol)
- D+ JOE TEX—Ain't Gonna Bump No More (Epic) 22-15**
- NATALIE COLE—i've Got Love On My Mind (Capitol) 17-12
- BJ 105 (WBW-FM)—Orlando**
- ROSE ROYCE—I Wanna Get Next To You (MCA)
 - WILLIAM BELL—Trying To Love Two (Mercury)
 - JIMMY BUFFETT—Margaritaville (ABC) 20-9
 - LEO SAYER—When I Need You (W.B.) 11-5
- Q-105 (WRBQ-FM)—Tampa, St. Petersburg**
- KISS—Calling Dr. Love (Casablanca)
 - FIREFALL—Cinderella (Atlantic)
 - Q—Dancin' Man (Epic/Sweet City) 25-15
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 21-13
- WQPD—Lakeland, Fla.**
- MARVIN GAYE—Got To Give It Up (Tama)
 - BOB SEGER & THE SILVER BULLET BAND—Main Street (Capitol)
- D+ JOE TEX—Ain't Gonna Bump No More (Epic) 38-18**
- BOZ SCAGGS—Lido Shuffle (Columbia) 14-6
- WVFI—Daytona Beach**
- ANDREW GOLD—Lonely Boy (Asylum)
 - MCCOO & DAVIS JR.—Your Love (ABC)
 - EAGLES—Hotel California (Asylum) 13-3
 - LEO SAYER—When I Need You (W.B.) 25-18
- WVPE—Jacksonville**
- KLAATU—Sub-Rosa Subway/Calling Occupants (Capitol)
- D+ MAYNARD FERGUSON—Gonna Fly Now (Columbia)**
- THELMA HOUSTON—Don't Leave Me This Way (Tama) 8-2
 - ROD STEWART—The First Cut Is The Deepest (W.B.) 21-15
- WAYS—Charlotte**
- FOREIGNER—Feels Like The First Time (Atlantic)
 - TVAREAS—Whodunit (Capitol)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK) 22-13
 - LEO SAYER—When I Need You (W.B.) 9-1
- WGV—Charlotte**
- NO LIST
 - NO LIST
- WKIX—Raleigh, N.C.**
- STEVIE WONDER—Sir Duke (Tama)
 - ALAN O'DAY—Undercover Angel (Pacific)
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK) 26-18
 - KENNY NOLAN—Love's Grown Deep (20th Century) 20-99
- WTOB—Winston/Salem**
- FIREFALL—Cinderella (Atlantic)
 - STEVIE WONDER—Sir Duke (Tama)
 - LEO SAYER—When I Need You (W.B.) 11-5
 - EAGLES—Hotel California (Asylum) 16-12

- WTMA—Charleston, S.C.**
- FOREIGNER—Feels Like The First Time (Atlantic)
 - STEVIE WONDER—Sir Duke (Tama)
 - LEO SAYER—When I Need You (W.B.) 23-12
 - K.C. & THE SUNSHINE BAND—i'm Your Boogie Man (TK) 21-13
- WORD—Spartanburg, S.C.**
- AEROSMITH—Back In The Saddle (Columbia)
 - FIREFALL—Cinderella (Atlantic)
 - MCCOO & DAVIS JR.—Your Love (ABC) 25-16
 - Q—Dancin' Man (Epic/Sweet City) 23-15
- WLAC—Nashville**
- YVONNE ELLIMAN—Hello Stranger (RSO)
 - MCCOO & DAVIS JR.—Your Love (ABC)
 - HOT—Angel In Your Arms (Big Tree) 27-21
 - CAPTAIN & TENNILLE—Can't Stop Dancing (A&M) 18-24
- WMAK—Nashville**
- JOHN DENVER—My Sweet Lady (RCA)
 - KLAATU—Sub-Rosa Subway/Calling Occupants (Capitol)
 - KENNY ROGERS—Lucille (U.A.) 18-20
 - YVONNE ELLIMAN—Hello Stranger (RSO) 25-18
- WHBQ—Memphis**
- CLIMAX BLUES BAND—Couldn't Get It Right (Sire)
 - YVONNE ELLIMAN—Hello Stranger (RSO)
- D+ JOE TEX—Ain't Gonna Bump No More (Epic) 18-4**
- HOT—Angel In Your Arms (Big Tree) 26-22
- WMPS—Memphis**
- FLEETWOOD MAC—Dreams (W.B.)
 - EAGLES—Life In The Fast Lane (Asylum) (LP)
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 25-13
 - HOT—Angel In Your Arms (Big Tree) 20-16
- WGOW—Chattanooga**
- KLAATU—Sub-Rosa Subway/Calling Occupants (Capitol)
 - ALAN O'DAY—Undercover Angel (Pacific)
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 27-12
 - KENNY ROGERS—Lucille (U.A.) 29-21
- WERC—Birmingham**
- AL STEWART—On The Border (Janus)
 - STARBUCK—Everybody Be Dancin' (Private Stock)
 - LEO SAYER—When I Need You (W.B.) 14-4
 - ROSE ROYCE—I Wanna Get Next To You (MCA) 21-14
- WGSN—Birmingham**
- STEVIE WONDER—Sir Duke (Tama)
 - ALAN O'DAY—Undercover Angel (Pacific)
- D+ JOE TEX—Ain't Gonna Bump No More (Epic) 25-11**
- YVONNE ELLIMAN—Hello Stranger (RSO) 20-9
- WHYY—Montgomery**
- SYLVERS—High School Dance (Capitol)
 - BOB SEGER & THE SILVER BULLET BAND—Main Street (Capitol)
 - CLIMAX BLUES BAND—Couldn't Get It Right (Sire) 29-13
- KAAY—Little Rock**
- ANDREW GOLD—Lonely Boy (Asylum)
 - FLEETWOOD MAC—Dreams (W.B.)
 - NATALIE COLE—i've Got Love On My Mind (Capitol) 15-11
 - DAVID SOUL—Don't Give Up On Us (Private Stock) 2-1

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We're Not Alone Now!

the Rubinoos

Yeah, we're
those guys
you just saw
on "American
Bandstand"



Sounds like
"Rubin-newz"

"I Think We're Alone Now"

B-5741

The Rubinoos' hit for "Home Of The Hits"
now available on *Beserkley* distributed by CBS Records

KRSP — SALT LAKE CITY (#1)
KFIV — Modesto (#1 — 11/76)
KOBO — Yuba City (#2 — 2/77)
KCPX — SALT LAKE CITY (#4)
KDON — Salinas (12-6)
KSEE — Santa Maria (23-7!)
KERN — Bakersfield (12-7)
KCBN — Reno (13-8)
WFEA — Manchester (15-8)
WJBQ — Portland (10-8 ... #1 phones!)
WIFC — Wausau (21-10 ... #1 phones)
WHFM — Rochester (21-10)
WBBF — Rochester (16-11)
KLUE — Longview (11)
WGUY — Bangor (19-11 ... #1 phones)
KLIV — San Jose (12)
KLO — Ogden (HB-12!)
WFBC — Greenville (12)
KFYR — Bismarck (12)
KSLY — San Luis Obispo (13)
KGRI — Henderson (23-14)

KDWB — Minneapolis (30-26)
KSTP — Minneapolis (add)
WGCL — Cleveland (add #30)
WMAK — Nashville (add)
WIBG — Philadelphia (add)
KEZY — Anaheim (add)
TEN-Q — Los Angeles (23)
KENO — Las Vegas (add)
96-KYXX — Seattle (add)
KYNO — Fresno (add)
WISM — Madison (add)
KIOA — Des Moines (debut 36)
WEAQ — Eau Claire (21)
WSPT — Stevens Point (18)
KPAM — Portland (debut 26)
KBDF — Eugene
KBZY — Salem (17 ... #1 phones)
KRHC — Whittier (24-17 ... huge phones)
KEIN — Great Falls (HB-16)
KQDI — Great Falls (26-22)
KBOZ — Bozeman (25-22)
WBZ/fm — Boston (28)
WQPD — Lakeland (25)
WGSV — Guntersville (22-16)
KVOL — Lafayette (32-26)

WSAR — Fall River
WIGY — Bath
WRUM — Rumford
WTSN — Dover
WNBH — New Bedford
WHEB — Portsmouth
WOTT — Watertown
WTLB — Utica
WHLM — Bloomsburg
WEEO — Waynesboro
WSCR — Scranton
WOHS — Shelby
WCRO — Johnstown
WFBG — Altoona
WKEE — Huntington
WHBC — Canton
WCIR — Beckley
WZYQ — Frederick
WTOC — Savannah
WPGA — Perry
WQEN — Gadsden
WYMC — Mayfield
WONI — Wilmington
WZOO — Asheboro
KROK — Shreveport
KNOE — Monroe

WLOX — Biloxi
K149 — Houma
WXXX — Hattiesburg
WKKY — Pascagoula
WQNZ — Natchez
KNIR — New Iberia
KANE — New Iberia
WAKX — Duluth
KWWL — Waterloo
KLEE — Ottumwa
WNAM — Neenah
WBGH — Bowling Green
WEIC — Charleston
KXXL — Grand Forks
KKLS — Rapid City
WDBQ — Dubuque
KWEB — Rochester
KKOA — Minot
KSDN — Aberdeen
KRIB — Mason City
KLSS — Mason City
KOKK — Huron
KISD — Sioux Falls
WACI — Freeport
WIBM — Jackson

KAFY — Bakersfield
WCCW — Traverse City
WRNN — Clare
WING — Dayton
WGBF — Evansville
KTGR — Columbia
KGMD — Cape Girardeau
KJAS — Jackson
KFSB — Joplin
KSKG — Salina
KMKF — Manhattan
KLOG — Kelso
KYJC — Medford
KRPL — Moscow
KGMV — Missoula
KYLT — Missoula
KEEP — Twin Falls
KOOK — Billings
KATA — Arcata
KATI — Casper
KBCQ — Roswell
KMHT — Marshall
KEYS — Corpus Christi
KIXZ — Amarillo
KIXY/fm — San Angelo
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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 (4/7/77)

Top Add Ons-National

- WALTER EGAN—Fundamental Roll (Columbia)
- LES DUDEK—Say No More (Columbia)
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
- SUPERTRAMP—Even In The Quietest Moments (A&M)

Top Requests/Airplay-National

- FLEETWOOD MAC—Rumours (Warner Brothers)
- EAGLES—Hotel California (Asylum)
- EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
- BAD COMPANY—Burnin' Sky (Svan Song)

National Breakouts

- SUPERTRAMP—Even In The Quietest Moment (A&M)
- DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
- JOHN LODGE—Natural Avenue (London)
- BONNIE RAITT—Sweet Forgiveness (Warner Brothers)

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:**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
- ★TOP REQUEST/AIRPLAY:**
 - FLEETWOOD MAC—Rumours (WB)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - LES DUDEK—Say No More (Columbia)
 - EAGLES—Hotel California (Asylum)
- BREAKOUTS:**
 - BRYAN FERRY—Say No More (Atlantic)
 - BONNIE RAITT—Sweet Forgiveness (WB)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DJM)
 - WALTER JACKSON—I Want To Come Back As A Song (United Artist)

- KFML-AM—Denver (Craig Applequist)**
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - TIM MOORE—White Shadow (Elektra)
 - GARY STEWART—Your Place Or Mine (RCA)
 - EDDIE HARRIS—How Can You Live Like That (Atlantic)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - JOHNNY'S DANCE BAND—(RCA)
 - LES DUDEK—Say No More (Columbia)
 - GONG—Expresso (Virgin)
 - MALLARD—In A Different Climate (Virgin)
 - MICHAEL NEWMITH—From A Radio Engine To The Photon Wing (Island)
- KZLZ-FM—Eugene (Stan Garrett)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DJM)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - PLEASURE—Joyous (Fantasy)
 - ENGLAND DAN & JOHN FORD COLEY—Cowdy Ferry Road (Big Tree)
 - BILLIE HOLIDAY—Story Blue (Verve)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - FOREIGNER—(Atlantic)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
- KZOR-FM—Seattle (Mavis Mackay)**
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - BEACH BOYS—Love You (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BOSTON—(Epic)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)

- KY102-FM—Kansas City (Max Floyd)**
 - WALTER EGAN—Fundamental Roll (Columbia)
 - LES DUDEK—Say No More (Columbia)
 - GRAM PARKER—Heat Treatment (Mercury)
 - JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - FOREIGNER—(Atlantic)
 - KLAUTU—Hope (Capitol)
 - R.E.O. SPEEDWAGON—Live (Epic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
- WRNO-FM—New Orleans (Tom Owens)**
 - ROCKY SOUNDTRACK—(United Artists)
 - JOHN LODGE—Natural Avenue (London)
 - NILS LOFGREN—I Came To Dance (A&M)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - HIT COOLIDGE—Anytime... Anywhere (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - AL STEWART—The Year Of The Cat (Jamaica)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- KLBI-FM—Austin (Steve Smith)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BALCON'S FAULT—(Cream)
 - ERIC GALE—Gimme A Woman (Columbia)
 - JACK BRUCE BAND—House Tricks (RSO Import)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - SEA LEVEL—(Capricorn)
 - RICHARD TORRANCE—Bareback (Capitol)
 - WEATHER REPORT—Heavy Weather (Columbia)

- WMMS-FM—Cleveland (Shelly Styles)**
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - MARVIN GAYE—Live At The London Palladium (Tamla)
 - JOHN LODGE—Natural Avenue (London)
 - BEACH BOYS—Love You (Warner Brothers)
 - SUZIE QUATRO—Aggrophobia (Rock Import)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - IGGY POP—The Idiot (RCA)
- WYOO-FM—Pittsburgh (Steve Downs)**
 - EGG CREAM—(Pyramid)
 - IGGY POP—The Idiot (RCA)
 - STEVE HUNTER—Sweep Away (Atco)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - FOREIGNER—(Atlantic)
 - PETER GABRIEL—(Atco)
 - KINKS—Sleepwalker (Arista)
 - BOB SEGER & THE SILVER BULLET BAND—Night Moves (Capitol)
- WQFM-FM—Milwaukee (Bobbie Beam)**
 - BEACH BOYS—Love You (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - AMAZING RHYTHM ACES—Toucan Do It To (ABC)
 - LES DUDEK—Say No More (Columbia)
 - GARLAND JEFFERIES—Ghost Writer (A&M)
 - PASSPORT—Igusca (Atco)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - KANSAS—Left Overture (Karnes)
 - EAGLES—Hotel California (Asylum)
- KSHE-FM—St. Louis (Ted Halsek)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - BEACH BOYS—Love You (Warner Brothers)
 - URIAN HEPP—Firefly (Warner Brothers)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - IGGY POP—The Idiot (RCA)
 - CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - PINK FLOYD—Animals (Columbia)
 - R.E.O. SPEEDWAGON—Live (Epic)

- WJAN-FM—Jacksonville (Bill Bartlett)**
 - KALAPANA TWO—(Ablative)
 - KRAFTWERK—Trans Europe Express (Capitol)
 - STARZ—Violation (Capitol)
 - AMAZING RHYTHM ACES—Toucan Do It To (ABC)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DJM)
 - STEVEN DEES—Hip Shot (RCA)
 - 38 SPECIAL—(A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - KINKS—Sleepwalker (Arista)
 - FOREIGNER—(Atlantic)
- WINZ-FM—Miami (Bill Stedman)**
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - KINKS—Sleepwalker (Arista)
 - JUSTIN HAYWARD—Songwriter (Dorian)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
- WQSR-FM—Tampa (Steve Hantington)**
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - LES DUDEK—Say No More (Columbia)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - JOHN LODGE—Natural Avenue (London)
 - MICHAEL NEWMITH—From A Radio Engine To The Photon Wing (Island)
 - BAT McGRATH—From The Blue Eagle (Anthem)
 - JIMMY BUFFETT—Changes In Latitudes—Changes In Altitudes (ABC)
 - PINK FLOYD—Animals (Columbia)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - AMAZING RHYTHM ACES—Toucan Do It To (ABC)
- WRTX-FM—Baltimore (Steve Cochran)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - NITE CITY—(20th Century)
 - KLAUTU—Hope (Capitol)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - JOHN LODGE—Natural Avenue (London)
 - FOREIGNER—(Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KINKS—Sleepwalker (Arista)
 - AMERICA—Harbor (Warner Brothers)

- WBAB-FM—Babylon (Bernie Bernard)**
 - EGG CREAM—(Pyramid)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - BEACH BOYS—Love You (Warner Brothers)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - TIM MOORE—White Shadow (Elektra)
 - URIAN HEPP—Firefly (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - EAGLES—Hotel California (Asylum)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
- WMWR-FM—Philadelphia (Paul Faur)**
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - JOHNNY'S DANCE BAND—(RCA)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
- WCRQ-FM—Buffalo (Mark Henning)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - LES DUDEK—Say No More (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - STARZ—Violation (Capitol)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - EAGLES—Hotel California (Asylum)
- WHCK-FM—Hartford (Jay Crawford)**
 - BEACH BOYS—Love You (Warner Brothers)
 - STARZ—Violation (Capitol)
 - KLAUTU—Hope (Capitol)
 - LES DUDEK—Say No More (Columbia)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - KANSAS—Left Overture (Karnes)
- WPRB-FM—Princeton (Michael Field)**
 - ROY HARPER—One Of Those Days In England (Chrysalis)
 - JOHNNY'S DANCE BAND—(RCA)
 - RETURN TO FOREVER—Musicmagic (Columbia)
 - GONG—Expresso (Virgin)
 - JESSE COLIN YOUNG—Love On The Wing (Warner Brothers)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - WEATHER REPORT—Heavy Weather (Columbia)
 - PASSPORT—Igusca (Atco)
 - TELEVISION—(Elektra)
 - BRUCE COCKBURN—In The Falling Dark (Island)
- WPLR-FM—New Haven (Gordon Weingarth)**
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - BEACH BOYS—Love You (Warner Brothers)
 - DEAF SCHOOL—2nd Honeymoon (Warner Brothers)
 - TU MAHAL—Brothers (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - SEA LEVEL—(Capricorn)
- WSAN-FM—Allentown (Rick Harvey)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - STEVE HUNTER—Sweep Away (Atco)
 - GARLAND JEFFERIES—Ghost Writer (A&M)
 - PABLO CRUISE—A Place In The Sun (A&M)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - FOREIGNER—(Atlantic)
 - NITE CITY—(20th Century)
 - NILS LOFGREN—I Came To Dance (A&M)

Southwest Region

- TOP ADD ONS:**
 - WALTER EGAN—Fundamental Roll (Columbia)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - LES DUDEK—Say No More (Columbia)
 - JOHN LODGE—Natural Avenue (London)
- ★TOP REQUEST/AIRPLAY:**
 - FLEETWOOD MAC—Rumours (WB)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - EAGLES—Hotel California (Asylum)
- BREAKOUTS:**
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - BALCON'S FAULT—(Cream)
 - YVONNE ELLIMAN—Love Me (RSO)

Midwest Region

- TOP ADD ONS:**
 - IGGY POP—The Idiot (RCA)
 - BEACH BOYS—Love You (Warner Brothers)
 - JOHN LODGE—Natural Avenue (London)
 - LES DUDEK—Say No More (Columbia)
- ★TOP REQUEST/AIRPLAY:**
 - FLEETWOOD MAC—Rumours (WB)
 - EAGLES—Hotel California (Asylum)
 - BOSTON—(Epic)
 - PETER GABRIEL—(Atco)
- BREAKOUTS:**
 - IGGY POP—The Idiot (RCA)
 - PASSPORT—Igusca (Atco)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)

Southeast Region

- TOP ADD ONS:**
 - WALTER EGAN—Fundamental Roll (Columbia)
 - LES DUDEK—Say No More (Columbia)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
- ★TOP REQUEST/AIRPLAY:**
 - FLEETWOOD MAC—Rumours (WB)
 - KINKS—Sleepwalker (Arista)
 - FOREIGNER—(Atlantic)
 - EAGLES—Hotel California (Asylum)
- BREAKOUTS:**
 - WALTER EGAN—Fundamental Roll (Columbia)
 - JOHN LODGE—Natural Avenue (London)
 - AMAZING RHYTHM ACES—Toucan Do It To (ABC)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)

Northeast Region

- TOP ADD ONS:**
 - BEACH BOYS—Love You (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (WB)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
- ★TOP REQUEST/AIRPLAY:**
 - FLEETWOOD MAC—Rumours (WB)
 - EAGLES—Hotel California (Asylum)
 - EMERSON, LAKE & PALMER—Works Volume 1 (Atlantic)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
- BREAKOUTS:**
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - TIM MOORE—White Shadow (Elektra)
 - JOHNNY'S DANCE BAND—(RCA)
 - BRUCE COCKBURN—In The Falling Dark (Island)

- KSAN-FM—San Francisco (Don Potoczak)**
 - PERSUASIONS—Chirpin' (Elektra)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - WALTER JACKSON—I Want To Come Back As A Song (United Artists)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Svan Song)
- KNST-FM—Los Angeles (Mike Soto)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - JEFF BECK WITH THE JAN HAMMER GROUP—Live (Epic)
 - CHILLWACK—Dreams, Dreams, Dreams (Mushroom Records)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - PINK FLOYD—Animals (Columbia)
- KPRI-FM—San Diego (Arline Burke)**
 - LES DUDEK—Say No More (Columbia)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BOSTON—(Epic)
 - KANSAS—Left Overture (Karnes)
- KOME-FM—San Jose (Dana Jang)**
 - BRYAN FERRY—In Your Mind (Atlantic)
 - KLAUTU—Hope (Capitol)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - PATRICE RUSHEN—Shout It Out (Prestige)
 - LES DUDEK—Say No More (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - KINKS—Sleepwalker (Arista)
- KZMP-FM—Sacramento (Bruce Mier)**
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - DAVID CRISMAN KUNITZ—(Kaledioscope)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - BRYAN FERRY—In Your Mind (Atlantic)
 - STEVE HUNTER—Sweep Away (Atco)
 - JOHNNY GUITAR WATSON—A Real Mother For Ya (DJM)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - SEA LEVEL—(Capricorn)
 - NILS LOFGREN—I Came To Dance (A&M)
 - VALERIE CARTER—Just A Stones Throw Away (Columbia)

- KZFW-FM—Dallas (Charlie Kendall)**
 - BALCON'S FAULT—(Cream)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - LES DUDEK—Say No More (Columbia)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - YVONNE ELLIMAN—Natural Avenue (London)
 - JOHN LODGE—Natural Avenue (London)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - EAGLES—Hotel California (Asylum)
- KZFW-FM—Dallas/Ft. Worth (Tim Spencer)**
 - R.E.O. SPEEDWAGON—Live (Epic)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - POUSETTE DART BAND—Amnesia (Capitol)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - KINKS—Sleepwalker (Arista)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
- KLOL-FM—Houston (Sandy Mathis)**
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - JOHN MARTIN—So Far, So Good (Island)
 - ROUGH DIAMOND—(Island)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - BAD COMPANY—Burnin' Sky (Svan Song)
 - ATLANTA RHYTHM SECTION—Rock & Roll Alternative (Polydor)

- WYWW-FM—Detroit (Greg Gillespie)**
 - GEORGE BENSON—In Flight (Warner Brothers)
 - STARZ—Violation (Capitol)
 - THE BAND—Islands (Capitol)
 - IGGY POP—The Idiot (RCA)
 - HEAD EAST—Gettin' Lucky (A&M)
 - NITE CITY—(20th Century)
 - EAGLES—Hotel California (Asylum)
 - BOSTON—(Epic)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
- WQRT-FM—Chicago (John Platt)**
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - LES DUDEK—Say No More (Columbia)
 - THE PEZBAND—(Passport)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - GARLAND JEFFERIES—Ghost Writers (A&M)
 - AMAZING RHYTHM ACES—Toucan Do It To (ABC)
 - PETER GABRIEL—(Atco)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - KLAUTU—Hope (Capitol)
 - KINKS—Sleepwalker (Arista)
- WEBN-FM—Cincinnati (Dealin Marr)**
 - FOREIGNER—(Atlantic)
 - JOHN LODGE—Natural Avenue (London)
 - PASSPORT—Igusca (Atco)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - STEVIE WONDER—Songs In The Key Of Life (Tamla)
 - BOSTON—(Epic)

- WALS-FM—Atlanta (Drew Murray)**
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - LES DUDEK—Say No More (Columbia)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BEACH BOYS—Love You (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - MARSHALL TUCKER BAND—Carolina Dreams (Capricorn)
 - LEO SAYER—Endless Flight (Warner Brothers)
- WVAL-FM—Washington D.C. (Mark Kern)**
 - WALTER EGAN—Fundamental Roll (Columbia)
 - YARDBIRDS GREATEST HITS—(Epic)
 - STEVE HUNTER—Sweep Away (Atco)
 - LES DUDEK—Say No More (Columbia)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - JETHRO TULL—Songs From The Wood (Chrysalis)
 - NILS LOFGREN—I Came To Dance (A&M)

- WNEW-FM—New York (Tom Morra)**
 - BRUCE FOSTER—Born To Break My Heart (Millennium)
 - HILARY SCHNEIDER—(Windong)
 - DICKEY BETTS & THE GREAT SOUTHERN—(Arista)
 - BEACH BOYS—Love You (Warner Brothers)
 - MICHAEL STANLEY BAND—Stagepass (Epic)
 - LAVENDER HILL MOB—(United Artists)
 - EMERSON, LAKE & PALMER—Works, Volume 1 (Atlantic)
 - EAGLES—Hotel California (Asylum)
 - WALTER EGAN—Fundamental Roll (Columbia)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
- WLIR-FM—New York (Dennis McNamara)**
 - SUPERTRAMP—Even In The Quietest Moment (A&M)
 - BEACH BOYS—Love You (Warner Brothers)
 - BONNIE RAITT—Sweet Forgiveness (Warner Brothers)
 - TIM MOORE—White Shadow (Elektra)
 - ENGLAND DAN & JOHN FORD COLEY—Cowdy Ferry Road (Big Tree)
 - FLEETWOOD MAC—Rumours (Warner Brothers)
 - EAGLES—Hotel California (Asylum)
 - BRUCE COCKBURN—In The Falling Dark (Island)
 - ROGER McQUINN—Thunderbolt (Columbia)

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Vox Jox

By CLAUDE HALL

LOS ANGELES—Michael Spears has joined KHJ, Los Angeles, where he's the new program director replacing Charlie Van Dyke. Spears had been program director of KFRC in San Francisco, where there is no announcement at the moment about the replacement program director. . . . Ken Hunter is the new program director and John Thompson and Gary Wagner the new music directors at WPGH, Univ. of Pittsburgh. . . . Burns Media Consultants, Los Angeles, has sent out "Kansas: Leftoverture," a radio special, to 700 radio stations. The hour-long album-rock radio special was produced for Kirshner/Columbia Records. If you would like a copy and didn't get one, why don't you call Judy Burns at 213-654-6413 and ask in a real nice way for a copy?

Tom Guild has been promoted to production manager at WQDR in Raleigh, N.C. He'd been copywriter since February 1976. . . . Peter C. Cavanaugh has been appointed general manager of WTAC, Flint, Mich. For the past seven years, he has been morning air personality and program director of the station. Replacing him as program director is afternoon personality Fred "Boogie" Brian, who also retains his air duties.



Cavanaugh

New lineup at KLOS, Los Angeles, according to program director Tom Yates, features Fred Gallardo 6-10 a.m., Keith Lowe 10 a.m.-2 p.m., J.J. Jackson 2-6 p.m., Damion 6-10 p.m., Patti Glick 10 p.m.-2 a.m., and Dion 2-6 a.m. . . . Staff at KJCK, Junction City, Kan., has John Zack in the morning, program director J.R. Greeley in midday, music director Khris Favor in the afternoon and Rob Mackey in the evening. Swing people include Dave Dalton and Jason Roberts.

Gary Alan-Beltzman writes that he's now at KACY, Port Hueneme, Calif. He'd been at KUHL in Santa Maria, Calif. "I'm the 7-midnight talent and am going to work at KHJ within the next few years. I grew up there and am fired up on radio and feel that someone has to work Los Angeles and I'm gonna be one of them."

Howard Hoffman, former 8 p.m.-1 a.m. air personality at WPIX, New York, seeks work and would prefer to stay in the Northeast. Call him at 212-254-4831. . . . Tommy Franklin, currently the program director of WVSU, an FM station at Sanford Univ., Birmingham, Ala., is looking for a disk jockey job. Call him at 205-870-2211. . . . WTSN in Dover, N.H., 603-742-1270, has an opening. Talk to Paul LeBlanc at the adult Top 40 station.

Col. Oliver A. Willey Jr. is completing his tenure as commander, American Forces Radio and Television Service, Los Angeles. . . . Beginning April 4, KCSN, a public radio station in Northridge, Calif., started broadcasting rock music at night and music director Kevin Stern needs records desperately. "This will make KCSN's rock programming in excess of 55 hours a week. As most of you know, KCSN has in the past and will for as long as I have control

of the music play mostly new product as opposed to the hits like every other station in town. Listeners will be able to request favorites and hear them right away and also listen to

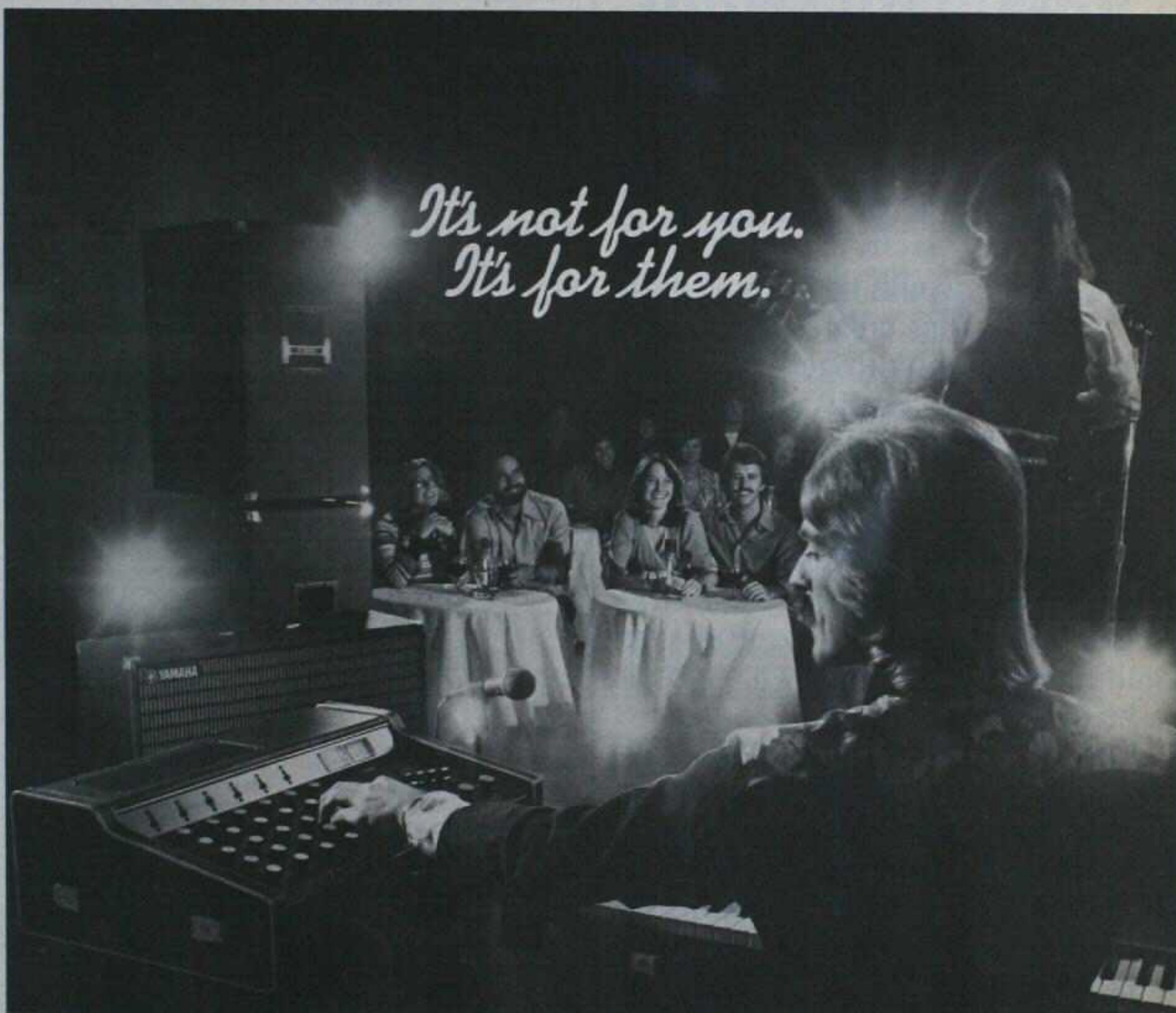
new records." The station is now broadcasting in stereo.

★ ★ ★

There was a programming job

open at KIDO, Boise, last week. . . . Joseph Dorsey has filed suit against WEMP, Milwaukee, charging age discrimination. Dorsey claims in the lawsuit that he was employed from

August 1947 through Feb. 13, 1976, at the station when he was terminated because of his age, 50 years old. He's asking for \$20,000 reparation. (Continued on page 27)



Why do you think it's called public address?

The audience is there to have a good time. You're there to work. But, if you're not projecting the sound you've worked so hard to perfect, you just wasted all those long hours in rehearsal.

Now that you're increasing your public, it's time to address yourself to an investment in PA. Check out Yamaha's EM-Series of affordable, fully-integrated sound reinforcement systems.

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Behind a Great Woman, There's a Great Man.

Lucille is currently exploding on the charts. Already the number one country song in all three trades, she's crossed over and is now taking enormous jumps up all three pop charts.


Lucille is 42 with a bullet in Billboard.

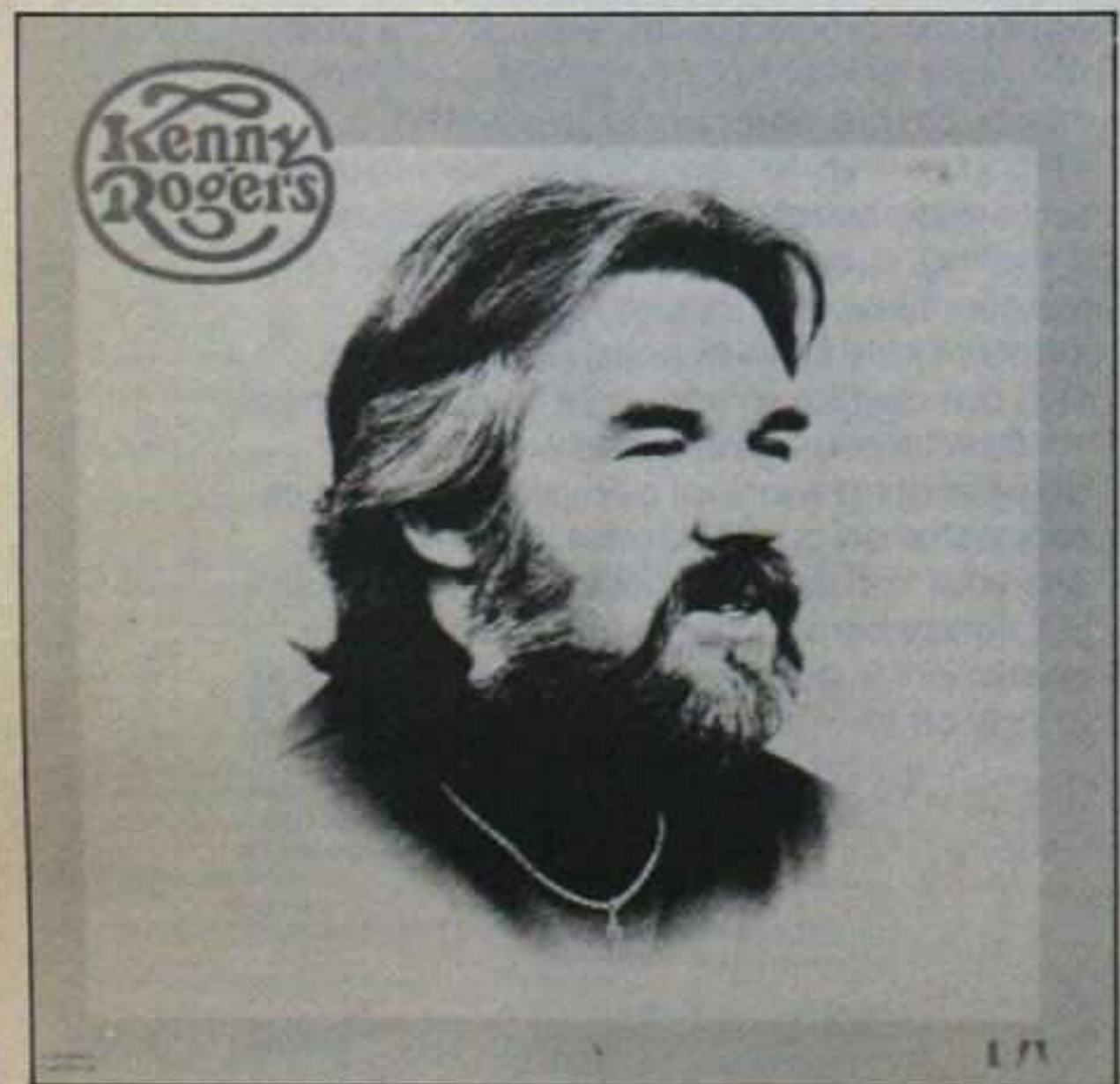
But Lucille would be nothing without the man that created her magic. That man is Kenny Rogers.

And what we really have here is another reassuring case proving that true talent always will win out. For yes, this is the same Kenny Rogers who once propelled the First Edition to superstardom. This is the Kenny Rogers who decided to do it all over again. This time on his own. And did it, he did.

Kenny's record has been leapfrogging up the pop charts like a tadpole in heat. So if you look at Lucille as a hit, that's true. But there's more to it than that. Lucille represents the re-emergence of Kenny Rogers on a national scale.

Hello Lucille. Welcome back Kenny.

Lucille. A certified, smash hit from the Kenny Rogers album. On United Artists Records and Tapes. 



• Continued from page 16

And if you were going to go into San Diego and fight Drake at that time, you deserved some money.

They made me a deal to go into KCBQ, to base there, then to program WMYQ by phone, WOKY by phone, and to take WDRQ and to exercise what they thought might work—a talk format. And also put a cash call on it of immense amounts of money, something like \$20,000 or \$25,000, which was at that time unheard of. They did that in Detroit on the following ratings.

When I was recently in Los Angeles working with Charlie Van Dyke on KHJ, we discussed the San Diego situation. We both fell apart at the seams. Everybody in the world was on him. Everybody was on me.

The only thing I could think to do when I got to San Diego was to come up with a contest that did not explain itself so that I couldn't be doubled. So, that's where we came up with The Great Rip-Off.

We got more mail on what it was than we did on the actual execution, I think. I kept saying, "It's fantastic. Believe me. Take my word for it. It's right up here in my head, it's gonna come down, I know it. It's incredible, but we can't let them know. We can't show our hand until the ARB falls." And we kept saying on the air: "The Great Rip-Off's coming. The Great Rip-Off's coming."

And I kept going to bed every night saying, "What in the hell is the Great Rip-Off?"

We copyrighted the term, the Great Rip-Off. We also copyrighted "Fill it in and win" at that time which was later outlawed.

The Great Rip-Off did indeed do us a tremendous amount of good. Rip-off being a word that had not been heard on the airwave prior to that time. Today it's generic and my copyright's not even good any more.

H: Well when did you conceive of the Great Rip-Off as a reality rather than a fantasy?

B: We were just about to come into the ARB ratings and somebody said, "Buzz, you're gonna have to do it. What is it?" I said, "Well, we'll go with the Great Rip-Off part one, part two, part three, part four." By that time Janis Joplin had passed away and we played her song "The

Radio-TV Programming

Buzz Buzzes With Inside Story

Lord wants to give me a Mercedes Benz, a color tv" and that was the beginning of it.

Somehow I finagled to buy the car that Heinrich Himmler had been assassinated in during the Nazi empire. And we created all the sounds of Hitler's Germany and gave away the car Himmler had been assassinated in. And we said, you know, "A prize of distinction, not just a prize..."

We actually didn't have the money to buy a prize. Across the street they were giving away a 44-day trip around the world, \$5,000 in cash to take with you, a \$5,000 cash call jackpot, the car of your choice. I figured with my budget there wasn't really much I could do but innovate.

I believe at that time we put out the first album survey. At least, we began to introduce album cuts to the airwaves. I recall that "Me And Bobby McGee" had not been a single, yet it stood No. 1 on our survey. It was No. 1 on our album list and it was No. 1 on our singles list.

H: By which artist?

B: By Janis Joplin. And the survey was dedicated to Janis. And the station was geared around what today they call AOR.

H: Had you gone with a real tight playlist there?

B: Never below 35 to 40 records.

H: Had you come up with all the other things that you're credited with at that time? I think that you were really responsible for quarter-hour maintenance theories.

B: Yeah, I'll tell you something interesting that I haven't discussed before. Something we did discover. In the quarterhour maintenance factor, there's a power system that runs within the rotation of regular records that brings people's favorite records up more than other records. But we found out in our studies, and, boy, we studied. I remember lying sideways on my office floor asking my wife to write on the cartridges: "No. 2, the Great Rip-Off," because I couldn't get my head off the floor, I'd been working that long.

Yeah, we came up with quarter-hour maintenance and another thing was that when people heard their favorite record they tuned out and when they heard a record they didn't like they tuned out. And that

was a very interesting concept to us because the concept had always been: Play their favorite records over and over and over and over. Well, the odds were that if you played their favorite record, they would then switch across to the other station because they would then hear it again sooner on the other station. And if they heard a record they didn't like, they would also switch. So, you were in an interesting balance situation there. So, to add the variety of the album cut was tremendously advantageous to us. But then again, you had to pick the right album cut. Over a course of time, though, we picked a lot of album cuts that later became big singles.

We played "Summer Breeze" by Seals and Crofts. We played records like that over and over and over on albums.

H: Do you think that you were actually the first program director to program to the ARB directly?

B: That's hard to say because I don't know all the other programmers and what they were doing.

H: But you don't know anybody else who was doing it, do you?

B: I don't know anyone else.

H: I mean it's not an idea you picked up from somebody else?

B: Oh no, of course not.

H: Because I don't think George Wilson was doing it. I don't think Bill Stewart was doing it.

B: In fact, George Wilson said he refused to cut his commercial load. He could win without cutting it. His words to Dick Casper at the time were, "What are you doing? Trying to Drake it?" And my return answer was, "No, we're trying to cut the commercial load because people don't like commercials." And then we did come up with the line that said that KCBQ plays fewer commercials, which was effective. There were people later that said, "Well, that just indicates that you play commercials." The audience was quite aware of that anyway.

H: What are the things that you think you came up with? What contributions did you make to radio programming?

B: Somebody said to me once, "Buzz you cannot take credit for creativity." And I kind of have to

(Continued on page 28)

600 At College Radio Sessions

• Continued from page 3

artists rather than established super stars, and about special circumstances, such as an artist whose appeal is strong in a particular market.

"All the feedback we can get is important to the bottom line, which is selling records," said John Montgomery of Warner Bros.

Bob Frymire, national college director for A&M, stressed the same point in explaining how a record company decides who gets service.

"We have to decide if you reach enough people," Frymire said. "If it's economically worth it to us, you'll get service, don't worry."

And Montgomery, returning to the same point, quoted a line from a Bob Seger song about a disk jockey at CKLW when he was asked if Warner Bros. would service a high school radio station.

"Bob Seger wrote a song that said it all," Montgomery said. "He wrote: 'you've got the power 'cause you've got the tower.' If you've got the tower and you've got the listeners, we'll service you."

Some of the dialog grew so heated, especially when some colleagues suggested that they were being

slighted in favor of commercial stations and record stores, that Patty Mack, promotion director of Philo Records, felt compelled to state the obvious.

"There's no reason for you to feel we're in an adversary position," she said. "If we come out with a record, it doesn't do us any good to have it sit in a warehouse. We're trying to get it out to you, so it can get airplay and can sell."

At the same time, the record company panelists had some complaints about the way college stations operate, and about the lack of appreciation that some stations have shown for the difficulty of what labels are attempting to do.

"One very important thing to do is to have a definite station structure," advised Judy Libow, national college promotion manager for Atlantic.

"One of the things wrong with college radio is that stations have a variety of on-air personalities each doing his own thing. It's hard for a listener to relate to that. Give your station its own personality."

"Programming a station is really an art, whether its commercial or not," said Warner Bros.' Montgom-

ery. "Decide what your format is going to be; we're not going to tell you what you should be playing, but whatever it is, you should make it the best it can be, and that's an art that not enough people appreciate."

The matter of security came up when a member of the audience said his college was about to start a radio station and asked for advice about what he should do first.

"Get a strong lock for your record library," said Larry Stessel of CBS. Heads nodded all around the room.

"Work out somehow a way to cross-reference your library," said Patty Mack of Philo, "so you know where your records are. Some way, you have to have control of your records short of imposing martial law."

Interestingly, the same questions came up following the forum at the mini session on playlists, which was conducted by Bruce Tannenbaum, music director of WUSB of the state university of New York at Stony Brook.

Tannenbaum and several members of his audience discussed ways of protecting their libraries, from barring station personnel from taking out records to stamping their

(Continued on page 39)

Vox Jox

Continued from page 25

sending lost compensation, lost severance pay and other benefits, plus \$100,000 in damages to his professional reputation.

George Klein, former program director and personality at WHBQ, Memphis, has pleaded not guilty to charges of conspiring to steal Arbitron ratings diaries in Memphis and alter them. As you'll recall, Arbitron had to issue another ratings survey for Memphis and WHBQ dropped from second place to seventh in the market. Klein, now marketing and public relations director for Libertyland theme park in the area, was fired by WHBQ, which then hired Rick Dees. There are four counts in the indictment against Klein, each of which would bring up to five years in prison and a fine of \$2,000 on three of the counts and a maximum fine of \$5,000 on a conspiracy charge. In the April/May Arbitron survey covered in the indictment, 2,849 diaries were mailed to the area, of which 1,504 diaries were returned that were used. The indictment charges that Klein and a mailman named Neal Wammack falsified the stolen diaries.

I know at least one station owner who admits to buying diaries and last week I discovered that two more stations may soon be charged with Arbitron diary scandals.

The staff at KUZZ, Bakersfield, Calif., features program director Jay Albright 6-10 a.m., Lloyd Collins 10 a.m.-2 p.m., Jim Steele 2-6 p.m., Steve Carson 6-10 p.m., Kristi Clarke 10 p.m.-2 a.m., and Ron Harris 2-6 a.m. The format is country music and Buck Owens is president

of the Station, with Michael Owens vice president and Dorothy Owens secretary and treasurer. Buck also owns rock-formatted KKXX, which Albright also programs, and the staff includes Chris Squires 6-11 a.m., Bruce Lynn 11 a.m.-4 p.m., Terry Gaiser 4-7 p.m., Ron Garrett 7-midnight, and Charlie Haley midnight-6 a.m.

Alan Okun has joined WJOY and WQCR, South Burlington, Vt., to do weekends. He was formerly with WTTF-AM-FM, Tiffin, Ohio. Okun is working on his master's degree at the Univ. of Vermont. ... WCLT-AM in Newark, Ohio, has made some music adjustments, according to new music director Corey H. Deitz. "I'm instituting a more diversified music selection as opposed to a Top 40 easy listening approach. The format is being tightened up as far as when and how much music will be played because in the past it has been pretty much do-your-own-thing around here. I'd like to tell all record promotion people, though, that all music is being reviewed and much more is being put on the air whether it is on the playlist or not. Our new image is geared to the contemporary adult 18-54."

He adds that he'd like all of the people he went to Kent State with to know where he is. "Incidentally, radio in certain areas of Central Pennsylvania could use a doctor. I left there at the end of November. Ohio has much more potential for continued growth than a lot of places I've worked over the last few years."

Phil Gardiner, 901-767-3997, needs MOR or Top 40 work. Previous stations include WGAR in Cleveland; he's a professional. ... Chris Curtis, program director of WZUU-FM-AM, Milwaukee, sent me some graphs to illustrate how well his station was doing. The last time I believed personal graphs like that was when Rick Sklar, an old friend, showed me how FM radio had leveled off in New York right before WBLS went through the roof in New York.

Ron Nickell, vice president and general sales manager of TM Programming in Dallas reports that KAFM in Dallas will not be using TM's "Beautiful Rock" package after all. With the pending sales of KRLD and KAFM, John Butler, chief operating officer of the stations, along with Nickell determined that programming commitments would prevent KAFM from running the soft rock format in a manner that would be successful. Nickell claims the format needs the same discipline of a controlled beautiful music station; he expects it on another Dallas station within the next 60 days.

Bill Adams, music director of WOMA Tallahassee, Fla., asks for better record service. MOR stuff. ... Steve Kelly has left WIBG in Philadelphia where he was doing the all-night show to join KSD in St. Louis

to do afternoon drive. April 1 is blastoff for the new job and anyone wanting his old job can send tapes to Chuck Knapp at WIBG.

Tom Parma, Parma Musical Productions, 10011 Trailpine Drive, Dallas, Tex. 75238, writes: "Did you know Billboard is published on recycled paper? True. Here is how it works: I send you letters, tapes, brochures, and leave phone messages. Then, once a week someone takes it in a big truck to the pulp mill. A week later, I get my mail and messages back in the form of Billboard and read about someone else."

"Really, Claude; Judy and I have been responsible for millions of IDs for hundreds of stations at a dozen Dallas companies. Now, we've got our own company. There are lots of program directors who would appreciate knowing that." Okay, so everyone call Tom Parma at 214-348-7693 and ask for demos. Tell him that Robert A. Morgan, suggested you call.

Don Elliott, production director of KIIS in Los Angeles, now has his own toy at home—an 8-track recording complex, along with a DBX noise reduction unit and two Moogs. As you can realize, Don is now happier than Don Imus with his Lionel choo-choo train. And he's using the unit to produce spots for KIIS, which should make program director Rochelle Staab happier than a passenger on Imus' Lionel. ... Dave Diamond is working on KFI, Los Angeles. Well, it sure beats throwing snowballs at Ted Atkins.

KKUA, Honolulu, has just come in No. 1 in the latest ARB; Ron Jacobs took the younger demographics away from Aku Head. I was talking with Robert W. Morgan and mentioned about the great surfboat battle between Jacobs and Head and Morgan pointed out that Hawaii is Jacobs' market. Head had just borrowed it for a while. ... I just saw a picture of Georgia Twitty, executive secretary of the Federation of International Country Air Personalities. She's as lovely as ever and you can see her at the annual Country Music Seminar Mar. 18-19 at the Airport Hilton in Nashville.

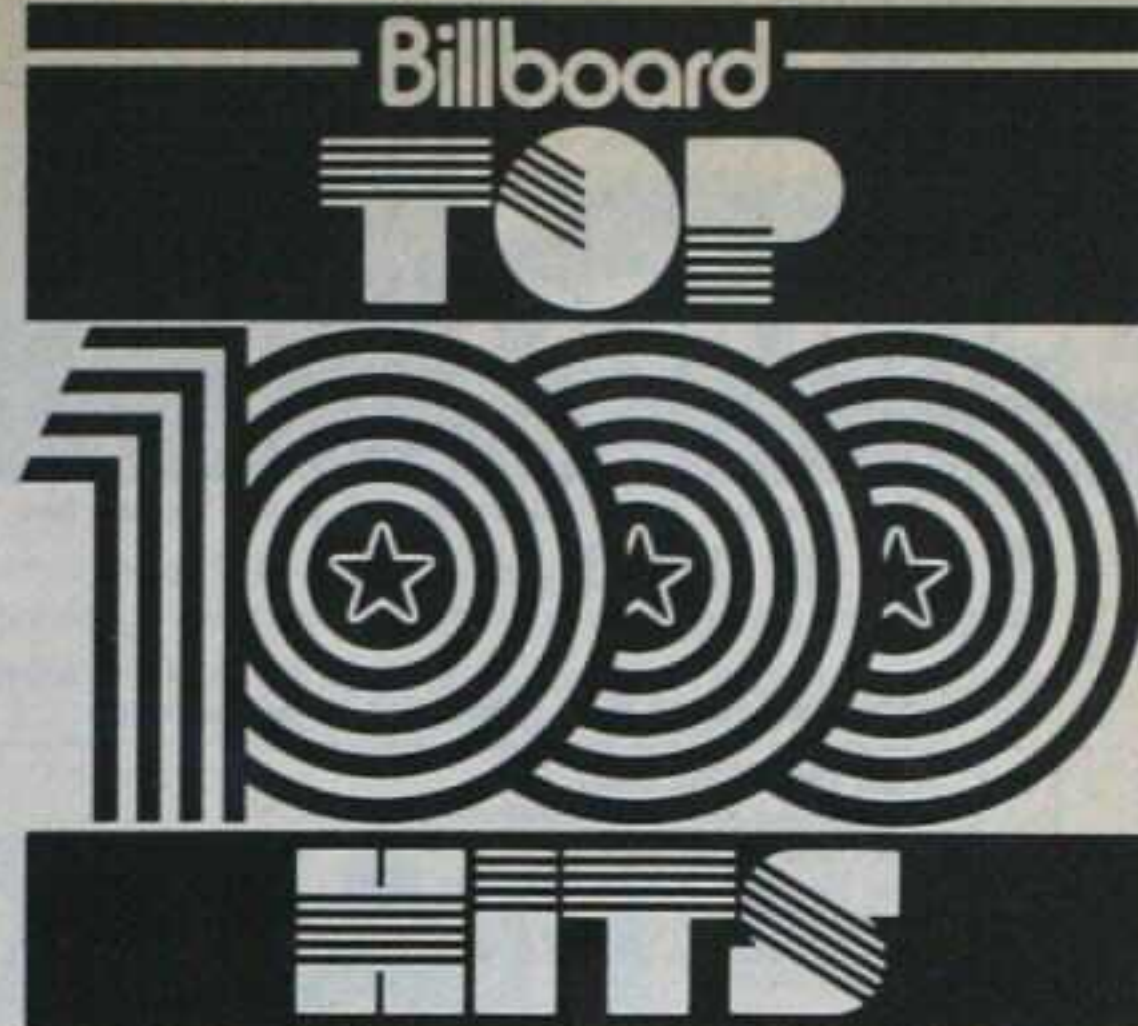
Ms. Twitty graces the first issue of the Voice, the official publication of FICAP, which you can obtain by writing: Thé FICAP Voice, Box 1280, Long Beach, CA 90802. It's free. ... Paul Mendenhall, program director of WERK, Route 4, Muncie, Ind. 47302, needs records. "It seems our service has been deteriorating through the years and now we sometimes find ourselves with only one copy of hit records. This, of course, presents a problem, not only on the air, but when we have a heavy schedule of discs in Muncie and on the Ball State Campus."

Radio '78's International Meet Firmed For Australia

SYDNEY—Radio '78, an international meeting of radio and record executives, will be held June 24-26 in the Hilton Hotel here.

Speakers slated so far for the event include Americans George Duncan, president of Metromedia Radio; Dwight Case, president of RKO Radio; Jack McCoy, president of DPS Inc., a radio consulting firm; and one record company president is almost confirmed. Directing the meeting is Peter Davidson, head of Pedlar Marketing, a 2SM Group division.

For the first time, Australian music awards presented at the convention will be a joint venture of both radio and music industries, with awards related to airplay based on computer programming runouts.



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Bubbling Under The HOT 100

- 101—HOT TO TROT, Wild Cherry, Epic/Sweet City 8-50382
- 102—DISCO REGGAE (Tony's Groove) Part 1, Kalyan, MCA 40699
- 103—DDH CHILD, Valerie Carter, Columbia 3-10505
- 104—THEME FROM ROCKY (Gonna Fly Now), Current, Playboy 6098
- 105—ON THE BORDER, Al Stewart, Janus 267
- 106—LIFE IS MUSIC, Ritchie Family, Marlin 3309 (TK)
- 107—WE'RE STILL TOGETHER, Peaches & Herb, MCA 40701
- 108—FIESTA, Gato Barbieri, A&M 1885
- 109—ONLY LOVE CAN BREAK A HEART, Dionne Warwick, Musicor 6303 (Springboard International)
- 110—NEVER HAVE TO SAY GOODBYE, Deardorff & Joseph, Arista 0230

Bubbling Under The Top LPs

- 201—WILD CHERRY, Epic/Sweet City PE 34195
- 202—THE BEST OF GEORGE HARRISON, Capitol ST 11528
- 203—THE GREATEST OF THE GUESS WHO, RCA APL1-2253
- 204—THE BEST OF BRIAN AUGER, RCA APL1-2249
- 205—RUSH, All World's A Stage, Mercury SRM-2-7508 (Phonogram)
- 206—FIREFALL, Atlantic SD 18174
- 207—LENNY WHITE, Big City, Nemperor NE 441 (Atlantic)
- 208—DEREK & THE DOMINOS, Layla, RSO RS-2-3801 (Polydor)
- 209—JETHRO TULL, Aqualung, Chrysalis CHR 1044
- 210—GEORGE DUKE, From Me To You, Epic PE 34469

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

| This Week | Last Week | Weeks on Chart | TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) |
|-----------|-----------|----------------|---|
| 1 | 2 | 10 | RIGHT TIME OF THE NIGHT Jennifer Warnes, Arista 0223 (American Broadcasting, ASCAP) |
| 2 | 1 | 10 | DON'T GIVE UP ON US David Soul, Private Stock 45129 (Macaulay, ASCAP) |
| 3 | 5 | 5 | WHEN I NEED YOU Leo Sayer, Warner Bros. WBS8332 (Unichappell/Begonia Melodies/Albert Hammond, ASCAP) |
| 4 | 3 | 11 | SOUTHERN NIGHTS Glen Campbell, Capitol 4376 (Warner-Tamerlane/Marsaint, BMI) |
| 5 | 4 | 12 | SAM Olivia Newton-John, MCA 40670 (John Farrar, BMI/Blue Gum/Dejamus, ASCAP) |
| 6 | 7 | 4 | HELLO STRANGER Yvonne Elliman, RSO 871 (Polydor) (Cotillon/Bramtree/Loveland, BMI) |
| 7 | 6 | 15 | SAY YOU'LL STAY UNTIL TOMORROW Tom Jones, Epic 8-50308 (Dick James, BMI) |
| 8 | 9 | 6 | SING Tony Orlando & Dawn, Elektra 45387 (Churn, ASCAP) |
| 9 | 8 | 19 | Love Theme From "A STAR IS BORN" (Evergreen) Barbra Streisand, Columbia 3-10450 (First Artists/Emanuel/20th Century, ASCAP) |
| 10 | 13 | 6 | HOTEL CALIFORNIA Eagles, Asylum 45386 (Not Listed) |
| 11 | 10 | 6 | GOODBYE OLD BUDDIES Seals & Crofts, Warner Bros. 8330 (Dawbreaker, BMI) |
| 12 | 14 | 6 | SO IN TO YOU Atlanta Rhythm Section, Polydor 14373 (Low-Sal, BMI) |
| 13 | 11 | 8 | ME AND THE ELEPHANTS Bobby Goldsboro, Epic 8-50342 (Younggun, BMI) |
| 14 | 16 | 3 | CAN'T STOP DANCING Captain & Tennille, A&M 1912 (Ahab, BMI) |
| 15 | 23 | 3 | MY SWEET LADY John Denver, RCA 10911 (Cherry Lane, ASCAP) |
| 16 | 24 | 2 | HOOKED ON YOU Bread, Elektra 45389 (Kipahulu, ASCAP) |
| 17 | 12 | 10 | DISCO LUCY (I Love Lucy Theme) Wilton Place Street Band, Island 078 (Desilu, ASCAP) |
| 18 | 17 | 11 | I JUST CAN'T SAY NO TO YOU Parker McGee, Big Tree 16082 (Atlantic) (Dawbreaker, BMI) |
| 19 | 15 | 8 | WINTER MELODY Donna Summer, Casablanca 874 (Rick's, BMI) |
| 20 | 19 | 7 | RACE AMONG THE RUINS Gordon Lightfoot, Reprise 1380 (Warner Bros.) (Moose, CAPAC) |
| 21 | 18 | 9 | SPRING RAIN Silvestri, Salsoul 2414 (Barnegat, BMI) |
| 22 | 22 | 5 | NEVER HAVE TO SAY GOODBYE Deardorff & Joseph, Arista AS0230 (Chicken Key/Dawbreaker, BMI) |
| 23 | 20 | 15 | YEAR OF THE CAT Al Stewart, Janus 266 (Dejamus/Purple Pepper/Unichappell, ASCAP) |
| 24 | 29 | 8 | YOU'RE MOVING OUT Bette Midler, Atlantic 3379 (Divine, BMI) |
| 25 | 34 | 2 | ANGEL IN YOUR ARMS Hot, Big Tree 16085 (Atlantic) (Song Tailors, BMI) |
| 26 | 26 | 13 | IT AIN'T EASY COMING DOWN Charlene Duncan, Prodigal 0632 (Motown) (Stone Diamond, BMI) |
| 27 | 38 | 2 | I WANNA GET NEXT TO YOU Rose Royce, MCA 40662 (Duchess, BMI) |
| 28 | 40 | 2 | TRYING TO LOVE TWO William Bell, Mercury 73839 (Phonogram) (Bell-Kat, BMI) |
| 29 | 43 | 3 | LOVING YOU, LOSING YOU Johnny Mathis, Columbia 3-10496 (Mighty Three, BMI) |
| 30 | 27 | 6 | "ROOTS" MEDLEY: A. Motherland, B. Theme From "ROOTS" Quincy Jones, A&M 1909 (Wolper, ASCAP) |
| 31 | 21 | 8 | HERE COME THOSE TEARS AGAIN Jackson Browne, Asylum 45379 (Shallow Turn/W.V., ASCAP/Open Window/Warner-Tamerlane, BMI) |
| 32 | 28 | 8 | I'M SCARED Burton Cummings, Portrait/CBS 70002 (Shillelagh, BMI) |
| 33 | 44 | 3 | MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI) |
| 34 | 32 | 6 | DON'T THROW IT ALL AWAY Dave & Sugar, RCA 10876 (Famous, ASCAP) |
| 35 | 37 | 3 | CINDERELLA Firefall, Atlantic 3392 (Powder, ASCAP) |
| 36 | 30 | 9 | CRACKERBOX PALACE George Harrison, Dark Horse 3313 (Warner Bros.) (Ganga B.V., BMI) |
| 37 | 48 | 2 | YOUR LOVE Marilyn McCoo & Billy Davis Jr., ABC 12262 (El Patricio, BMI) |
| 38 | 33 | 3 | THEME FROM "CHARLIE'S ANGELS" Henry Mancini & His Orchestra, RCA 10888 (Spell/Gold, BMI) |
| 39 | 36 | 10 | YOU KNOW LIKE I KNOW Ork Mountain Daredevils, A&M 1888 (Larry Lee Controlled by Lost Cabin, BMI) |
| 40 | 46 | 2 | CROSSFIRE Bellamy Brothers, Warner/Curb 8350 (Christmas/Ensign, BMI) |
| 41 | 49 | 2 | LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI) |
| 42 | NEW ENTRY | | YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) Gruppo Editoriale Arista, BMI) |
| 43 | 35 | 5 | ALL STRUNG OUT ON YOU John Travolta, Midsong International 10907 (Daddy Sam, ASCAP) |
| 44 | 42 | 8 | DON'T LEAVE ME THIS WAY Thelma Houston, Tamla 54278 (Motown) (Mighty Three, BMI) |
| 45 | 45 | 5 | FREE Deniece Williams, Columbia 3-10429 (Kee-Drick, BMI) |
| 46 | 47 | 3 | ONLY LOVE CAN BREAK A HEART Dionne Warwick, Muscor 6303 (Arc, BMI) |
| 47 | NEW ENTRY | | I'VE GOT LOVE ON MY MIND Natalie Cole, Capitol 4360 (Jay's Enterprises/Chappell, ASCAP) |
| 48 | NEW ENTRY | | EVERYBODY OUGHT TO BE IN LOVE Frank Sinatra, Warner/Reprise 1386 (Pauline, BMI) |
| 49 | NEW ENTRY | | BROOKLYN Cody Jameson, Atco 7073 (Dar-Jen, BMI) |
| 50 | NEW ENTRY | | SLEEP WELL, MY SON Mike Douglas, Image 3031 (Everene/E. Kassner, BMI) |

Radio-TV Programming Marketing Of Chacksfield's Music Is Set

LOS ANGELES—Starborne Productions Corp. has been launched here to market the music of Frank Chacksfield for radio stations and programming syndication firms. Jim Schlichting, who also operates Disc-Location in the suburb of Van Nuys here, is president.

Chacksfield, a veteran conductor who lives in England, will produce beautiful music versions of hits on a regular basis.

Subscribers will receive six cuts per month. In this way, Schlichting promises to deliver fresh music. "If there is something on the charts right now that should have a beautiful music version, we are going to be sure to have it to our clients in just a few weeks." The service will be non-exclusive.

Schlichting will select titles to be recorded; Chacksfield will have final approval. Of 14 titles submitted for the first session, Chacksfield feels only half of them could be adopted in beautiful music versions.

Disc-Location provides domestic and imported records to radio stations.

'Close-Up' Syndicated

WAUWATOSA, Wis.—Chris Van Dyke Productions here has launched "Country Close-up '77," a series of one-hour weekly country music specials.

The free specials feature six local avails, says president Van Dyke. Artists featured in the 26-set series include Freddy Fender, Barbara Mandrell, Ray Price, Billy Crash Craddock, Tommy Overstreet, and others. Robb Edwards narrates.

Supported by national spots and sent to radio stations on disks, Van Dyke claims that as a bonus radio stations carrying the specials will have their call letters mentioned in the monthly Country Song Round-up magazine.

Buzz Bennett

• Continued from page 26

agree with that because there were so many of us packed in that tight little ball there that one guy would say one thing, one guy would say another thing.

I think my greatest asset was to get into each mind on my staff and take part of it and then assemble a plan and put it together and push it through. So I think the contribution I made to radio was the "unit body" where the radio station actually utilized everyone together and the staff really put their heads together and came up with really good, good ideas.

But I sat there and was very willing to hear them out, whereas many program directors around the country don't. Incidentally, there's a difference between programmers and program directors to me in the sense that a program director directs the programming. A programmer comes up with programming concepts. One's like a policeman and one's like an innovator. I do not particularly care to program direct although it's part of what I have to do many times.

Concluding installment next week.

Rock Singles Best Sellers

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As Of 4/4/77

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

| | | | |
|----|---|----|---|
| 1 | RICH GIRL —Daryl Hall & John Oates—RCA 10860 | 21 | FLY LIKE AN EAGLE —Steve Miller Band—Capitol 4372 |
| 2 | DON'T GIVE UP ON US —David Soul—Private Stock 45129 | 22 | CAN'T STOP DANCING —Captain & Tennille—A&M 1912 |
| 3 | DANCING QUEEN —Abba—Atlantic 3372 | 23 | WEEKEND IN NEW ENGLAND —Barry Manilow—Arista 0212 |
| 4 | THE THINGS WE DO FOR LOVE —10cc—Mercury 73875 | 24 | ALL STRUNG OUT ON YOU —John Travolta—Midsong International 10907 |
| 5 | LOVE THEME FROM "A STAR IS BORN" (Evergreen)—Barbra Streisand—Columbia 3-10450 | 25 | LIDO SHUFFLE —Boyz Scaggs—Columbia 3-10491 |
| 6 | HOTEL CALIFORNIA —Eagles—Asylum 45386 | 26 | COULDN'T GET IT RIGHT —Climax Blues Band—Sire 736 |
| 7 | SOUTHERN NIGHTS —Glen Campbell—Capitol 4376 | 27 | HERE COME THOSE TEARS AGAIN —Jackson Browne, Asylum 45379 |
| 8 | RIGHT TIME OF THE NIGHT —Jennifer Warnes—Arista 0223 | 28 | HELLO STRANGER —Yvonne Elliman—RSO 871 |
| 9 | CARRY ON WAYWARD SON —Kansas—Kirshner 4267 | 29 | I WANNA GET NEXT TO YOU —Rose Royce—MCA 40662 |
| 10 | DON'T LEAVE ME THIS WAY —Thelma Houston—Tamla 54278 | 30 | I'VE GOT LOVE ON MY MIND —Natalie Cole—Capitol 4360 |
| 11 | SAY YOU'LL STAY UNTIL TOMORROW —Tom Jones—Epic 8-50308 | 31 | YOUR LOVE —Marilyn McCoo & Billy Davis Jr.—ABC 12262 |
| 12 | TORN BETWEEN TWO LOVERS —Mary MacGregor—Ariola America 7638 | 32 | CALLING DR. LOVE —Kiss—Casablanca 880 |
| 13 | MAYBE I'M AMAZED —Wings—Capitol 4385 | 33 | JEANS ON —David Dundas—Chrysalis 2094 |
| 14 | SO IN TO YOU —Atlanta Rhythm Section, Polydor 14373 | 34 | CRACKERBOX PALACE —George Harrison—Dark Horse 3313 |
| 15 | LIVING NEXT DOOR TO ALICE —Smokie—RSO 860 | 35 | NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol 4369 |
| 16 | I LIKE DREAMIN' —Kenny Nolan—20th Century 2287 | 36 | ENJOY YOURSELF —Jacksons—Epic 8-50289 |
| 17 | SAM —Olivia Newton-John—MCA 40670 | 37 | WALK THIS WAY —Aerosmith—Columbia 3-10449 |
| 18 | BLINDED BY THE LIGHT —Manfred Mann's Earth Band—Warner Bros. 8252 | 38 | YOU MAKE ME FEEL LIKE DANCING —Leo Sayer—Warner Bros. 8283 |
| 19 | WHEN I NEED YOU —Leo Sayer, Warner Bros. 8332 | 39 | CAR WASH —Rose Royce—MCA 40615 |
| 20 | THE FIRST CUT IS THE DEEPEST —Rod Stewart, Warner Bros. 8321 | 40 | TRYING TO LOVE TWO —William Bell—Mercury 73839 |

Rock LP Best Sellers

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As Of 4/4/77

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

| | | | |
|----|--|----|--|
| 1 | HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 21 | SONGS FROM THE WOOD —Jethro Tull—Chrysalis CHR 1132 |
| 2 | A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 22 | DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 |
| 3 | THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 23 | SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 4 | BOSTON —Epic PE 34188 | 24 | ALIVE! —Kiss—Casablanca NBLP 7020 |
| 5 | RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 25 | FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 |
| 6 | SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-345C2 | 26 | JOHN DENVER'S GREATEST HITS VOL. 2 —RCA CPL1-2195 |
| 7 | LEFTOVERS —Kansas—Kirshner PZ 34334 | 27 | TOYS IN THE ATTIC —Aerosmith—Columbia PC 33479 |
| 8 | THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 28 | YEAR OF THE CAT —Al Stewart—Janus JXS 7022 |
| 9 | FLY LIKE AN EAGLE —Steve Miller Band—Capitol 11516 | 29 | FLEETWOOD MAC —Reprise MS2225 |
| 10 | LOVE AT THE GREEK —Neil Diamond, Columbia KC2 34404 | 30 | SONG OF JOY —Captain & Tennille—A&M SP 4570 |
| 11 | TRYIN' TO GET THE FEELING —Barry Manilow—Arista 4060 | 31 | BARRY MANILOW II —Arista AL 4016 |
| 12 | THE BEST OF THE DOOBIES —Doobie Brothers—Warner Bros. BS 2978 | 32 | DAVID SOUL —David Soul—Private Stock PS 2109 |
| 13 | GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 | 33 | ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK —United Artists UA-LA693-G |
| 14 | DESTROYER —Kiss—Casablanca NBLP 7025 | 34 | A NIGHT ON THE TOWN —Rod Stewart—Warner Bros. BS 2938 |
| 15 | ANIMALS —Pink Floyd—Columbia JC 34474 | 35 | ENDLESS SUMMER —Beach Boys—Capitol SBVO 11307 |
| 16 | WINGS OVER AMERICA —Capitol SWCO 11593 | 36 | BURNIN' SKY —Bad Company—Swan Song SS 8500 |
| 17 | ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037 | 37 | A ROCK AND ROLL ALTERNATIVE —Atlanta Rhythm Section—Polydor PD-1-6080 |
| 18 | NIGHT MOVES —Bob Seger & The Silver Bullet Band—Capitol ST 1157 | 38 | ARRIVAL —Abba—Atlantic SD 18207 |
| 19 | UNPREDICTABLE —Natalie Cole, Capitol SO 11600 | 39 | AFTER THE LOVIN' —Engelbert Humperdinck—Epic PE 34381 |
| 20 | A NEW WORLD RECORD —Electric Light Orchestra—United Artists UA-LA679-G | 40 | IN FLIGHT —George Benson—Warner Bros. BSK 2983 |

Pablo Releases 5 Individual Tatum

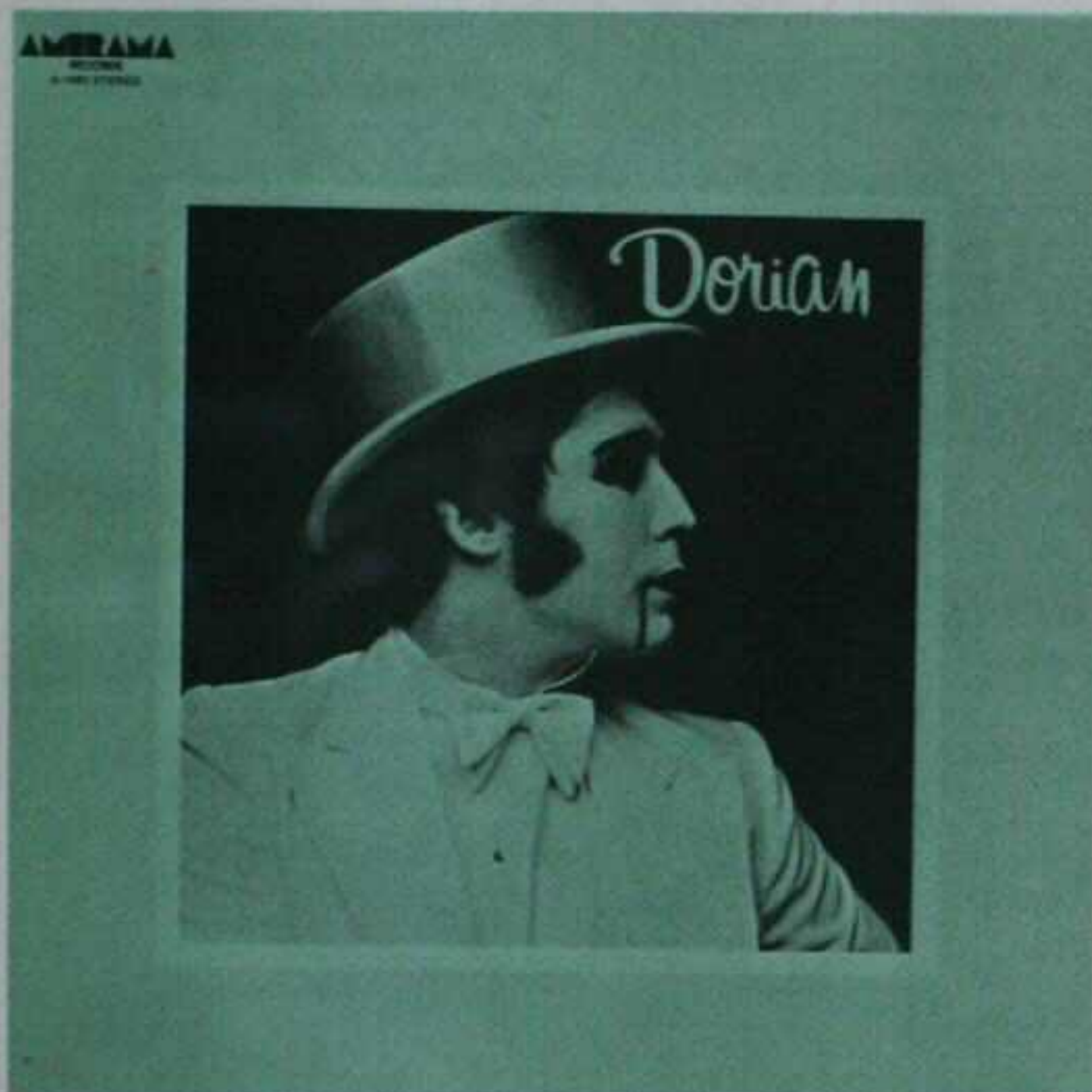
NEW YORK—RCA Records is filling out its "Tatum Solo Masterpieces" series with the release of volumes four to eight of the 13-volume set. The first three volumes were released in July, and the concluding five volumes should be released in a few months.

Each of the volumes, recorded in

1954, is retailed at \$7.98 on the Pablo label. The individual releases of the master jazz pianist follow the issuance of the entire 13 LP set which retails at \$75. Also available on Pablo is an eight-record set of Tatum's group performances with other jazz greats of his time.

AMERAMA ...the new company... its first release...few—but strong.

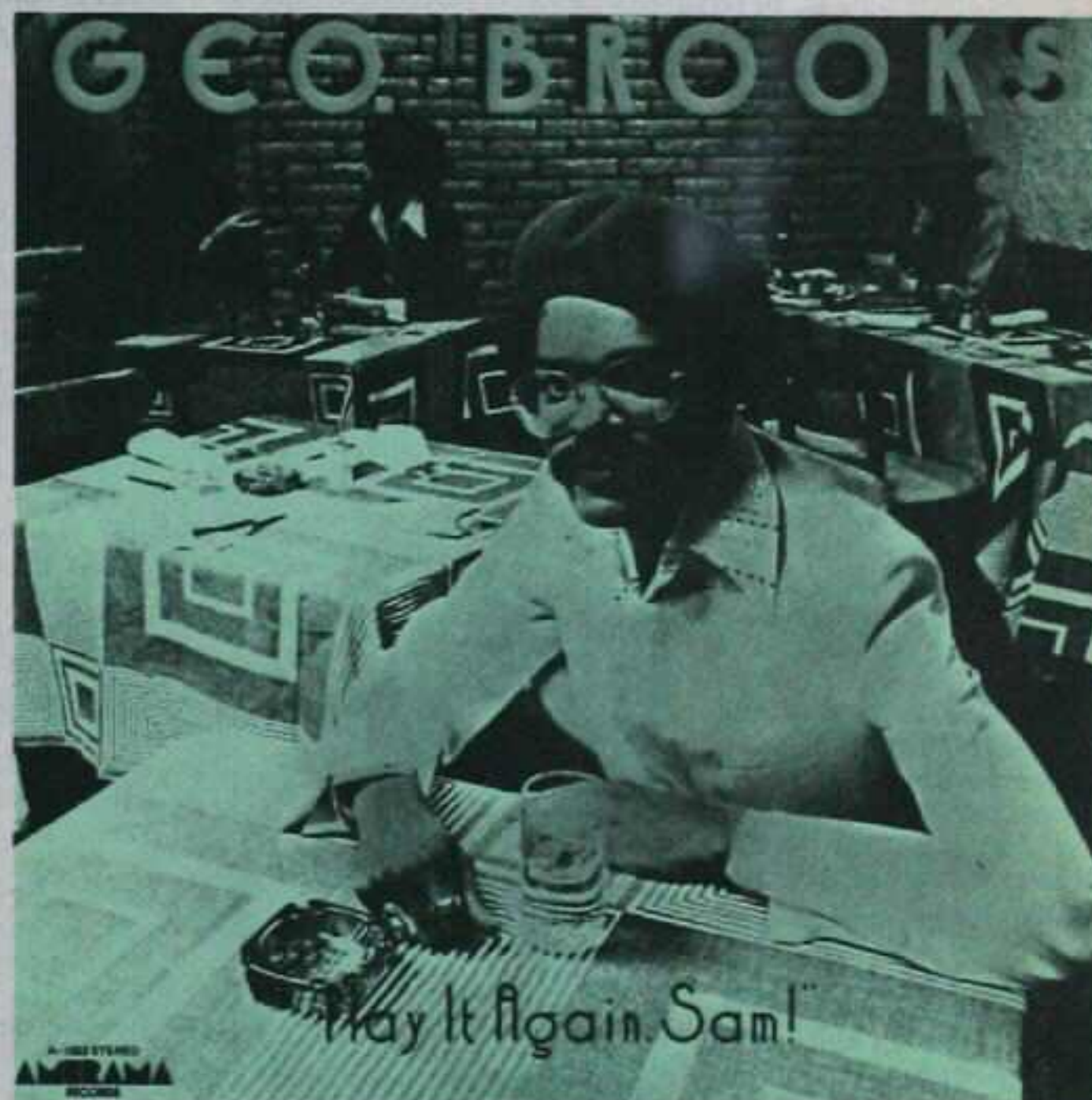
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A-1002

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DUTCH TREAT—Joan Sutherland presents a copy of Donizetti's "Maria Stuarda," her new English Decca album, to Dutch Princess Margriet at a reception in Amsterdam. With Sutherland, from left, are singer Huguette Tourangeau, conductor Richard Bonynghe, C. Kolff of the Dutch Opera Foundation, the Princess, and Prince Pieter van Vollenhoven.

Red Seal Aims Mall Traffic To Classics

By IS HOROWITZ

NEW YORK—New steps to stimulate greater public awareness that most mall record stores carry classics in addition to contemporary product are being taken by RCA Records.

The campaign will take the form of new front-of-the-store signs and a push to include classical tag lines in print and radio advertising.

The RCA decision was reinforced last week during a two-day dealer seminar in Philadelphia attended by some 40 area retailers.

It was the eighth in a continuing series of Red Seal seminars begun last year, which bring label merchandising specialists to cities across the country to meet with dealers in discussions aimed at improving classical sales.

"It's primarily a question of image," says Ernie Gilbert, in charge of classical merchandising for RCA. "The stores are well-known as sources of disks and tapes, but too many people are unaware that they also stock classics in quantity."

The layout of most mall stores typically places classics in a rear department. There, they are often overlooked by passersby and casual traffic. Many potential sales are lost, he maintains.

Gilbert says RCA will design a special sign for upfront store placement that will display the legend, "We carry a full line of classics." While the poster will also sport "Little Nipper," no further identi-

DG MINES GOLD FOR BEETHOVEN

BERLIN—What happens when there are more than 100 musicians in a group who's record sells a million copies?

If you're Deutsche Grammophon, you give a gold album to each.

Actually, DG is handing out at least 140 gold awards to past and present members of the Berlin Philharmonic and its conductor Herbert von Karajan for their performance of a 1962 recording of Beethoven's Fifth Symphony.

Polydor International says the album has sold 1.2 million copies to date, and is still moving.

Roland Kommerell, vice president of Polydor, says the achievement points the way to "new dimensions in the spread of classical music as part and parcel of the daily needs of the broad masses of the population."

fication of the label source for the placard will be used.

Moves to include a similar legend in local newspaper and radio advertising by stores will also be made through local RCA branches, he says.

The Philadelphia seminar, as others in the past was chaired by Gilbert and his associate Glenn Smith. The sessions ran six hours, with breaks for lunch, Wednesday and Thursday (March 30-31). Among topics that surfaced is the importance of getting a fair share of turntable time in stores for classical product.

The desirability of retailers hiring specialists as clerks for classics was also discussed, but did not lead to a clear preference. It was conceded that they serve the classical consumer better. However, some store managers felt specialization might segment their merchandising effort.

Among chains in attendance at the Philadelphia meetings were Listening Booth with 23 stores, of which 15 carry classics; and Music Scene, which has five stores stocking classics in its web of eight.

Additional Red Seal seminars will be scheduled shortly, says Gilbert.

2 U.K. LABELS

Imports Licensed To HNH

CHICAGO—The British Unicorn and CRD classical lines have been acquired by HNH Records here under an exclusive licensing importation arrangement.

Harvey Neil Hunt, HNH president, says the two lines, which he formerly imported under a straight purchase deal, will be marketed through the distribution network of the recently-formed HNH Records (Billboard, March 19, 1977).

Hunt has announced a list of independent distributors in the East and Midwest that will handle HNH Records and the newly licensed lines. These include Alpha (N.Y.), Universal (Philadelphia), Joseph M. Zamoiski (Baltimore), Progress (Cleveland and Chicago) and Heilicher (Minneapolis). Distributors in the West are still to be announced.

Under the new licensing agreement, according to Hunt, sleeves for imported Unicorn disks will be created in the U.S., while CRD product is imported whole from London with changes in packaging to be introduced in the British manufacture.

Beginning in May, says Hunt, the

More Giulini Coming With Chicago Symp.

CHICAGO—Deutsche Grammophon continues its heavy schedule of Orchestra Hall tapings here this month, with five sessions scheduled under conductor Carlo Maria Giulini.

Giulini, one of the Chicago Symphony's principal guest conductors, is recording Dvorak's "New World" Symphony, Schubert's Ninth Symphony and Britten's Serenade for Tenor, Horn and Strings with the orchestra. Singer Robert Tear and symphony principal Dale Clevenger are soloists in the Britten work.

Giulini becomes the third conductor to tape in Orchestra Hall since Deutsche Grammophon reopened the venue as a recording site in February (Billboard, March 19, 1977). The conductor's first Chicago Symphony recordings for DG, taped last summer in Medinah Temple, are being released this month.

Melodiya Bows A 4-Year Plan

MOSCOW—Melodiya, in conjunction with booksellers Glavkniga, has launched a subscription drive for jumbo disk sets of the works of Tchaikovsky, Shostakovich and Prokofiev. Delivery will be over a four-year period.

It is the state record company's first campaign of this kind since 1970, when it suddenly ceased such sales efforts.

The Tchaikovsky project comes in four parts: operatic and ballet music; symphonic; vocal and choral pieces; and instrumental and chamber works. Series will comprise 42, 24, 18 and 18 disks, respectively. Price is about \$190.

The Prokofiev collection will hold 58 records and will be sold at a total cost of \$112. There are 54 LPs in the Shostakovich set, and its price is about \$88.

Though not all performers are identified in the subscription prospectus, major participants include the Moscow Radio and Television Orchestra, the Bolshoi Theatre Orchestra, the State Academic Orchestra of the U.S.S.R., the Moscow and Leningrad philharmonics.

CRD and Unicorn catalogs will be "re-introduced" in the U.S. under the new agreement.

Straight importation of a number of other British, French and Scandinavian lines continues to be handled here by Hunt's HNH Distributing.

Classical Notes

Both the National Symphony Orchestra in Washington and the Indianapolis Symphony have launched their most ambitious fund drives. Seven prominent Washingtonians will head committees to raise \$1.6 million in the Capital, general chairman Thomas Hays announces. In Indianapolis, general chairman Richard DeMars reports that more than 600 volunteers will be seeking \$550,000, biggest goal in the orchestra's 47-year history, challenged by Lilly Endowment with a special two-for-one matching grant.

Barry Tuckwell has edited a set of pieces for French horn just added to G. Schirmer's Great Performers Editions. . . . The Buffalo Philharmonic is among the beneficiaries of a trust fund set up by the Gioia Macaroni Co.

Billboard

Best Selling

Classical LPs

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| This Week | Last Report | Weeks on Chart | TITLE, Artist, Label & Number |
|-----------|-------------|----------------|--|
| 1 | 10 | 5 | THE GREAT PAVAROTTI London OS 26510 |
| 2 | 2 | 63 | JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233 |
| 3 | 5 | 9 | PACHELBEL KANON: Two Suites; FASCH: Two Symphonies Paillard Chamber Orchestra (Andre), RCA FRL1-5468 |
| 4 | 3 | 13 | HOLST: The Planets Tomita, RCA Red Seal APL1-1919 |
| 5 | 4 | 18 | THE CONCERT OF THE CENTURY Columbia M2 34256 |
| 6 | 1 | 9 | MEYERBEER: Le Prophete Horne, Royal Philharmonic (Lewis), Columbia M4 34340 |
| 7 | 11 | 31 | VAUDEVILLE: Songs Of The Great Ladies Of The Musical Stage Morris, Bolcom, Nonesuch H 71330 (Elektra) |
| 8 | 6 | 22 | BOLLING: Concerto for Classic Guitar and Jazz Piano Lagoya, RCA FRL1-0149 |
| 9 | 9 | 9 | BIZET: Carmen Suites National Philadelphia Orchestra (Stokowski), Columbia M 34503 |
| 10 | 22 | 5 | IMPROVISATIONS: West Meets East, Vol. 3 Shankar, Menuhin, Rampal, Angel SFO 37200 (Capitol) |
| 11 | 18 | 18 | PARKENING AND THE GUITAR: Music Of Two Centuries Angel S 36053 (Capitol) |
| 12 | NEW ENTRY | | PUCCINI: Suor Angelica Scotto, Horne, Cotrubas, New Philharmonia Orchestra (Maazel), Columbia M 34505 |
| 13 | 25 | 5 | PUCCINI: Tosca Montserrat, Caballe, Carreras, Royal Opera House Covent Garden (Gardelli), Philips 6700.108 (Phonogram) |
| 14 | 21 | 5 | WOLF-FERRARI: The Secret Of Susanna Chiara, Weikl, Royal Opera House Covent Garden Orchestra (Gardelli), London OSA 1169 |
| 15 | NEW ENTRY | | PUCCINI: La Boheme Pavarotti, Berlin Philharmonic Orchestra (Karajan), London OSA 1299 |
| 16 | 7 | 9 | FRENCH OPERA ARIAS Von Stade, London Philharmonic Orchestra (Pritchard), Columbia 34206 |
| 17 | 27 | 5 | PAVAROTTI IN CONCERT London OS 26391 |
| 18 | 39 | 5 | BEVERLY SILLS: Opera Arias Angel S 37255 (Capitol) |
| 19 | 8 | 27 | CARUSO: A Legendary Performer RCA Red Seal CRM1-1749 |
| 20 | 20 | 77 | LUCIANO PAVAROTTI: The World's Favorite Tenor Arias London OS 26384 |
| 21 | 17 | 22 | MASSENET: Esclarmonde Sutherland, National Philharmonic Orchestra (Bonynghe), London OSA 13118 |
| 22 | NEW ENTRY | | BARBER: Vanessa Steber, Gedda, Metropolitan Opera Chorus & Orchestra (Mitropoulos), RCA Red Seal ARL2-2094 |
| 23 | 13 | 9 | JOSE CARRERAS SINGS OPERA ARIAS Royal Philharmonic Orchestra (Benzi), Philips 9500.203 (Phonogram) |
| 24 | 33 | 5 | SIBELIUS: Symphony #1 Boston Symphony Orchestra (Davis), Philips 9500.140 (Phonogram) |
| 25 | 28 | 5 | BERLIOZ: Romeo & Juliet Humari, Van Dam, Dupouy, Boston Symphony Orchestra (Ozawa), DGG 2707.083 (Polydor) |
| 26 | 30 | 5 | PAVAROTTI: Primo Tenore London OS 26192 |
| 27 | 14 | 22 | THE HOROWITZ CONCERTS 1975/1976 RCA Red Seal ARL1-1766 |
| 28 | NEW ENTRY | | FAVORITE BEETHOVEN SONATAS Horowitz, Columbia M 34509 |
| 29 | 23 | 13 | CHOPIN POLONAISES Pollini, DGG 3300.659 |
| 30 | 19 | 31 | GO FOR BAROQUE Paillard Chamber Orchestra, RCA Victor AVM1-1687 |
| 31 | NEW ENTRY | | VERDI: La Forza del Destino Price, Domingo, Milnes, London Symphony Orchestra (Levine), RCA Red Seal ARL4-1864 |
| 32 | NEW ENTRY | | THE ROMANTIC FLUTE Rampal, Veyron-Lacroix, RCA Red Seal ARL1-2092 |
| 33 | 12 | 18 | CHARPENTIER: Louise Cotrubas, Domingo, Ambrasian Opera Chorus & New Philharmonia Orchestra (Pretre), Columbia M3 34207 |
| 34 | NEW ENTRY | | THE CLASSIC FLUTE Rampal, RCA Red Seal ARL1-2091 |
| 35 | 15 | 81 | BEETHOVEN: Symphony No. 5 Vienna Philharmonic Orchestra (Kleiber), DGG 2535.016 (Polydor) |
| 36 | 35 | 27 | GERSHWIN: Rhapsody In Blue Gershwin, Columbia Jazz Band GERSHWIN: An American In Paris New York Philharmonic Orchestra (Thomas), Columbia M 34205 |
| 37 | NEW ENTRY | | RESPHIGI: The Birds Marriner, Angel S 37252 (Capitol) |
| 38 | 24 | 81 | PACHELBEL KANON: The Record That Made It Famous And Other Baroque Favorites Stuttgart Chamber Orchestra (Munchinger), London CS 6206 |
| 39 | 34 | 72 | BEETHOVEN: NINE SYMPHONIES Chicago Symphony Orchestra (Solti), London CSP 9 |
| 40 | 16 | 18 | MOZART & ROSSINI OPERA ARIAS Von Stade, Rotterdam Philharmonic Orchestra (De Waart), Philips 9500.098 (Phonogram) |

Michael Franks Is Disturbing the Peace.

It's no secret. Michael Franks' new album, Sleeping Gypsy, is waking the neighborhood, from Seattle to the Big Apple, from the West Coast to the South East. What's more, the singing star of last year's The Art of Tea ("Popsicle Toes") is resisting all attempts to arrest the development of his hot career; sell-out concerts in Miami and Atlanta, solid airplay and brisk sales on the biggest MF LP yet...



Michael Franks
Sleeping Gypsy
Featuring the Single
"The Lady Wants to Know"
(WBS 8364)

Produced by
Tommy LiPuma



on Warner Bros.
records & tapes.
RS 3004

Brewery Jazz Budget: \$300,000

By JOHN SIPPEL

LOS ANGELES—American industry's largest live concert jazz bankroller, the Jos. Schlitz Brewing Co. will lay out more than \$300,000 to back live bashes in 1977.

And, it could be more, as Schlitz is pondering even more penetration into jazz fests.

Schlitz's oldest correlation with jazz is the Newport Festival to which it has given financial support for 12 years.

Second oldest association is the New Orleans Jazz and Heritage festival this month, marking its fifth year of subsidization. Quin Davis of that festival says the total cost of the April 15-24 two-weekend event is \$400,000 with Schlitz coughing up more than \$100,000.

During the day at the Fairgrounds Race Track, the festival will present

a selection of more than 175 local and regional ethnic and contemporary music groups plus the following headliners: Chocolate Milk, Percy Mayfield, the Meters, the Olympia Brass Band, the New Leviathan Orchestra, Doc Watson, Raymond Burke, Bobby Blue Bland, Alvin Batiste, Phil Meeks & the Sundowners, Los Catrachos, James Rivers, Irma Thomas, the Dukes of Dixieland, King Floyd, Clifton Chenier, Gate-mouth Brown, Papa French, Lightnin' Hopkins, Odetta, Sister Bessie Griffin, the U.S. Navy Steel Band and Fats Domino.

The daytime show from noon to 7 p.m., for which admission is \$3 for adults and \$1 for children, features ethnic craft and food, along with the continual music. Ben Barkin of Barkin, Herman, Solchek and Paul-

sen, Milwaukee public relations consultants, who has spearheaded the jazz/blues financing program for Schlitz, points out that this year's New Orleans fest for the first time will feature a black gospel tent.

On each weekend night, at prices ranging from approximately \$8 to \$10, events will be held in venues ranging from the local auditorium to the S.S. President.

Talent which will appear at night includes: Ella Fitzgerald with the Tommy Flanagan Trio, Roy Eldridge, Al Belletto, Eubie Blake, Wallace Davenport All-Stars, the Zion Harmonizers, Louis Cottrell, Ronnie Kole, Alvin Alcorn, Kid Thomas & the Preservation Hall Band, Sonny Rollins, Charlie Mingus, the Henry Butler Group, Allen Toussaint, Irma Thomas, Clifton Chenier, Natalie Cole, Willie Tee, the Crusaders and the James River Movement. Gene Peters, Schlitz president, calls the link with the Louisiana festival a beneficial one growing in popularity.

Barkin says that Schlitz would help underwrite some major talent, principally jazz, in the Milwaukee Festival of Arts June 18-20. For the second year, Schlitz is the primary financial force in Winston-Salem, S.C., and Memphis, where festivals began last year.

The Memphis Sept. 3-4 blues and jazz fest will again highlight local as well as national performers, while the Winston-Salem bash Sept. 11-12

(Continued on page 39)

Talent Talk

Pink Floyd adds a May 7 Anaheim Stadium concert after selling out its previous day's show in a matter of hours. Both dates at the 55,000-seater start at 7:30 p.m. with no opening act.

Paul Anka sold out his MGM Grand Hotel opening even though 45 mile-per-hour winds across Las Vegas prevented workmen from getting his name up on the giant marquee. ... T.K.'s **Betty Wright** is home from a gig for American-Arabian Oil Co. in Dhahran, Saudi Arabia.

Henry Mancini kicks off the Oakland Symphony Orchestra pops season as guest conductor. ... **Lou Reed** got miffed at dodging beer bottles during a Copenhagen concert, touched off a riot when he stalked offstage and refused to perform. ... **Bay City Rollers** gearing up for an extensive spring-summer U.S. tour.

The **Eagles'** current "Hotel California" LP is now four million units worldwide while its "Greatest Hits" collection has climbed to six million per the label. ... **Al Stewart's** "Year Of The Cat" is now Janus Records' first platinum LP as well as its first gold.

Guitarist **Brian Robertson** has left Thin Lizzy. Gary Moore, who just completed a recent U.S.

tour with the group, is staying on as a "Temporary replacement." Robertson will start on a solo career and form a band with **Jimmy Bain**, formerly with Blackmore's Rainbow.

Skafish debuts in New York at CBGB's Easter Sunday. ... **Dizzy Gillespie** and **Carmen McRae** will be co-artists in residence this week in the Learning from Performers series sponsored by the Office for the Arts at Harvard and Radcliffe.

A two-hour tape of **Tom Waits** performing at the Shaboo Club neighboring Univ. of Connecticut is available for radio use free from Elektra/Asylum. ... **Crusaders** on a fast six-city tour.

Carolyn Machado, manager BNB's of Big Heart Music, is raising \$13,000 so the Gorilla Foundation of Menlo Park, Calif., can continue research with a gorilla that has learned a sign language of some 300 words. ... **Dick Clark** concerts is producing 18 Osmonds dates in June.

Harry Chapin on his first Western U.S. tour in two years through May 8.

Vikki Carr's seventh benefit for Holy Cross High School of San Antonio raised \$47,300, bringing to almost \$350,000 the total money she has obtained for the school. ... **Supertramp** supporting its new A&M album with a four-month tour of U.S. and Canada.

Sylvers performed for 300 handicapped children at a special Las Vegas show. ... **Chris Williamson**, Olivia artist, headlines at Frost Auditorium in the Culver City section of L.A. Saturday (16) for Women On Wheels feminist concert promotion company.

3 Stars Of Swing Era Shape Tour

LOS ANGELES—Three personal managers have collaborated to set up a tour this summer which will combine the talents of Tex Beneke and his Glenn Miller-styled orchestra with vocals by Helen O'Connell and Bob Eberly.

Richard Hecker, representing Beneke; Joe Shribman, O'Connell's mentor, and Johnny Brown, who guides Eberly's career, report the trek will start June 11 with the three acts performing as headliners at the Rose Festival in Portland, Ore.

Other dates firmed include Wolf Trap at Vienna, Va., July 26; the Ravinia Festival in Chicago Aug. 10 and others in the Midwest before Labor Day.

Beneke was a star of the late Glenn Miller's band, singing and playing tenor saxophone. O'Connell and Eberly clicked as vocalists with the late Jimmy Dorsey's orchestra. All were major successes on records throughout the big band era.

Booking the three-act troupe is Tom Sheils in Los Angeles via his Pine Crest Productions. He also goes back to the swing era.

Valli Tour His Last With The 4 Seasons

LOS ANGELES—Frankie Valli is making a "farewell tour" with the Four Seasons in five key nightclubs this week to help introduce the group as an independent entity.

Also on the tour to participate in interviews is Bob Gaudio, the Seasons' producer who retains part ownership of the group with long-time lead singer Valli.

The Four Seasons' "Oh What A Night," was a hit single without Valli on vocal lead. Valli, who was an original founder of the group along with Gaudio, will now concentrate exclusively on a solo career.

The Four Seasons now consists of Gerry Polci, John Paiva, Lee Shapiro and Don Ciccone. It plays the Roxy here Wednesday (13), Chicago's Ivanhoe Theatre Thursday (14), Great Southeast Music Hall in Atlanta Sunday (17), New York's Bottom Line Monday (18) and the Bijou in Philadelphia Wednesday (19).

The group's Warner-Curb album "Helicon" is due this month. Denis Pregolato of Anonymous Management continues to represent the Seasons.

Peggy Lee Tapes 1st Polydor Album

LONDON—After a long period of inactivity on records in which she recovered from a severe fall in New York, Peggy Lee returned with a roar here March 13 when Polydor recorded her live at the London Palladium for a two-disk album to be released in late spring.

Lee was produced by Ken Barnes, who last year supervised albums featuring Bing Crosby and Fred Astaire.

Wakeman Exits Alps To Do Film LP Plugs

By ROMAN KOZAK

NEW YORK—Newly rejoined Yes member Rick Wakeman took time off recently from recording the group's next album in Switzerland, where he lives, to come to New York to promote his latest LP "White Rock."

A soundtrack LP accompanying a film about the Innsbruck Winter Olympics Games, "White Rock" is Wakeman's second major scoring effort, after "Lisztomania." He says that the two film soundtracks are the culmination of a long apprenticeship in film scoring which saw him involved in 15 earlier film projects.

Now, he says, he is concentrating on his work with Yes, to finish up the forthcoming LP and plan the supporting tour, both set for late spring, early summer.

"White Rock" was a change for Wakeman, in that unlike many of his previous heavily orchestrated LPs, this one is almost exclusively keyboards "with a bit of percussion."

Wakeman says that the film was scored in 12 parts, which were later spliced to form the whole soundtrack. For the album version, almost everything was rerecorded.

Wakeman's solo efforts are released by A&M, while his work with Yes is released by Atlantic. "I am one of those lucky buggers who are signed to two labels," he says. "That has tremendous advantages."

He says, "I know, especially on the road, if I go into some town, where maybe I'm being played more than the band, or the other way around, a certain amount of competition goes on up and down the line, with each trying to get me the best support."

Wakeman adds that though he has used Yes members for his individual LPs, he has had no contractual difficulties because of this.

Wakeman says that he rejoined Yes recently after hitting it off with his old mates who invited him to perform on some tracks of the new LP. The invitation came, he says, when he was in between projects, uncertain whether to work on mixing a live double LP, begin a new solo LP, or work on a new score.

Patrick Moraz had just left Yes. Wakeman was called, because he had been with the group for a long time, and it was felt he would be able to fit in easier than someone new.

"At the time I wasn't sure. I had left the band because I didn't like the direction musically in which it was going. But when I went over to Switzerland, they played me some demos, and it was like back to 'Fragile' and 'Yessongs.' It was songs, and good playing," he says.

"The following day we had a party and decided there and then that we would restart the band. Ironically after I left the first time there were so many legal problems and hustles, that legally I had never left."

"Yes was a limited company, and I was still a legal member the day I went back. It solved a lot of problems actually because the problems still hadn't been sorted out from three years previously. In one respect it saves a lot of people a lot of money."

Wakeman says the LP Yes is working on, tentatively called "Going For The One" will be released in June, with a rare Yes single "Wonderous Stories," hopefully released a few weeks earlier.

He notes that the album, with its shorter cuts, and more melody, will be easier to program on FM radio, as



Rick Wakeman: Platinum keyboard artist rejoins Yes.

opposed to some of the long ponderous things Yes has put out previously.

Wakeman says that after the Yes album is finished he will stay in Montreux to do a solo LP, and then in July come to the States to prepare for a Yes tour through America, Canada, Europe, and possibly Brazil that should take up the rest of the year.

Wakeman says that on large tours with a great many people, it is very difficult to make money, admitting that he lost \$250,000 on the "Journey To The Center Of The Earth" tour, where he traveled with a large orchestra.

"We knew we would average 10,000 to 12,000 audiences on that tour, and that we would lose money. My accountant estimated the loss at about quarter of a million dollars, or maybe a little bit more. I asked him how much money did I have, and he said 'a quarter of a million, maybe a little bit more.' So I said fine, that's what I want to spend it on."

"But people supported me on the tour, and they supported me on the album, especially in America."

Wakeman says that it is simpler to gauge touring costs with a group like Yes, because it is almost assured a sellout wherever it plays. This allows for an estimated gross to be calculated, and then tour expenses are worked out from there.

"Obviously where many bands have the problem, and where I had the problem when I was touring alone, was that I didn't know how many people would show up. On the last tour we could go out to the West Coast and sellout 25,000 tickets, and then go to someplace like St. Louis and sell only 3,000 tickets."

New On The Charts

CODY JAMESON
"Brooklyn"—80

Jameson is a seasoned songstress who has worked clubs, Las Vegas and various television shows, though under a different professional identity.

The newest development in her career is songwriting, though she did not write this debut single for Atco. It was produced by Joey Averback and Velton Ray Bunch for Mike Post Productions, which has previously scored top 10 hits with Post, the DeFranco Family, Mason Williams and the First Edition.

Jameson was born in New York and reared in Miami Beach. She is now living in Los Angeles, where she is managed by Ron Mason of Neil Rosen and Sons, (213) 653-4460. Agency representation is pending.

"Brooklyn" is like Mary Macgregor's "Torn Between Two Lovers" in that both are MOR ballads that present a direct woman's statement. This lacks the country appeal of that huge No. 1 hit, but has more of a dramatic, elegant edge.

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Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Sarah Vaughan overdubbed at Wally Heider for her forthcoming Atlantic LP, *Marty Page* producing and Tom Knox at the board. Fleetwood Mac was also in mixing a new single, Ken Caillat engineering.

Frank Zappa continues readying his live LP at the Record Plant, recorded at New York's Palladium last December. Bob Margouleff produced Buckdancer at Malibu's Indigo Ranch. Bob Monaco finished up *Stash* for Curtom at Conway Studios.

Lonnie Thomas and Howard Weiss have been named to the newly created position of research and sound consultants at Cherokee Studios. Jerry Goldstein prepped *Eloise Laws* at the ABC Studios.

Robert K. Hagel, president of the Burbank Studios, indicates the first quarter of this year may be its biggest in its five-year history with all post-production sound facilities in constant use since Jan. 1. Rod Stewart will begin recording his new album at Burbank with Tom Dowd again producing.

Out of town notes:

Velvet Country was in at Jack Clement, Nashville, working on its second LP, Billy Sherrill engineering the sessions. Also, MGM/Polydor artist Lucky Clark was there with independent producer Milton Blackford; and RCA artist Steve Young was produced by Roy Dea. General manager Jim Williamson reports the new 24-track installation has been well received.

Northern Recording, Maynard, Mass., was the scene of a concert broadcast of Chuck McDermott and Wheatstraw which was aired Wednesday (9) on WTIK-101.7 FM. Similar live broadcasts may be in the offing for the studio.

A recent project at the Pat Appleton Recording Studio in North Miami was production of 100 five-minute programs of 900 projected during the next 1½ years for C.E. Edwards Associates in Memphis for a nationwide radio syndication of "Ferin Husky's Country Memories." Appleton is a veteran radio man who opened a 2-track recording studio in North Miami a year ago and has been specializing in radio and tv syndicated commercials as well as radio programs.

Sound Shop president, Craig Deitschmann, recently wrote and produced a series of I.D. jingles for the state of Nebraska, which marks the fourth state tourism package that has been created at the Nashville studio. Other states now include Indiana, Kentucky and Tennessee.

The Hit Machine in San Diego has been busy. Marty Kritz, president and producer, recently completed producing Linda Parra's first single at John Meiner's Studio in San Diego; David Compton's LP is in the final mixing stages; Phyllis Napsack's first single; and Quiet Fire's first single which will be the first Hit Machine label single. Quiet Fire sides were cut at Studio West.

Sudden Rush Recording Studio, Riverdale, N.Y., formerly available to outside booking, will be now used solely for the expansion and promotion of the company's catalog of songs.

New L.A. Studio

LOS ANGELES—The Hope St. Studio is a new 16-track facility here. Located at 607 North Ave. services offered include radio production to album masters and soundtracks.

Bo Diddley dropped into Normandy Sound, the new Warren, R.I., studio and cut two sides.

Philippe Wynn, former Spinners lead singer, wrapped up a debut solo single at New York's Atlantic Recording Studio.

Foghat producer Nick Jameson has been mixing and editing his first solo LP at Suntrader Recording Studios, Sharon, Vt. In Austin, Tex., Reelsound's remote bus recorded Sammy Hagar at Armadillo World Headquarters for "Rock Around The World" radio syndication.

Frederick Night completed producing a new disco group single called Lady Love for Chimneyville Records at Malaco Sound Studios, Jackson, Miss. Final mixing was completed on Caroline Peyton's new LP at Gilroy's Sound, Bloomington, Ind. Mark Bingham producing and Mark Hood at the controls.

Capricorn's Dobie Gray was in at Fame Recording Studios, Muscle Shoals, Ala., recording his new album. Jim Quinn produced McGuffey Lane at Kingsmill Recording Studio, Columbus, Ohio.

Mountain Ears Studio, Boulder, Colo., was the scene recently of an "in session" filming for a KWGN Channel 2 special on Alaska's singer/songwriter Mike Burton.

Ridge Sound has opened in Philadelphia as a new multi-service studio.

In Nashville, Conway Twitty and Loretta Lynn did some mixing on an MCA duet LP at Bradley's Barn, Owen Bradley producing. Buddy Killen produced Bill Anderson and Mary Lou Turner at the Sound Shop, Nashville.

'Hayride' Buys Stevens Facility

NASHVILLE—The Ray Stevens Sound Laboratory of Nashville has been purchased by the "Louisiana Hayride." The purchase price was not firm, but indications are that it was approximately \$300,000.

According to David Kent, president of the 30-year-old country music show and broadcast, the studio will continue to be used for independent production as well as the creation of radio and television jingles and commercial libraries, but will also serve as the Nashville office of the "Hayride" and its artists.

Renamed the Sound Lab, Inc., Harold Shedd will serve as president/producer and Dannie Hill, sales manager. Both were formerly with Nashville Sound Studio. Charlie Tallent and Jim Cotten will serve as engineers.

Beginning this month, the "Louisiana Hayride," now carried over WKRH in Shreveport, La., will be syndicated by more than 200 radio stations. The initial group of stations are in Tennessee, Louisiana, Texas, Arkansas, Oklahoma, New Mexico, Mississippi, Alabama, Georgia and South Carolina. The primary coverage area of the stations will exceed 35,000,000 persons and will be sponsored by a major chain of discount stores.

The Louisiana show was first broadcast in 1948 and was dubbed the "Cradle of the Stars." Former "Hayride" regulars are pictured in the Country Music Hall of Fame, including Hank Williams, Red Sovine, Johnny Cash, Webb Pierce and Kitty Wells, among others.

Automation At U.K. Pye

By PETER JONES

LONDON—Pye's new studio in London, opened recently, is the first in the U.K. to install CARE—Cadac Automated Remix Equipment. An all-British invention, CARE was designed and developed by Adrian Kerridge and Robin Bransbury of the Cadac company.

Basically it is a system of data storage which stores and retrieves the settings of functions on a mixing console when these are capable of DC control. It encompasses a new system, the V-Cat and has, according to Kerridge, "been designed by people who closely understand the recording industry. All along Robin Bransbury, who has lived with the project and who designed V-Cat, has had the musically creative engineer in mind."

"It is in basis a simple system and is certainly the most cost effective one of its kind," he adds.

Previous attempts at automation in recording systems have suffered from the severe compromises inherent in voltage control amplification, particularly when the control element is working hard and when the voltage controlled element has to produce considerable gain.

Using V-CAT, it is claimed, leaves the engineer with no worries about the constraints of having to pay closer than normal attention to keeping the faders in the optimum control region in order to avoid intrusive distortion and noise.

Storage medium is a floppy disk which can be shipped with the two-inch master and the system, with capacity to meet any studio need, has a hard error rate with a significant data area where one might get one in 100 mixes. The computer contains two micro-processors running in integrated mode, so, in effect, they talk to each other, and is built with an eye on great flexibility.

The CARE system also accommodates other console functions as options on the basic unit. Functions which can be automated include echo-send return levels, panning, foldback levels, equalization settings and signal routing. Each piece of equipment can accommodate 128 analogous functions.

Kerridge, a working studio engineer as well as chairman of the Cadac company, says: "We began work on this project about 18 months ago and have had numerous meetings with Pye engineers, once it was established they would be the first company to use CARE, to get the system into practical operation."

To Vie For Clement Cup

NASHVILLE—The management of the Jack Clement Recording Studios is establishing a precedent in the Nashville recording industry with the announcement of an award to be known as the Clement Cup.

The cup will be presented to an artist and producer who has recorded, at the Clement Studios, a No. 1 record in any of the three major trade charts in any field of music. It's a solid sterling silver mint julep cup that will be engraved with the name of the artist, producer and song title.

"We just thought it was time to let people know about the number of No. 1 records that are cut at Clement Studios," says Jim Williamson, general manager of the studios.

Talent

Music a Business, Says George McRae

By SARA LANE

MIAMI—Singer George McRae advises aspiring young performers to consider entertainment as a business and get proper management.

McRae recently changed managers and signed with Ray Perret and Michael Lang of Woodstock who've handled the careers of Joe Cocker and the Band.

He's hoping to change his image, making him as well known in the U.S. as he is in other areas of the world.

(McRae has received gold records in South Africa, Germany, England, Holland, Sweden, Canada, Spain and Finland.) His first single "Rock Your Baby" hit No. 1 in 52 nations and sold more than 15 million records within a year.

"I don't have an image here at home yet," the 32-year-old singer says. "Sure I have a following among blacks and r&b stations, but pop and MOR audiences just don't know who I am. I've been away from the U.S. too long."

For the next few months McRae will concentrate on personal appearances in major U.S. cities on college campuses and in concert to promote his single "Stay With Your Baby."

"This new single has the potential to cross the board in air play and this is the type of record I need right now."

McRae, who signed with Henry Stone's T.K. Productions in 1968, was just about to give up the record business. "I recorded two real duds," he says smiling.

And although he provided studio backup vocals for such T.K. artists as Latimore and Gwen McRae and for Criteria producers Ron and Howard Albert, he was so disheartened that he chucked the music scene and returned to college where he majored in business and law enforcement.

However, in 1974, he backed into "Rock Your Baby" written by H.W. Casey and Rick Finch (K.C. & the Sunshine Band).

Signings

Alexis, Dallas six-piece rock group, to MCA. Beloyd to 20th Century. Chuck Mangione to Magna Artists for booking. Julie Budd, Barbra Streisand's kid sister to T.K. Records. Fiestas to T.K.-distributed Malaco. Enchantment to Regency Artists for booking. Yesterday And Today, London artists, to Hitman Music for publishing. Ralph, unsigned Cleveland rock group managed by Jack Cracron, to Don Costa for production of five albums.

Eddie Holman, whose "Hey There Lonely Girl" was once a million-selling single, to Salsoul Records with his debut 45 r.p.m. single, "This Will Be A Night To Remember" coming out in both 7-inch and 12-inch versions.

Parker, Rumour Scratch Tour

CHICAGO—A U.S. tour by Graham Parker and Rumour, scheduled to begin Wednesday (13) in Portland, Ore., has been cancelled, according to Mercury Records, Parker's label.

A source at the company says Parker has postponed the U.S. dates while his band's sound is perfected. Rumour includes horns for the first time now, and guitarist Brinsley Schwartz has been ill.

Approximately one dozen dates had been firm, among them two headlining nights at L.A.'s Roxy. Rescheduling has not been announced.



George McRae: Crossing over to a U.S. image after a 15-million selling single.

"Actually K.C. had wanted Betty Wright, Latimore or Timmie Thomas to record the tune, but they were all busy doing their own thing and no one wanted it," McRae says. "I was so desperate at that point I would have sung anything to get a record out."

Although McRae recorded "Rock Your Baby" in two takes, he researched the most effective way to present it, asking his mother, sister and "lady friends" for opinions.

He says, "they all told me to sing soft and dreamy, and not to emulate the hard, loud funk music that was so popular at the time."

His current 12-inch disco single "Love In Motion" from the "Diamond Touch" LP released in January has been on Billboard's National Disco Chart for the past two months. It was produced by Gregg Diamond of "More, More, More" fame.

Philly Fest Ballooning Into Event

PHILADELPHIA—What was originally planned as an August Music festival at the city-sponsored Robin Hood Dell East has been expanded to offer almost two months of star-studded jazz, soul, gospel and ethnic musical concerts this summer.

Along with the 15,000-seat Robin Hood Dell where the Philadelphia Orchestra presents a six-week classical concert season, the 10,000-seat outdoor Dell East launches a 23-concert season on July 11 with the Benny Goodman Sextet, singer Alisha Kashi and the Mickey Copola orchestra.

The musical names for Monday nights will include Lionel Hampton (July 18); Mercer Ellington with the Duke Ellington band plus Arthur Prysock (July 25); Lou Rawls (Aug. 1); Maynard Ferguson band with singer Deneice Williams (Aug. 8); Count Basie, the Treniers (Aug. 15); Dizzy Gillespie, Earl Hines, Billy Eckstine (Aug. 22).

The concerts, taking only a \$1 ticket for general admission with reserved seats down front going for \$5, are scheduled for Monday, Wednesday and Friday nights. In-between nights are rain dates. The series was arranged by Theodore Jordan, deputy commissioner and director of the Dell East Program.

With Aug. 17 and 31 still open, Jordan has set for Wednesday nights "Gospelerama" with Shirley Caesar, Mighty Clouds of Joy and Barrett Sisters (July 27); "Gospelerama" with Andre Crouch, Walter and Trumaine Hawkins with Mary Mason of WHAT as MC (Aug. 24).

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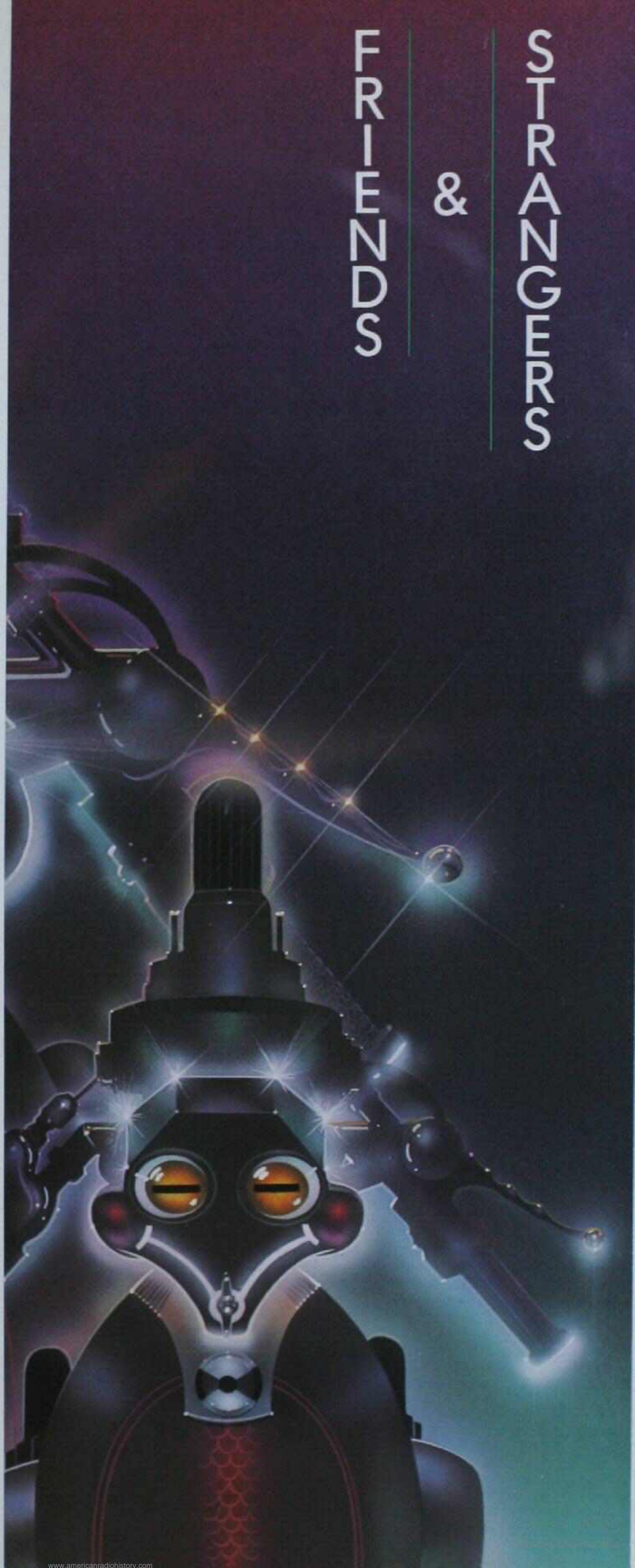
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| Rank | ARTIST—Promoter, Facility, Dates | Total Ticket Sales | Ticket Price Scale | Gross Receipts |
|---------------------------------|---|--------------------|--------------------|----------------|
| Arenas (6,000 To 20,000) | | | | |
| 1 | BOSTON/SAMMY HAGAR—Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 2, 3 (2) | 39,000 | \$6.50 | \$253,500* |
| 2 | JETHRO TULL/LAW—Cross Country Concert Corp., Col., New Haven, Conn., March 31, April 1 (2) | 21,000 | \$6.50-\$7.50 | \$152,406* |
| 3 | MARSHALL TUCKER BAND/HEARTSFIELD—Schon Prod., Arena, St. Paul, Minn., April 2 | 18,000 | \$5.50-\$6.50 | \$101,000* |
| 4 | JETHRO TULL—Festival East Inc., Mem. Aud., Buffalo, N.Y., March 29 | 11,844 | \$6-\$7 | \$76,993 |
| 5 | PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/GAP BAND—Feyline Presents Inc./L & E Prod./Cellar Door Concerts, Civic Center, Lakeland, Fla., April 3 | 10,194 | \$6-\$7 | \$68,688* |
| 6 | MARSHALL TUCKER BAND/HEARTSFIELD—Contemporary Prod., Kiel Aud., St. Louis, Mo., April 3 | 10,586 | \$5-\$7 | \$67,930* |
| 7 | KANSAS/FIREBALL—Daydream Prod., Dane County Col., Madison, Wis., March 28 | 9,903 | \$6.50 | \$64,370* |
| 8 | JETHRO TULL—Ruffino & Vaughn, Mem. Aud., Syracuse, N.Y., March 30 | 8,400 | \$6.50-\$7.50 | \$60,600* |
| 9 | BOB SEGER & THE SILVER BULLET BAND/ATLANTA RHYTHM SECTION/STARZ—Entam Ltd., Lexington Center, Lexington, Ky., April 3 | 8,723 | \$6-\$7 | \$59,878 |
| 10 | PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/GAP BAND—Feyline Presents Inc./L & E Prod., Civic Center, Savannah, Ga., March 31 | 8,058 | \$6-\$7 | \$52,573 |
| 11 | PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/GAP BAND—Feyline Presents Inc./L & E Prod./Cellar Door Concerts, Vet's Mem. Col., Jacksonville, Fla., April 1 | 7,244 | \$6-\$7 | \$48,881 |
| 12 | GORDON LIGHTFOOT—Festival East Inc., Convention Center, Niagara Falls, N.Y., April 2 | 6,513 | \$5.50-\$7.50 | \$46,260 |
| 13 | BOB SEGER & THE SILVER BULLET BAND/STARZ—Entam Ltd., Freedom Hall Civic Center, Johnson City, Tenn., April 2 | 5,805 | \$6-\$7 | \$38,958 |
| 14 | PARLIAMENT FUNKADELIC/BOOTSYS'S RUBBER BAND/GAP BAND—Feyline Presents Inc./L & E Prod./Cellar Door Concerts, Sportatorium, Hollywood, Fla., April 2 | 5,496 | \$6-\$7 | \$35,049 |

Auditoriums (Under 6,000)

| | | | | |
|----|---|-------|----------------|------------|
| 1 | JOHNNY MATHIS—Ron Delsener, Avery Fisher Hall, N.Y.C., April 1, 2, 3, (3) | 8,226 | \$7.50-\$12.50 | \$108,300* |
| 2 | JOHNNY MATHIS—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., March 29, 30, 31 (3) | 8,787 | \$7.50-\$9.50 | \$75,627* |
| 3 | KANSAS/DERRINGER—Ron Delsener, Palladium, N.Y.C., April 2, 3 (2) | 6,774 | \$6.50-\$7.50 | \$48,000* |
| 4 | CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARKE—Bill Graham, Comm. Theatre, Berkeley, Calif., April 2 (2) | 6,228 | \$5.50-\$7.50 | \$43,539 |
| 5 | BOB SEGER & THE SILVER BULLET BAND/ATLANTA RHYTHM SECTION/STARZ—Entam Ltd., Col., Greensboro, N.C., April 1 | 4,599 | \$6-\$7 | \$30,975 |
| 6 | GEORGE BENSON/MINIE RIPPETON—Friedman & Johnston, Olson Aud., Tacoma, Wash., March 31 (2) | 5,164 | \$4.50-\$6.50 | \$28,540 |
| 7 | CHEECH & CHONG/MARTIN MULL—Brass Ring Prod., Theatre, Royal Oak, Mich., April 2 (2) | 3,400 | \$6.50-\$7.50 | \$25,782* |
| 8 | CHARLIE DANIEL'S BAND/ATLANTA RHYTHM SECTION/LAW—Danny Kresky Enterprises, Stanley Theatre, Pittsburgh, Pa., March 30 | 3,491 | \$7.50 | \$25,380* |
| 9 | ELVIN BISHOP/PABLO CRUISE/STALLION—MorningSun Prod., Civic Aud., Stockton, Calif., March 30 | 3,680 | \$6.50-\$7 | \$24,305* |
| 10 | TODD RUNDGREN'S UTOPIA—Bill Graham, Winterland, San Francisco, Calif., April 2 | 3,499 | \$4.50-\$6.50 | \$21,623 |
| 11 | MARSHALL TUCKER BAND/JOHN HAMMOND—Daydream Prod., Quandt Fieldhouse, Stevens Point, Wis., April 1 | 4,000 | \$4.50-\$5.50 | \$20,736* |
| 12 | GROVER WASHINGTON JR.—Electric Factory Concerts, Academy Of Music, Philadelphia, Pa., April 2 | 2,929 | \$5.50-\$7.50 | \$19,426* |
| 13 | DAVE MASON/JENNIFER WARNES—Festival East Inc., Theatre, Buffalo, N.Y., March 31 | 3,090 | \$5.50-\$6.50 | \$18,790 |
| 14 | JOAN ARMSTRONG/MICHAEL FRANKS—Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., April 1 | 3,100 | \$4.50-\$6.50 | \$18,707* |
| 15 | CHICK COREA RETURN TO FOREVER FEATURING STANLEY CLARKE—Friedman & Johnston, Comm. Center Theatre, Sacramento, Calif., April 3 | 2,395 | \$5.65-\$7.65 | \$17,567* |
| 16 | GENESIS—John Bauer Concerts, Paramount Northwest, Seattle, Wash., April 3 | 2,779 | \$6-\$7 | \$17,209 |
| 17 | RED SPEEDWAGON/LEGS DIAMOND—Contemporary Prod./Chris Fritz, Shrine Mosque, Springfield, Mo., April 3 | 3,060 | \$5-\$6 | \$16,211 |
| 18 | BOB SEGER & THE SILVER BULLET BAND/STARZ—Entam Ltd., Mosque, Richmond, Va., March 31 | 2,550 | \$5.50-\$6.50 | \$16,116 |
| 19 | JANIS IAN/TOM CHAPIN—Daydream Prod., Performing Arts Center, Milwaukee, Wis., March 30 | 2,331 | \$5.50-\$7.50 | \$15,826* |
| 20 | TODD RUNDGREN'S UTOPIA—Bill Graham, Aud., Sacramento, Calif., April 1 | 2,450 | \$4.65-\$6.65 | \$15,487 |
| 21 | RENAISSANCE/GALLAGHER & LYLE—Feyline Presents Inc./C.U. Program Council, Macky Aud., Boulder, Colo., April 3 | 2,285 | \$6.50-\$7 | \$14,725 |
| 22 | RUNAWAYS/CHEAP TRICK—Fun Prod., Civic Aud., Santa Monica, Calif., April 1 | 1,914 | \$6.50-\$7.50 | \$14,287 |

Talent



ROLLING THUNDER REUNION—Bob Dylan (left) shows up for Ron-nee Blakley's engagement at the Roxy in L.A. Blakley, best known for her film role in Nashville, toured with Dylan's Rolling Thunder Revue last year.

Talent In Action

GARY WRIGHT

Palladium, New York

There were a lot of interesting things to see and hear at Wright's April 1 concert here, but unfortunately Wright himself was not one of them.

Wright is a pleasant enough looking and sounding individual, but his 50-minute appearance just didn't have the spark and charisma one expects from a headline act. Dressed in a red jumpsuit and playing portable keyboards he had strapped around his neck, he seemed to circle rather aimlessly around the stage as he delivered his 10 songs.

Wright's music was backed by a four-man band, which included three other keyboard players and a drummer. Best songs included "Watersign" and his big hit "Dream Weaver."

It is a sort of space boogie, that would have been substantially improved with the harder, crisper sound of an electric guitar. As it was, the wall of dripping notes that the band produced, was distinguished mainly by good effort from the drummer.

What was interesting to watch was the overflowing smoke machine that buried the front rows of the audience as well as the stage. The backdrop was also interesting, showing a variety of starry, spacey scenes. But most exciting were the two women background singers, dressed in red and white sci-fi outfits, who had more spunk and presence than the rest of the band combined.

Opening the show was Manfred Mann's Earth Band, which was reviewed here recently.

ROMAN KOZAK

HAWAII CONTEMPORARY MUSIC FESTIVAL

Neal Blaisdell Center Arena, Honolulu

This second annual festival showcasing home-grown island talent was an artistic and commercial success, spotlighting joyful Hawaiian music for an audience of 8,000. Featured were four acts, each offering different strokes for different folks.

Hokule'a, a quintet named after the Polynesian Voyaging Society's Hawaii-to-Tahiti canoe, demonstrated a fine sense of music and lyricism. Basically a studio act (a few of its members already belong to other island groups), Hokule'a lacked presence, but provided a stunning set of acoustical songs linked with the canoe that made the trip from Hawaii to Tahiti and back.

The Brothers Cazimero, a duo consisting of Robert and Roland Cazimero (who had been starring at Waikiki's Sheraton Hotel), stole the show with an hour-long set of Hawaiian favor-

(Continued on page 40)

Brewery Budget

Continued from page 32

will be held principally downtown. Performers for Milwaukee and the two Southern cities are being negotiated for by George Wein, who handles talent scheduling for the Schlitz-underwritten events (Billboard, June 5, 1976).

Campus



HAVENS TAPED—Richie Havens is captured on videotape as he entertains Brooklyn College students in the school's television studio.

Brooklyn College Opening TV Studio To Pro Talent

By DICK NUSSER

NEW YORK—Brooklyn College is making available its elaborate broadcast television facilities to contemporary music artists in the hope of developing a series of taped concerts for non-commercial use.

According to guidelines established by the college, artists are being asked to perform free of charge in return for exposure on either the municipal VHF Channel 31, Manhattan Cable Television or the PBS network, or all three outlets.

"The caliber of the act will determine the number of shows broadcast, and by which venue," the guidelines state.

The program was put together by the staffs of the college's Vanguard magazine, its radio station and the school's tv center.

Brooklyn College, part of the City Univ. of New York, will assume the costs of the studio, a half-hour color tape (two-inch quad or three-quarter inch cassette), technicians and other studio-related costs.

If the artist wants more time, there will be an additional \$250 cost for tape. The college expects the artist to pay all transportation costs to and from the taping.

Tentative dates for taping are April 18 and 20, May 4-6, May 18, 19, 20, and May 25-27.

The college's production crew is also prepared to tape artists on location at suitable sites in the New York City area, provided the artist or his sponsor assumes all costs for the external production.

Executive producers are Greg Sioris of the magazine staff and Lloyd Jassin, music director of WBCR, the campus radio station.

All technical aspects will be handled by the Graduate Television Center of Brooklyn College. Facilities include RCA TK 44 color cameras, an RCA BC-100 board with stereo capability, echo, equalization and 16 inputs, and 120 separate light fixtures to be arranged at the act's direction. Props and scenery are available from the college drama department.

The act is promised a copy of the finished tape for "non-commercial viewing purposes," the college adds.

In the past, Stan Getz, Richie Havens, Michael Urbaniak, Eubie Blake and others have taken advantage of the college's facilities, but this is the first attempt to launch a full-scale production schedules.

Interested parties may contact Sioris or Jassin at (212) 859-6048 or (212) 859-3229.

College Radio Sessions

Continued from page 26

jackets distinctively, to cutting a distinctive pattern in the records' center hole so the record could only be played on a station turntable.

Tannenbaum said that the members of the board of his station had the right to inspect what anyone was carrying out of the station's studios, and that several signs were prominently posted warning of this policy.

The session also veered into a discussion of what Tannenbaum called "disk jockey education"—how to make certain that a deejay did not play only the records that suited his own tastes, but instead followed the needs of the station and its listeners.

He advised music directors to keep detailed lists of what was being played and to meet periodically with disk jockeys to review their playlists, so that any unpleasant patterns could be detected.

"Everybody can play his own record collection at home, but that's not what you want," he said. "It's important to have it there in black and white."

Several members of the audience said they had difficulty getting their

deejays to follow station policy about what music they should play.

"If they're honest about radio and their work, they'll work on it and improve," Tannenbaum replied. "If they're not doing the job, get rid of them."

"Sure, most of us aren't commercial stations, and these are volunteers and they don't have jobs. But there are rules and regulations in the way you run a radio station. If someone comes in and keeps dropping a cassette recorder on the floor, you don't keep them around. If you have a deejay who plays Poco 75% of the time and he won't change, why keep him around?"

But Tannenbaum made a plea for the widest possible range of music to be played, consistent with a station's format.

"The playlists on commercial stations are getting higher and tighter," said the young music director, who moonlights on a N.Y. area commercial station himself.

"We on college stations are the only ones who can play a greater variety of music and break new artists. That's something college radio stations can do for record companies, and we should take advantage of it."

Talent

Talent In Action

Continued from page 39

ites. There was an inspired performance, mixing comedy with pure, rich falsetto notes.

Olomana, a duo consisting of Jerry Santos and Robert Beaumont, offered its brand of mellow, folk-oriented Hawaiian music. They earned headliner status on the strength of a still-selling album on the Seabird Sound label which is an island classic.

Booga Booga, known for its sometimes raunchy Hawaiian comedy, acted as emcees, hosts, and provided sketch after sketch of pidgin-English humor.

WAYNE HARADA

IGGY POP

Palladium, New York

In his hour onstage March 19, Iggy did not throw himself into the audience, cut himself with glass or throw up. David Bowie, who was onstage with him, said not a word nor sang a note. But fans of heavy metal got everything they wanted and more.

What Iggy did was to snarl at the audience, contort himself into various positions, hit the floor a few times, and howl and bite out lyrics while his band played hard and heavy behind him.

It was a fascinating experience, both in the watching and the hearing. Though Pop has a new LP out on RCA, "The Idiot," the bulk of the material he performed was from his earlier periods. These are superior songs and under Bowie's direction they sounded musically cleaner than before.

Included in the set were such Iggy Pop classics as "Raw Power," "1967," "Gimme Danger," "Search And Destroy," and "I Wanna Be Your Dog."

Although some of the fans recognized Bowie when he walked onstage, he was not introduced until the very end. Throughout the set Bowie played the organ and sipped on a bottle of beer, just another member of the band.

But Bowie is such a compelling figure, even when he is not doing much, that he was distracting nonetheless. Not that it's easy to steal a show from Pop.

ROMAN KOZAK

KOOL & THE GANG
JIMMY CASTOR BUNCH
EMOTIONS

Felt Forum, New York

A young, boisterous crowd filled this downtown hall March 11 to view perhaps the best soul bill this city has had so far this year. Kool & the Gang, the headliner, has been one of New York's most consistently popular soul attractions for almost 8 years and its entrance brought the hyperactive crowd to its feet.

Due to the overall length of the show the Gang's set was out to 50 minutes but no one in the crowd seemed to mind as the band did most of its recent hits including "Hollywood Swingin'" "Jungle Boogie" and "Open Sesame." Highlight of the six-song set was "Summer Mad-

ness" a mellow tune that gives the band a chance to display its deep jazz roots.

Kool & the Gang's biggest problem is that in spite of considerable musical talent and experience it lacks the natural flair for showmanship that marks truly great bands. This deficiency was particularly obvious after seeing Jimmy Castor, one of soul music's most gifted showmen.

Castor's 45-minute set would have been difficult for anyone to follow as the New Yorker displayed his diverse talents as a composer, humorist, saxophonist, vocalist and percussionist. The seven-song set featured the comical "Bertha Butt Boogie," a beautiful medley of Thom Bell-Linda Creed songs and "E-Man Boogie," a torrid salsa-influenced closing number.

The Emotions opened the show with a 45-minute set that seemed much longer. Though these three attractive young ladies are excellent singers and they have some good songs, their show was ruined by their less-than-mediocre backup band. The problem is very noticeable since the group is backed by some of the outstanding musicians from Earth, Wind & Fire on its current Columbia album. Also on the bill was Deniece Williams who has been reviewed here recently.

ROBERT FORD JR.

MARTIN MULL
MOVIES

Roxy, Los Angeles

Best known to the masses as wife-beating Garth Gimble on the "Mary Hartman" television series, Mull showcased his comedic and musical talent March 24 to a packed house that departed hysterically laughing.

Throughout his 50-minute set Mull in jest referred to rock, disco, folk and soul music as "garbage" and played his brand of light bossa nova and midtempo dirges. What made Mull's set so outrageously funny and musically satisfying was his laidback approach and delivery. As the curtain opened Mull is comfortably seated in a deep maroon armchair, dapperly dressed in a white three-piece suit, cigarette in one hand and a drink in the other. He remained in that position the entire evening, bending forward only to play his guitar.

And while the audience kept yelling out to him, Mull countered beautifully with some penetrating ad-libs, all delivered in his spontaneous, nonchalant manner. When someone requested an oldie of his, Mull answered, "If Lincoln were up here performing you'd yell Gettysburg Address."

He opened his set with "You're Not Lisa," a parody of the Jessie Colter song that warmed the crowd immediately. And he kept up the intense humor the entire show without faltering. Drawing upon his wry sense of offbeat humor, satire and general nonsense, Mull incorporated songs of the same nature into the act. He did some new material from his ABC album "I'm Everyone I Ever Loved."

Instead of resorting to Polish jokes, Mull decided on a Polish blues number. The result was a visually madcap scene as he donned a pair of white gloves, turned the guitar upside down and backwards and began strumming. In his satire on disco, "Get Up, Get Down," Mull confirms that he'd rather remain seated and his favorite dance was the "nothing."

Accompanying Mull were a female keyboardist, female drummer, a bassist-guitarist who seemed as visually odd as Mull was vocally. Mull is a subtle and refreshing artist who can successfully combine zany comedy with intelligent satirical music.

Opening the show with a 40-minute set, the Movies, an Arista act, utilizes vaudevilian theatrics to complement its music. Led by keyboardist Mike Morgan, the Movies play fun-sounding rock that makes one want to jump in one's seat and clap. Yet the group showed its serious side with some emotion-packed ballads such as in "Better Wages, Better Days," a stirring ode to the unemployment problem.

ED HARRISON

LES McCANN

Paul's Mall, Boston

McCann's rolling, blues-derived jazz sound pulled in March 8 for a six-night engagement. The room was jammed for the first set on closing night.

The set was a fairly familiar collection of McCann compositions. "Morning" and "Compared To What," the two most widely-known songs in his repertoire, were included in the 90-minute stint and prompted the expected surge in audience involvement. But only after a little bit of coaxing.

McCann's first attempt to get everyone to join in on the chorus to "Compared To What" produced only a few half-hearted murmurs.

"Wait a minute!" he screamed, and the music stopped cold.

"You're supposed to say..." and he recited the words with exaggerated elocution.

That initial difficulty in getting the folks to play the game taken care of, McCann served up a cooking 15-minute rendition of his biggest hit. Other highlights of the 12-number set included "Anything To Stay Alive," which featured a long percussion sequence, and a recent slow tune, "Blue Dot Cafe," from his upcoming LP "Music Lets Me Be." The new album, scheduled for release next month, will be McCann's first since switching labels to ABC Impulse from Atlantic.

McCann's music, because of its strong allegiance to blues/gospel roots, has a tendency to sound much the same from one song to the next, especially those with a faster tempo. But McCann's various keyboards, driven on by Jimmy Rowser's rock-steady bass and Kevin Johnson's powerhouse drums, have an unfailingly buoyant propulsion that kept things rolling right on through the encore, Marvin Gaye's "What's Goin' On." A solid set—enthusiastic applause throughout.

JIM McGLYNN

DICK CLARK SHOW

Magic Mountain, Los Angeles

A lot of hosts who don't dance, sing or play musical instruments tend to hide behind the talent of the acts they introduce. But there was no mistaking the fact that Clark, with the Showcase Theater packed to standing room, was in total charge of his show March 19 when he saluted the rock & roll era with Freddie Cannon, Jimmy Rodgers and the Coasters.

Although Magic Mountain usually can't hold an audience in the house for more than 40 minutes per show, Dick Clark was able to maintain complete interest for an hour in the first set. The lineup of course had something to do with the successful presentation, but judging by the reaction of the audience every time Clark stepped out on the stage, it was obvious that he was the star. With his timely wit and nostalgic reminiscences backed by a rear screen projection depicting his many years in show business, Clark held the audience in the palm of his hand, particularly when he developed family interest in the acts by first showing what they looked like on the American Bandstand of 20 years ago and then bringing them out in flashy costumes and the hairstyles of today.

Freddie Cannon, who still looks young enough to be somebody's kid brother, is now a grandfather, but he didn't act like one when he bopped around on stage encouraging the audience to get up and dance in the aisles much to the chagrin of the theatre's personnel who had to be concerned with the fire hazard regulations. Jimmy Rodgers, who is attempting a comeback and can probably make it with his new material, managed to hold on to the thirtyish people in the theater with his nostalgic "Honeycomb" and "Kisses Sweeter Than Wine," but lost a few members of the younger generation. Not so with the Coasters, however, who were still able to control the audience with songs like "Charlie Brown" and "Yakity Yak" which are now being done by revival '50s groups.

LARRY OPPEN

DION

Copa, Brooklyn, N.Y.

Although Dion comes from the Bronx, it was a homecoming of sorts March 25 at the Copa, a middle-class supper club in Brooklyn.

The audience ranged from teenagers celebrating a sweet 16 birthday to married couples to aging matrons and they all wanted Dion to play his old hits. For an hour he obliged them.

He performed "Runaround Sue," "Ruby Baby," "The Wanderer" and others including the more recent "Abraham, Martin And John," in his 12-song set.

Throughout the show Dion was relaxed, jokingly informing the audience that he was the one who taught Fonzie everything he knows. At one point he invited three members of the audience to come out onstage to sing harmony on one of his songs.

Backed by a tight rock band, it was obvious that Dion could have done much more new material. He seemed a little bored with his old songs. But he is part of rock history and he is going to have to perform his oldies for as long as he works.

ROMAN KOZAK

GINO VANNELLI

Town Hall, New York

Vannelli chose this small 1,500-seat hall and an unusual hour (Sunday night at 9:30 March 20) for his first Big Apple headline gig. The unique circumstances were most appropriate as

New On The Charts



GRAHAM PARKER & THE RUMOUR

"Hold Back The Night"—★

The origin of this group ties into the demise of the rock club scene in Britain. Rumour guitarist Brinsley Schwarz and keyboardist Bob Andrews had been in Brinsley; guitarist Martin Belmont was formerly in Ducks Deluxe; bassist Andrew Bodnar and drummer Stephen Goulding were in Bon Temps Roulee.

When Parker, 26, who fronts the Rumour on guitar and lead vocals, and the other five members of the group met, they cut a demo which was played on a London radio show. That led to a worldwide contract with Phonogram, with U.S. distribution through Mercury, which is currently on a hot singles streak with 10cc and William Bell.

Unlike other members of the act, Parker hadn't worked with a band since he was 15, preferring to take odd jobs rather than endure the club circuit. A few years ago he tried to enter the business as a solo artist, but found himself on the slim end of the singer-songwriter boom.

Parker, who writes the group's material, considers his chief influences to be American black musicians like Aretha Franklin and Otis Redding, in addition to Bob Dylan and Van Morrison.

The group's first album, "Howlin' Wind," was released last year. This cut is from the second LP, "Heat Treatment," which came out a few months ago. It is also featured on a four-song, pink vinyl promotional E.P. dubbed "The Pink Parker."

The Rumour's American manager is Allen Frye of A.T.I. in New York, (212) 977-2300. The English manager is Dave Robinson in London, 01-229-7146. The agency is Premier Talent in New York, (212) 757-4300.

Vannelli is a unique talent with a devastating impact.

A lot of thought apparently has gone into Vannelli's live act and it works well. Particularly effective is Vannelli's use of stage lighting to punctuate his music. As the music changes tempo and feeling, so do the lights and the effect is quite impressive. Adding to the visual impact is Vannelli himself who leaps around the stage as a combination dancer and conductor.

Vannelli's music shows strong classical and jazz influences and all of his compositions are lyrically interesting. The backup band under the direction of Vannelli's keyboardist brother, Joe, had no bassist or guitarist but features six musicians playing a wide variety of electronic keyboards and drums.

Like everything else about his act Vannelli's voice is distinctive and intriguing. He has a wide range and his voice makes a good foil for his complex music.

Highspots of the concert came during most of Vannelli's more ambitious works such as "Storm At Sunup" and "Where Am I Going" where his orchestrations and theatrics seemed most effective. The climax of the nine-song, 85-minute set was a vigorous 20-minute opus entitled "War Suite."

While most of the audience spent much of the evening according him standing ovations, Vannelli may not be everyone's cup of tea. Many people might find his music and stage antics a bit excessive. But love him or hate him, Vannelli will be hard to ignore.

ROBERT FORD JR.

GARY BURTON QUARTET

Amazingrace, Evanston, Ill.

Burton and company brought a conservative dress and quiet manner to the stage March 18, opening a three-day stand at the theatre-like club that has become its regular Chicago home.

An audience of 250, mostly collegians, attended with rapt, silent concentration the two-hour festival of ECM school jazz exploration.

The group played works of Carla Bley, Michael Gibbs, Eberhard Weber, Chick Corea and group members Pat Metheny (guitar) and Steve Swallow (bass), extending each into an instrumental essay with a unique personality, yet retaining plenty of room for traditional jazz solo excursions.

Metheny's guitar caught fire in his moments out front, but the most exciting, fluent and accomplished player in the ensemble clearly is Burton. His acclaimed four-mallet vibraharp technique was heard in a delicate solo improvisation on Michael Gibbs' "Sweet Rain," in addition to numerous accompanied solos throughout the performance.

Steve Swallow's compositions, "Como En Vietnam" and "I'm Your Pal/Hullo Bolinas," were standouts in their drive and rhythmic adventurousness, but the bassist's playing was a source of perplexity, possibly because it represented an unaccustomed degree of rhythmic in-

dependence for the instrument. Danny Gottlieb's drumming was subtle and underscored.

The set held a 15-minute intermission and concluded with a long encore. It was varied, complex, sophisticated and entirely instrumental, and the crowd's attention did not flag for an instant.

ALAN PENCHANSKY

PAT MARTINO
JOHN PAYNE BAND

Berklee Performance Center, Boston

This March 25 concert was to have headlined David Sanborn, but Sanborn came down with food poisoning in New York and had to cancel.

The promoters offered refunds to ticket-holders who wanted them, and about two-thirds of the hall's 1,225 seats were filled when the performance began. The John Payne Band was called at the last minute when Sanborn cancelled, and when it opened set two of the band's members were still in the air en route from New York.

Pat Martino and company served up 75 minutes of music that displayed as its primary attribute stunning virtuosity at breakneck speed. Martino was backed up by his steady band: Delmar Brown on keyboards, bassist mark Leonard and Kenwood Dennard on drums.

It's a good band with each of its members cutting out like crazy. Dennard's drumming was energetic and authoritative and gave the proceedings an inarguably driving and frenetic direction.

But despite the obvious quality of the musicianship and even of the seven compositions Martino served up, something about the sound just didn't seem to ring true. Martino's guitar style is very light and fluid and very much a product of mainstream jazz improvisation tradition.

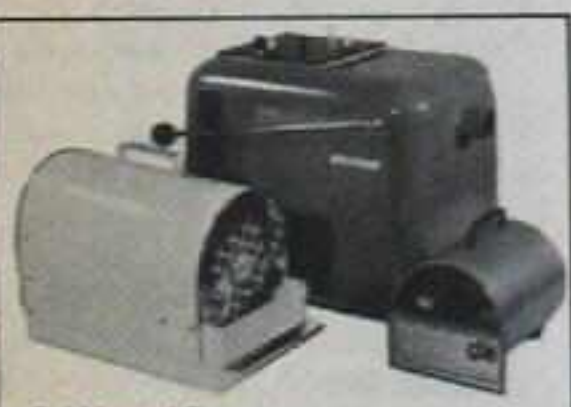
He is at his most expressive and compelling when the material he plays gives him room to leisurely stretch out and amble through the surrounding soundscape. The supporting sound his band delivers, though, is very heavy and electric and very much a part of the 70s jazz-rock movement.

Both orientations are faultless within their own perimeters, but their constant juxtaposition at sizzling tempos creates a sound that tends to get a bit monotonous.

Perhaps Martino needs more confidence in the worth of his musical individuality; he seems now to be playing in a framework that he thinks he has to adopt because of its commercial appeal. The resulting music is of high quality but somehow it all doesn't come together the way it should. Martino's guitar style just isn't made for this particular variety of musical exploration.

The John Payne Band, which opened the show, gave an impressive supporting performance despite the last-minute nature of its appearance and the fact that several of its number didn't arrive until the set was almost over.

JIM McGLYNN



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**NEW YORK
HILTON
MAY 31-JUNE 4
1977**



THE AGENDA

Tuesday, May 31

10 am-6 pm REGISTRATION
Evening Boat Ride Showcases

Wednesday, June 1

10 am KEYNOTE SPEECH
"Is There A Better Way? Constructive Alternatives in the Talent Industry"
—Frank Barsalona, Speaker
10:30-Noon "Power Sources: A Label Presidents Panel"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Black Live Music Crossover"
4 pm-5:30 "Personal Managers: Is There A Better Way?"
5:30-6:30 "Rock On Television"
8 pm ALLAN PEPPER & STANLEY SNADOWSKY Seminar and Labels Showcase at the Bottom Line, New York City

Thursday, June 2

10:30-Noon "Concert Promoters: Is There A Better Way?"
12:15-1:30 ONE-ON-ONE LUNCH
2 pm-3:30 "Booking Agents: Is There A Better Way?"
4 pm-5:15 "Facility Operators: Is There A Better Way?"

5:15-6:30 "Promoters-Managers: Wearing Two Hats"
8 pm Record Label Showcases

Friday, June 3

10:30-Noon "Radio Power: Plugging In Air Support for Touring Dates"
ONE-ON-ONE LUNCH
2 pm-3:30 "Artist Relations-Publicity: Is There A Better Way?"
4 pm-5:15 "Entertainment Attorneys: Is There A Better Way?"
5:15-6:30 "Campus Buying: Is There A Better Way?"
7:30 pm COCKTAILS
8 pm AWARDS DINNER
MC, Ron Delsener

Saturday, June 4

Talent Industry "Basics" Seminars
9 am-9:30 COFFEE
9:30-10:30 "Physical Production"
10:30-11:30 "Personal Management"
11:30-12:30 "How to Communicate With Your Record Company"
Bob Regehr, Warner Bros. Vice-President, Artist Career Development
12:30-2 pm LUNCH
2 pm-3 pm "Concert Promotion"
3 pm-4 pm Intimidation: Does It Really Help?—Steve Gold, Speaker
4 pm-4:30 COFFEE BREAK
4:30-5:30 "Booking Agencies"
5:30-6:30 "Publicity"

**ALL MODERATORS AND SPEAKERS
TO BE ANNOUNCED**



1977 EXECUTIVE COMMITTEE

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Bottom Line, New York

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West Coast Owner Sees Latin Trend

By JEAN WILLIAMS

LOS ANGELES—Don Tegeler, owner of My Flat Friends mobile disco in Los Angeles and spinner at the Marina City Club, Marina Del Rey, Calif., sees the West Coast disco trend for affluent clubs moving to the Latin sound.

He believes the Latin salsa sound, which has been popular in the East with the young disco set, is moving West but for the older Latin music by artists such as Tito Puente.

"There's not a night that goes by that I don't get many requests for Latin music. My customers feel it's the greatest music to dance to. The only music that hasn't crossed over to disco now is rock," says Tegeler.

While ballads have been creeping into discos for some time, Tegeler sees ballads becoming as much a part of the disco scene as the Tramps or Gloria Gaynor.

The growth of nostalgia type records is another area to be watched, says Tegeler. "I have found at both my own operation and the clubs, (he was DJ at Pips private club for three years) that people over 35 tend to want to hear these old records because of some kind of memories they might have."

"But they don't want to lavish in it, they still want to be 'today' and up with the trends. I find that it's a good idea to throw in some oldies for this age group, even if they don't request it."

Tegeler's repertoire dates back to the '40s through the Tempta-

tions of the '60s and Earth, Wind & Fire of the '70s. Walter Jackson's "Feelings" and Barbra Streisand's "Evergreen" are also group favorites, he says. The most requested record in his collection is Marvin Gaye's "I Got To Give It Up."

The Marina City (private) Club, an apartment building/hotel until three months ago, offered only live bands for its predominantly wealthy clientele.

The room's capacity is about 200, with a dance floor to comfortably accommodate 75 persons.

Tegeler brings his own collection of records to the club, playing them on equipment supplied by the Hollywood Sound System.

For his own My Flat Friends operation, he uses Cerwin-Vega equipment and is in the process of purchasing an additional system by Yamaha.

Tegeler is serviced with product by the various record companies but purchases the older records from local one-stops.

With his own firm, he has serviced parties for such personalities as Hugh Hefner and Aretha Franklin.

His fee is predicated on how many people will be attending the party, how many hours and what their individual preferences are. Prices range from \$300 to \$600.

The complete package includes all music, equipment, lights, mirror balls, strobes and girls to dance for the entire evening.

Discos Intl Center's Training Program

• Continued from page 1

seriously, can draw patrons to a club, and most importantly, help to break records, current apathetic attitudes can be turned around.

To achieve this goal the center heads plan on moving the pool into larger quarters in which they can structure regular workshop settings in which lighting and sound equipment representatives, along with record label personnel, other deejays and even club owners can train center members in the rudiments of professionalism, expertise in handling the equipment they use, and other information vital to their own development and the continued growth of the industry.

The Riveras point to the fact that with the exception of a handful of top spinners, many of the disco deejays playing the club circuit are sadly untrained and unprofessional. "Because of this, club owners will pay only a pittance for their services, record company personnel are reluctant to service them with product, and radio deejays still thumb their noses at them," the Riveras say.

Eddie Rivera feels that the pools have a responsibility to try to turn this attitude around, and claims that his organization is already succeeding in achieving this. Rivera points to the fact that the year-old center went into business with only 10 record labels servicing the organization with product. Today close to 60

labels are supplying it with more than 100,000 records annually.

In addition, Spinners the center's in-house magazine, is distributed to an estimated 150 retail record shops which Rivera claims relies on the information it provides for ordering and stocking these disco records that are generating the most club action.

Rivera is understanding of the record label negativism that still exists. He blames it on the lack of responsibility of early disco record pools that emerged on the scene. "Many of these were self-serving organizations, and the records often ended up in the hands of people other than those for whom they were originally intended," he says.

According to Rivera, the proposed training institution already has the blessing of several record labels, a couple of custom sound equipment manufacturers and a number of top-rated disco deejays.

The center boasts members in New York, New Jersey, Connecticut, Chicago, Massachusetts, Washington, D.C., Minnesota, Arizona, Ohio, Maryland, Iowa, Florida, Georgia, Virginia, North Carolina, Colorado, Texas and Michigan. There is a subscription fee of \$10, and a charge of \$3.50 per package of records to N.Y. members who pick them up in person, and \$10 to out-of-town members to whom they are shipped postage paid.

Rivera hopes that eventually with greater record label cooperation and recognition from other segments of the industry, all charges to members can be dropped.

Fantasy Voyages At New Manhattan Venue

By RADCLIFFE JOE

NEW YORK—The popular science fiction television series, "Star Trek," provided the inspiration for Starship: Discovery I, a multi-level, futuristic discotheque scheduled to be opened this month on bustling 42nd St. in mid-Manhattan.

The club, owned and operated by Intergalactic Pleasure Cruises, Inc., is described by Jerry Cohen, head of Intergalactic, as "a unique experience in sound and sense, where patrons are taken on a fantasy voyage through the incredible vastness of the universe."

For the pleasure of this experience members are being asked to pay \$500 a year for "VIP" status, and \$100 a year for "special" status. The VIP member pays no cover charge and is allowed an unlimited number of guests. Special members have a three guest limit, and pay a cover charge of \$8.

Entrance to Starship: Discovery I, is through a 100-foot-long mirror wall designated, "The Time Space Entry Portal." The "portal" leads to a check-in counter where a computer console decides whether the member's "boarding pass" is correctly encoded.

The "A" deck of Starship I features the main discotheque room, with sound designed by Rosner Custom Sound, and lights by Design Circuits. According to Bob Lobi, of Design Circuits, this area is designed with a moving ceiling and ever changing lights to simulate a voyage through space. The disk jockey's booth is designed to re-create the control center of an actual space ship.

A pair of specially-designed fog machines are located in the moving

ceiling to create the effect of traveling through clouds.

On the "C" deck of Starship I is a projection theatre in which Cohen plans to unspool "the finest science fiction movies ever made." This deck, according to Cohen, also contains a computer logic room where all questions related to the galaxy will be answered.

The "C" deck will also feature 15 different environmental areas which members can use to select and listen

More disco news on page 53.

to their personal music preferences from the tapes of classical artists ranging from Brahms, Beethoven and Vivaldi to the acid rock sounds of Alice Cooper and the Edgar Winter Group.

The "B" deck of the club will house Starship's Zodiac Lounge. This room will feature live acts of disco and other musical formats.

Lighting for the entire club will run the gamut of simple spinners, chasers and sequencers to sophisticated laser systems and other special effects lighting.

Starship: Discovery I will operate nightly from 9 p.m. to 6 a.m.

Sound Above Lighting At Miami Club

NEW YORK—In a radical shift away from the elaborate light show that characterizes most discotheques, the operators of Miami's Omni International Hotel are developing a disco where the emphasis will be on the quality of the sound rather than the quality of the lights.

According to Bob Jones, designer of the Scaramouche disco which will be constructed within the club, money allocated will go toward the best available sound system.

For lights there will be "soft illumination glowing from rocks, and artificial cacti and palm trees," Jones says the decision was made to stay

away from elaborate light shows because "these are too faddish."

Scaramouche, scheduled for a September opening will be very contemporary in design with a marble dance floor, a "classic glass cage" for the deejay and his paraphernalia, natural leather wall displays, built-in natural wood banquettes with oversize white canvas pillows, and occasional chairs of leather and chrome.

The split level disco will also feature a standup bar with marble top and polished chrome rail. The game room will have brass backgammon tables topped with marble.

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Jersey Club Opens

SPRING LAKE HEIGHTS, N.J.—Newest discotheque in this popular resort area is Charly 5's Inn. The room features a lighted computerized dance floor, with New York deejay Joe "The Jock," of Century Sound Studios spinning the disks. Free Hustle dance lessons will also be offered.

For the Record

NEW YORK—Ray Caviano of TK Records was inadvertently listed as the label's national promotion director in Billboard's April 9 issue. Caviano is in fact national disco promotion director of the Florida-based company.

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Billboard's Disco Action

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ATLANTA

- This Week
- 1 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 4 LADY LUCK/LIFE IS MUSIC/DISCO BLUES—Ritchie Family—Marlin (LP)
 - 5 DANCIN'—Crown Heights Affair—De-Lite (12-inch remix)
 - 6 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 10 FREE LOVE—Jean Carn—Philadelphia International (LP)
 - 11 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 12 SUPERMAN—Celli Bee & The Buzzy Bunch—TK (12-inch)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 14 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)
 - 15 STONED TO THE BONE—Timmy Thomas—TK (12-inch)

BALT./WASH., D.C.

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 3 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 4 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 5 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - 6 SLOW DOWN—John Miles—London (12-inch)
 - 7 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 8 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
 - 9 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 10 RIGHT HERE RIGHT NOW—S.S.O.—Shadybrook (12-inch)
 - 11 FOR ELISE—Philharmonics—Capricorn (12-inch)
 - 12 SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - 13 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 14 GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - 15 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)

BOSTON

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 4 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 5 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 6 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 7 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 8 LADY LUCK—Ritchie Family—TK (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 11 FALLING IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - 12 STICK TOGETHER—Minnie Riperton—Epic (12-inch)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 14 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 15 BODY CONTACT CONTRACT/DISCO INFERNO—Trammps—Atlantic (LP)

CHICAGO

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 4 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 6 SLOW DOWN—John Miles—London (12-inch)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (LP)
 - 8 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 9 SUPERMAN/ONE LOVE—Celli Bee & The Buzzy Bunch—TK (12-inch)
 - 10 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 11 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 13 I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 14 LOVE IN MOTION—George McCrae—TK (12-inch)
 - 15 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)

DALLAS/HOUSTON

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 3 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 4 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 5 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 6 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 7 SLOW DOWN—John Miles—London (12-inch)
 - 8 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 9 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 10 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 12 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 13 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 14 THE PRIDE—Isley Bros.—T-Neck (12-inch)
 - 15 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)

DETROIT

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 4 DISCO INFERNO/BODY CONTACT CONTRACT/DARK SIDE OF THE MOON—Trammps—Atlantic (LP)
 - 5 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 6 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 7 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 8 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 9 BRICK HOUSE—Commodores—Motown (LP)
 - 10 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 11 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 12 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 13 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 14 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 15 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)

LOS ANGELES/SAN DIEGO

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 3 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 5 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 6 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 7 LOVE IN C MINOR/MIDNIGHT LADY—Heart & Soul Orchestra—Casablanca (LP)
 - 8 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)
 - 11 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 12 SUPERMAN—Celli Bee & The Buzzy Bunch—TK (12-inch)
 - 13 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 14 LOVE HANGOVER—Players Association—Vanguard (12-inch)
 - 15 DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)

MIAMI AREA

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 3 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - 4 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 5 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 6 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 7 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 8 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 9 SUPERMAN/ONE LOVE—Celli Bee & The Buzzy Bunch—TK (LP)
 - 10 THE MORE I GET, THE MORE I WANT/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 11 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 12 THIS WILL MAKE YOU DANCE—C.C. Cameron—Motown (LP)
 - 13 DON'T TURN AWAY—Midnight Flight—S.R.I. (12-inch)
 - 14 DO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 15 FUNK MACHINE—Funk Machine—TK (12-inch)

NEW ORLEANS

- This Week
- 1 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 2 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 3 SLOW DOWN—John Miles—London (12-inch)
 - 4 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 5 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 6 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 THE PRIDE—Isley Bros.—T-Neck (12-inch)
 - 10 THE WORK SONG—Pat Lundy—Pyramid (LP)
 - 11 DISCO INFERNO/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
 - 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 13 BRICK HOUSE—Commodores—Motown (LP)
 - 14 GET HAPPY—Jimmy "Bo" Horne—TK (12-inch)
 - 15 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

NEW YORK

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 3 DISCO INFERNO/BODY CONTACT CONTRACT/STARVIN'—Trammps—Atlantic (LP)
 - 4 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 5 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 6 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 7 SUPERMAN/ONE LOVE—Celli Bee & The Buzzy Bunch—TK (12-inch)
 - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 11 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 12 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 13 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 14 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 15 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)

PHILADELPHIA

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 3 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 4 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 5 THE MORE I GET, THE MORE I WANT/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 6 LIFE IS MUSIC/DISCO BLUES/LADY LUCK—Ritchie Family—Marlin (LP)
 - 7 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 8 MIDNIGHT LADY/BLACK IS BLACK/LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 DISCO DANCIN'—Rick & Beans Orchestra—TK (12-inch)
 - 10 SHOW ME WHAT YOU'RE MADE OF—Mista Charge—Target import
 - 11 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - 12 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - 13 DREAMIN'/HIT & RUN—Loleatta Holloway—Gold Mind (LP)
 - 14 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
 - 15 FREEDOM TO EXPRESS YOURSELF—Denise LaSalle—ABC (12-inch remix)

PHOENIX

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 GET YOUR BOOM BOOM (Around The Room Room)—Le Pamplemousse—A.V.I. (12-inch)
 - 3 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 4 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 5 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 6 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
 - 7 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 8 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 9 LOVE IN C MINOR/BLACK IS BLACK/MIDNIGHT LADY—Cerrone—Cotillion (LP)
 - 10 SUPERMAN—Celli Bee & The Buzzy Bunch—TK (12-inch)
 - 11 WHAT IT IS—Garnet Mimms & The Trucking Co.—Arista
 - 12 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 13 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 14 LIFE IS MUSIC/LADY LUCK—Ritchie Family—Marlin (12-inch)
 - 15 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)

PITTSBURGH

- This Week
- 1 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 4 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 5 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 6 SURPRISE—Andre Gagnon—London (12-inch)
 - 7 SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - 8 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 9 LOVE GOES DEEPER THAN THAT—Eloise Laws—Invictus (LP)
 - 10 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
 - 11 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 12 FLIP—Jesse Green—Red Bus (12-inch)
 - 13 SUNSHINE LOVE—Metal Weeds Orchestra—RCA (12-inch import)
 - 14 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 15 SLOW DOWN—John Miles—London (12-inch)

SAN FRANCISCO

- This Week
- 1 SWEET DYNAMITE—Claudia Barry—London (12-inch import)
 - 2 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 3 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 4 THE MORE I GET, THE MORE I WANT/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 5 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
 - 6 IT'S TOO LATE/COME IN HEAVEN, EARTH IS CALLING/JESUS TAKES ME HIGHER—Tata Vega—Tamla (LP)
 - 7 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—SAM (12-inch)
 - 8 DON'T STOP THE MUSIC—Brekker Bros.—Arista
 - 9 SLOW DOWN—John Miles—London (12-inch)
 - 10 LOVE GOES DEEPER THAN THAT/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
 - 11 I GOTTA KEEP DANCING—Carrie Lucas—Soul Train (12-inch)
 - 12 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
 - 13 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 14 I'M QUALIFIED TO SATISFY YOU—Barry White—20th Century
 - 15 WHEN I GET HOME/CLIMBING THE STEPS OF LOVE—Linda & The Funky Boys—Quality (LP import)

SEATTLE

- This Week
- 1 DO WHAT YOU WANNA DO—T Connection—TK (12-inch)
 - 2 TATTOO MAN—Denise McCann—Polydor (12-inch)
 - 3 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
 - 4 I'VE GOT TO DANCE (To Keep From Cryin')/THE HUSTLE & THE BUS STOP—Destinations—AVI (12-inch)
 - 5 DON'T LEAVE ME THIS WAY—Thelma Houston—Tamla (12-inch)
 - 6 LADY LUCK/LIFE IS MUSIC—Ritchie Family—Marlin (12-inch)
 - 7 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
 - 8 LIFE GOES ON—Faith, Hope & Charity—RCA (12-inch remix)
 - 9 FUNK MACHINE—Funk Machine—TK (12-inch)
 - 10 TWENTY-FOUR HOURS A DAY—Barbara Pennington—U.A. (12-inch)
 - 11 DANCING QUEEN—Carol Douglas—Midson International (12-inch)
 - 12 LOVE IN C MINOR—Cerrone—Cotillion (LP)
 - 13 N.Y. YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
 - 14 FOR ELISE—Philharmonics—Capricorn (12-inch)
 - 15 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)

MONTREAL

- This Week
- 1 BABY COME ON—Sex O'Clock U.S.A.—London (12-inch)
 - 2 TOUCH ME, TAKE ME—Black Light Orchestra—RCA (12-inch import)
 - 3 LOVE IN MOTION—George McCrae—RCA (12-inch)
 - 4 LOVE IN C MINOR—Heart & Soul Orchestra—Quality
 - 5 LIFE IS MUSIC—Ritchie Family—London
 - 6 LET'S TRY ONCE AGAIN—Patrick Norman—RCA (12-inch)
 - 7 AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex—CBS
 - 8 SWEET DYNAMITE—Claudia Barry—London
 - 9 I WANT YOU—Ann C. Sheridan—TC
 - 10 FLIP—Jesse Green—VM
 - 11 BABY COME ON—Gloria Spring—RCA (12-inch)
 - 12 JUNGLE PEOPLE—South Dynamics—CBS
 - 13 KALIE DISCO—Calvin Blind—London (12-inch)
 - 14 GONNA FLY NOW (Theme From Rocky)—Maynard Ferguson—CBS
 - 15 NIGHT FLIGHT (Part 2)—Jerry Brubaker—TC

National Disco Action Top 40

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- 1 DO WHAT YOU WANNA DO—T Connection—T.K. (12-inch)
- 2 UPTOWN FESTIVAL—Shalamar—Soul Train (12-inch)
- 3 LOVE IN C MINOR/MIDNIGHT LADY—Cerrone—Cotillion (LP)
- 4 TWENTY-FOUR HOURS A DAY—Barbara Pennington—United Artists
- 5 UP JUMPED THE DEVIL—John Davis & The Monster Orchestra—S.A.M. (12-inch)
- 6 NEW YORK YOU GOT ME DANCING—Andrea True Connection—Buddah (12-inch)
- 7 SLOW DOWN—John Miles—London (LP)
- 8 I GOTTA KEEP DANCING—Carrie Lucas—Soultrain (12-inch)
- 9 YOU CAN'T HIDE FROM YOURSELF/I DON'T LOVE YOU ANYMORE/WHEN I GET THE MORE I WANT—Teddy Pendergrass—Philadelphia International (LP)
- 10 DISCO INFERNO/STARVIN'/BODY CONTACT CONTRACT—Trammps—Atlantic (LP)
- 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 12 LOVE IN C MINOR—Heart & Soul Orchestra—Casablanca (12-inch)
- 13 SUPERMAN/ONE LOVE—Celli Bee & the Buzzy Bunch—TK (12-inch)
- 14 I CAUGHT YOUR ACT—Hues Corp.—Warner Bros. (12-inch)
- 15 DON'T LEAVE ME THIS WAY/ANYWAY YOU LIKE IT—Thelma Houston—Tamla (LP)
- 16 STONED TO THE BONE—Timmy Thomas—TK (12-inch)
- 17 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—London (LP)
- 18 FUNK MACHINE—Funk Machine—T.K. (12-inch)
- 19 LIFE IS MUSIC/LADY LUCK/DISCO BLUES—Ritchie Family—Marlin (LP)
- 20 TOUCH ME, TAKE ME—Black Light Orchestra—RCA import (12-inch)
- 21 TATTOO MAN—Denise McCann—Polydor (12-inch)
- 22 FALLIN' IN LOVE WITH YOU—Jimmy Ruffin—Epic (12-inch)
- 23 MARY HARTMAN, MARY HARTMAN—Sounds Of The Inner City—West End
- 24 GET HAPPY—Jimmy Bo Horne—TK (12-inch)
- 25 DANCIN'—Crown Heights Affair—De-Lite (12-inch re-mix)
- 26 LOVE GOES DEEPER THAN THAT/WHEN I GET THE MORE I WANT—Eloise Laws—Invictus (LP)
- 27 I'VE GOT TO DANCE (To Keep From Cryin')—Destinations—AVI (12-inch)
- 28 GET YOUR BOOM BOOM (Around the Room Room)—Le Pamplemousse—A.V.I. (12-inch)
- 29 PICTURES & MEMORIES—Marlena Shaw—Columbia (LP)
- 30 THE PRIDE—Isley Brothers—T-Neck (12-inch)
- 31 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 32 IT'S TOO LATE/COME IN HEAVEN, EARTH IS CALLING/JESUS TAKES ME HIGHER—Tata Vega—Tamla (LP)
- 33 SURPRISE—Andre Gagnon—London (12-inch)
- 34 BRICK HOUSE—Commodores—Motown (LP)
- 35 THE WORK SONG—Pat Lundy—Pyramid (LP)
- 36 STICK TOGETHER—Minnie Riperton—Epic (12-inch)
- 37 DON'T STOP THE MUSIC—Brekker Brothers—Arista
- 38 FREE LOVE—Jean Carn—Philadelphia International (LP)
- 39 RIGHT HERE RIGHT NOW—S.S.O.—Shadybrook (12-inch)
- 40 DREAMIN'/HIT & RUN/RIPPED OFF—Loleatta Holloway—Gold Mind (LP)

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

44 Freddie Perren has become the industry's wonder man record producer, winning Billboard's 1976 vaunted No. 1 Award as top singles producer with eight charted records. Perren's success has enabled him to financially structure his life to where he has a studio in his home, owns a second professional facility and is building a company of writers and artists. Billboard's Jim McCullaugh, who enjoys the recording studio environment, spent a day with Perren in his studio lair in Los Angeles. This is his report:

A Day In The Life Of FREDDIE PERREN

U.S. Industry's Own Hotshot Producer Builds His Own Studio-Talent Empire



Freddie Perren: his keen ears produce No. 1 hits.



Billboard photos by Bonnie Tiegel

Wife Christine peeks over Freddie Perren's shoulder as he gauges control board setting in his new studio.



Writer/music Gary Starbuck and Perren listen to one of Starbuck's tapes in the control room.



Rick Wyatt composes under the studied gaze of the producer.



Bea Verdi and Perren involved in some give and take over a new song.

"Larkin Arnold at Capitol called and it looks as though 'High School Dance' will be the next single they go with," an already charged-up Freddie Perren is saying upstairs in his home studio, "so I want to run a tape copy since I'll be doing an edit."

The Sylvers are thumping in the background and the constantly in motion, goateed hit record producer is having a slight problem with an open reel machine but still feeds the disk into the cassette deck.

"I would prefer the 8-track but this way I can listen to it in the car. The cut is 3:49 and I'm going to have to lose something. Hmmm, depends on what I want to lose," he adds, always listening, always dissecting music. "It's a drag when you have a marginal 15 seconds."

On the walls around him are several gold and platinum albums, plaques, citations and a 1974 poster of the Los Angeles Dodgers.

"It has that same high energy, boogie quality," he continues in a soft-spoken but effervescent manner, "that makes it great for AM play. You know, we hit with 'Boogie Fever' and everyone identifies them with that sound but I was just reading a review of their Las Vegas Hilton Show that said a highlight was when they did 'Yesterday' a cappella. Those cats can really sing."

Outside it's a sweater day in Los Angeles and billowy nimbus clouds are trying to decide what they want to do. It turns out later that this will be the coldest day on record for this March date—the mercury never topping 53.

Inside, if the perky and demonstrative 33-year-old producer and his radiant, sandy-haired wife Christine are "dragging" because a mechanical failure kept them in their new studio until 3:30 a.m., they don't show it.

They've "allowed" themselves a little extra sleep in their plant-filled Los Feliz section of Los Angeles home of five years and Perren is perhaps only a few bars out of step with his normal early morning routine.

The arranger/composer's eyes usually open at 6:30. He goes downstairs to get the paper and let out the dogs, fixes hot tea or a protein drink, reads the sports and entertainment sections, works a little in his private studio, catches a little of "A.M. America" or a "Sanford & Son" rerun, indulges his plants—but not necessarily in that order. Perhaps several of those things at once as Perren normally appears to be adequately juggling numerous things or ideas simultaneously.

"Things are a little hectic and disoriented right now," he explains, "because we are in the middle of moving stuff to the new place." The "place" is a newly purchased recording studio.

Christine, armed against the breeze with blazer and sweater, is the first to leave with a "see you in a little bit at the studio," and climbs into her white Porsche.

An uncharacteristic frown appears across Freddie's face a few moments later when, ready to depart, he realizes he can't find his house and car keys. Racing feverishly upstairs and down a few times with the same amount of energy he focuses on everything else, he scours every conceivable place he can think of but to no avail.

"I know I had them because I let the dogs in last night," he recalls annoyed, disdaining time and motion spent on the mundane. "This really burns me."

Fortunately he finds a spare set and is off.

Winding down the snake-like road and onto Los Feliz Blvd, onlookers glimpse a shiny blue, Fleetwood Cadillac with DOIT FP license plates. Behind the wheel the leisure-suited, casual Perren is tuning in on sportscaster Ross Porter from Vero Beach, Fla., and a Dodger exhibition game. A cigarette in holder with filter ("it cuts it way down") jitters restlessly from his mouth, one of many he will smoke today.

A few minutes later he switches to a cassette and a version of Gershwin's "American In Paris."

"I love classical music and opera," enthuses the Howard Univ. percussion major whose sweep of music appreciation is evident and wide.

"I have about five different versions and I hear something different every time and all of it is going around in my head."

Although 10:30 is a little "early" in the recording studio business, the lobby of the Total Experience Studio on Yucca "where I spent a lot of time last year" is a beehive.

F. Byron Clark, an engineer who has worked with Wayne Henderson & the Crusaders, is sitting on a couch and is the first to spy Perren coming through the door.

"Hey Freddie, what's happening? Say, I'd like you to listen to something when you get a chance."

"Sure thing, I'll give you my number before I go."

Pretty soon Perren, who has a knack of lighting up those around him, is rapping with everyone else in sight and spiffily attired owner/manager Lonnie Simmons, who has been sitting on the edge of the reception desk, reaches out for the producer's hand, surprisingly at a standstill.

"You know," gestures Perren, "my man Lonnie here is a cut above the rest. That big trophy on my coffee table is from this guy and Total Experience to me for producer of the year. Unbelievable! He also gave my engineer Larry Miles a 'Golden Fingers' award."

Perren exchanges more casual conversation and then moves into a nearby room where he has to pick up a 24-track demo tape of Christine's Yvonne Elliman charts, and check some other tapes. For a moment he talks about some extra special Tavares "magic" that happened in that same room one night, eyes and ears dancing back to last year.

On the way out, Clark and Perren promise to get together soon.

"F. Byron Clark and I are from around the same area in New Jersey."

"That's right," laughs the taller Clark, "That's where all the talented black cats are from."

A few minutes later the ex-Motown staff producer is back in the car picking up the Hollywood Freeway for the short jaunt to Studio City and his newly acquired recording studio. He explains he is never more than 30 minutes from where he has to be which is one of the reasons purchasing the new studio "fitted together so perfectly as if out of a dream."

The Perrens recently bought the former Independent Recorders, on Colfax Ave. just off Ventura Blvd., which they are metamorphosing into the Mom & Pops Company Store.

This will be the site of their own studio as well as their component production, publishing, and writing companies. Among them Grand Slam Productions, Bullpen Music and Perren Vibes Music.

"It was getting to the point where we were doing so much work at home that we both needed secretaries," says Perren, hands and fingers flicking at air like an imaginary keyboard.

Momentarily he has parked the car and is through the front door. He greets Judith, the secretary, in the front reception/office area where he also sees Christine again. Chris will be working in this spot for most of the day with intermittent visits back to Freddie in the control room.

Freddie moves through another door to the big, brightly lit main studio room with its Baldwin piano. On the wall to the left is the control room window, the large console at a perpendicular behind it. On the right is another door leading to a connecting room.

Gary Starbuck, a young writer/artist in the Perren organization who bears a slight facial resemblance to actor Jack Nicholson is already there. Perren calls him "one of our all around people."

Perren also says hello to some of the other people who are working at various jobs such as an electrician and carpenter as well as Maury Leach, the resident technician/engineer who "came with the studio."

Soaking in everything and everyone Perren takes a quick tour of the complex to gauge its progress. There's an odor of fresh paint.

Going through a door in the connecting room that leads to the outside, Perren walks around the parking area and back to a second building that will house a second smaller studio, all the while talking to Leach about a technical or construction matter. His eyes flash up to the second floor where his future "office and hanging loose spot" will be.

In the parking area he greets Rick Wyatt, another multi-talented member of the Perren camp, who has just arrived.

"Hey, I saw you on the 'Gong Show,'" he tells Wyatt. "Really," says Wyatt who is soft spoken. "Yeah, I videotaped it and I'll sell you copies for \$5 each," says Perren, who loves to banter.

Back inside the control room, after helping himself to hot tea, Perren, with a new father look still in his eyes sits down in the high backed chair behind the console.

"It's an MCI board," he describes, "which we will be able to computerize soon. Basically we are not making any drastic changes to the place. We're changing the look."

On the console area in front of him are a telephone, turntable and a bottle of Vitamin C tablets which he'll help himself to from time to time.

"Primarily it will be for people I produce and projects I am involved with. And if there's time in between it will be available to others but I'm not really looking at this thing as a money making venture. Just a place to do my own thing."

The first order of business is with Rick who has brought over line drawings and design concepts for both inside and outside the studio. He, the Perrens, and later Starbuck congregate over the piano to study them.

Both Perrens like what they see and compliment the 21-



Perren and Bodie Chandler of Aubrey Films discuss the script of "Record City," a new film the producer will score.



Nattily attired Keni St. Lewis is expressive singing new material for Perren.

year-old UCLA art major enthusiastically, with Freddie gesturing repeatedly.

When that's over, Rick "springs" his surprise on the couple, a beautifully sensitive line drawing of a young boy Rick says is his neighbor.

Freddie and Christine are genuinely moved and Chris gives it a permanent place on the outer office wall.

In a few minutes, the diminutive producer, Wyatt and Starbuck are back in the control room to begin what really constitutes the core of Freddie Perren's day—music and the creative process. Starbuck threads up a reel and a demo tape he did in his own home studio and it comes alive through the monitors.

Perren is quick to respond, tapping his fingers, moving his body, humming, eyes moving, mind working, drawing on another cigarette.

"Yeah, you got a double hook going there, the music and the verse. I like it," and the two go on to discuss various aspects of the tune.

"It's the same arrangement but I had to change the words. I wanted to keep it simple," says Starbuck.

Starbuck then puts on another tape, a cut from a rock opera he's been working on and again Perren's reaction is favorable, offering more comments about what he hears.

"I don't like to write the same type of song twice in a row," adds Starbuck, "because you get into a rut."

"Can you use it?" asks Starbuck and Perren smiles and says "probably" and makes his first allusion to "the project."

At one point the telephone rings and it's someone who wants Freddie to produce.

"I get called about three times a week," says Perren, not at all boasting, but describing the increased input being one of the hottest producers in the business now "from someone wanting me to produce and it's very flattering. Sometimes I have to decide to walk away from a lot of money where there are already hundreds of thousands of record sales built into the act or else spend time developing the people and projects I want to develop."

"Right now I also want to get into developing some other projects."

Last year was an incredibly busy and fruitful one for Perren, producing LPs for the Sylvers, Tavares, Yvonne Elliman and Minnie Riperton among others. The Sylvers' "Boogie Fever," "Hot Line," and Tavares' "Heaven Must Be Missing An Angel" were single smashes. He's also just put the finishing touches on another Tavares LP. He indicates he is enjoying the several weeks interlude for putting together the new studio and doesn't feel any special pressure.

A little later another call comes in from a publisher who has "two smashes" for the Sylvers.

"Now, let's see," quips Perren after the call, tongue in cheek, "that makes 600 smashes I now have for the Sylvers. I also get a lot of letters saying I have 'the' song for Tavares."

Starbuck's session is over just about the time Bea Verdi, another writer in the Perren camp arrives to go over new material and Perren tells Gary they will be talking together soon again and that he likes his songs.

Both Perren and Christine know Bea from Motown days and she recently penned five songs for the Yvonne Elliman LP.

It doesn't take long before the exuberant mother of six and Perren are at the piano for more musical give and take. What takes place then is a song structuring session that glistens with spontaneity.

Bea begins playing and singing a number of different



Perren and Minnie Riperton chat in a rehearsal studio prior to Riperton's tour.

songs, Perren prodding her in the direction he wants her to go.

"Let's see now," says Bea at one point, "I've played that song in four different keys, so I must have talent. But I have to play it the way Freddie wants it."

"That's a good song. I like it," Perren says at several interludes.

"What else have you got?"

"Wow, this is worse than being in school. Do I have my homework?" says Verdi laughing and enjoying herself.

"Bring that four chords up."

"That's right."

"Good, that will work."

"That note shouldn't be there."

"Do it just like that for a little variety."

"Hmm, a few things may have to be tightened up."

"Okay, Okay, I got you."

"Nice, do that again."

"Well, if we don't use it we can always send it to George Benson."

And it goes on like that in free form fashion for some time.

Rick Wyatt, who is still there, is drawn irresistibly to the keyboards and pretty soon he and Bea are at the piano doing a duet together and exchanging musical ideas of their own. Wyatt also composes.

"When Freddie produces it," states Bea emphatically, "It will be together."

Eventually Rick has to leave but not before Perren tells him, "I want to see you early next week," and again Perren refers to "the project."

When he leaves Perren lauds, "He's so talented it's scary. Things he does musically never come to my head. He's uninhibited and doesn't go by any rules. He's utterly free. I'm tempted to say to him sometimes you can't do certain things but I don't. His whole approach to music is different."

Perren and Bea go at it at the piano a while longer but pretty soon Bea has to be running.

Perren is back in the control room and before anyone realizes it Christine is ushering in Steve Francis and Marti Sharron from Columbia Pictures Publications for their 2 p.m. lunch date.

The print rights to the new Tavares single "WhoDunIt" have been given to their company and the lunch is to solidify the deal and get better acquainted.

During the meal a short distance away in a nearby restaurant, the conversation is loose and friendly and ranges from everything to current affairs to music.

Freddie and Chris reminisce about how they met in Washington, D.C., while Perren was there at school and she, an accomplished songwriter herself, was there trying to "write the great American musical."

Perren also talks about Bea saying "She's got so much talent. It's a matter of trying to get her to harness it. She'll have three great hooks in one song. You only need one. You can't introduce a new element every eight bars."

After lunch the day has become raw and overcast and the rain beats against the Cadillac returning to the studio.

By 3:30 everyone is back in the control room and Francis and Sharron also play a few tapes, one of which Sharron sings on for Perren who responds enthusiastically.

"That's beautiful," he says at one point.

Suddenly, appearing through the control room glass "stepping" his way through the studio is the figure of Keni St. Lewis, another writer/singer under the Perren umbrella, for a late afternoon appointment to go over new material.

St. Lewis is impeccably attired in light colored three-piece suit, striped tie, hat, and long black leather overcoat. He's dressed a "little conservatively" in Perren's opinion, who has mentioned St. Lewis' recent penchant for turbans, robes and capes earlier.

"You're looking mighty clean today, my man," says Perren, "Who did you rub out?"

St. Lewis laughs and before long he, Perren, Francis and Sharron fall into conversation.

Soon, Sharron and Francis go with Christine to the outer office for more of their business discussion and St. Lewis and Perren head for the piano for their own creative barnstorming session.

Perren parks himself at the piano, ubiquitous cigarettes near, and plays while St. Lewis sings.

This session reaches feverish dimensions covering a myriad of moods and music. Once into it St. Lewis closes his eyes, body moving to the music. Perren, creating on the piano, is hitting notes in Joycean, stream of consciousness manner.

"Start that one from the top."

"Change that."

"Sing that part a cappella."

"There was something there before."

"Wait a minute. Hold that."

"No that's not quite right. Something bothers me."

"I'm looking for a way to change that chord."

"Okay, good, here it is."

"That sounds good."

"Were you going to say something about tempo?"

"You want the key a little higher."

"I like that transformation."

St. Lewis and Perren keep up this exhausting song ironing-out process through several numbers for at least an hour, after which both men return to the control room.

Perren is satisfied and relaxed and puts on the test pressing of the new Tavares LP for St. Lewis which he gives him later. St. Lewis, recharging, seems a little nervous. He's thinking about a screen test he will take the next day. And again, Perren talks a little about the "project."

Suddenly the control room has another visitor, Bodie Chandler from Aubrey Films, who comes in and hands Perren a script and the "project" Perren has been alluding to all day takes form.

Perren will do the music for "Record City," contemporary new film with a Los Angeles record store at its focal point.

"I've always been into films from the standpoint of dramatic scoring," says Perren who has two already to his credit, one of them "Cooley High."

"I want to explore my talents this way. In addition, it's an ideal situation for people and music I want to develop. It's going to be a fun project and it's going to involve different types of music as well."

"It's an ideal situation for a producer/writer," says Chandler and the two discuss the film. The pre-production stage is almost complete and shooting and scoring will begin soon.

Another phone call and it's Perren's "in town" Dodger Richard Rudolph and Perren confirms to him that will be dropping by the rehearsal studio later on to say hello. Rudolph and wife Minnie Riperton are preparing for a tour.

Finally, Chandler leaves and Perren has one last visitor, Tad Maloney of ASCAP who, despite the rain, "is delivering some lumber."

He presents them with three sets of award plaques for writing, publishing and production of "Boogie Fever" and "Heaven Must Be Missing An Angel." Chris and Freddie thank Maloney and tell him they will make a nice addition to the new studio.

There are still a few chores to be done around the studio so Chris stays there while Perren, still in allegro style, gets in the car for the short drive to the rehearsal studio he's never been to before.

Entering through a back door, Perren gravitates towards the sound of the music down a corridor and once inside he is greeted warmly by Rudolph and several of the musicians, some of whom he already knows, others he is meeting for the first time.

"Where's Minnie Bird?" quizzes Perren, but she's already observed him coming in from a balcony on the other side of the hall and is on her way downstairs to say hello.

They embrace each other warmly and Freddie says to her, "You look great."

The two talk easily for awhile and Perren tells her there is a possibility he might be able to catch her Washington, D.C., performance and asks her where else the tour will take them.

Perren spends some time chatting with Rudolph and a few of the other musicians about the songs.

He wishes everyone well with the tour and with the burgundy-clad Riperton walking him to the outer door he is just about out when his ears pick up the music again in the back-ground.

"That doesn't sound quite right," he says scampering down the hallway back to the hall. He's not intruding, that's not his style, but he wants to make one of his invariable musical "suggestions."

He drives back to pick up Chris and the two lock up the studio for the night.

Art direction: Bernie Rollins

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STEPHEN JAMES, Managing Director
DJM Records, U.K.
GERRY OORD, Managing Director
RCA Records, U.K.
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IMIC '77 SPECIAL GROUP SAVINGS FOR IMIC '77!

THOMAS COOK has been named by Billboard as the official agent to co-ordinate travel arrangements for IMIC '77. Special group departures are scheduled at a substantial savings!

FROM LOS ANGELES: Deluxe 747 polar flight via Lufthansa German Airlines direct to Amsterdam

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GROUP DEPARTURES FROM LOS ANGELES OR NEW YORK: LEAVE MAY 11, RETURN MAY 19 . . . offering 3 days in Amsterdam prior to the convention.

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I am registered for IMIC '77 in Amsterdam. Please contact me with information on the following:

() First Class airfare () Economy Class airfare
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City of departure _____

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ODD HI FI SHOW 72,000 Coloradans Hear No Sound At Denver Event

CHICAGO—An estimated 72,000 consumers were introduced to audio componentry last February at the annual Colorado Garden and Home Show in Denver. It was the first time a hi fi show has been mounted within the giant lifestyle expo, and the experiment, in addition to garnering the show's outstanding display award, has drawn enthusiastic praise from manufacturers who lent their support. Ron Kaufman, executive director of the Audio Representatives Committee, the group sponsoring the expo within an expo, provides this report about the background and results of the effort.

In September 1976, the audio representatives committee contacted producers of the successful Garden and Home Show in Denver, concerning the possibility of renting display space in the upcoming show.

The response was "underwhelming," and was summed up with the words, "no loud rock and roll music or long-haired hippies who use drugs and sell that stuff would ever be permitted into such a dignified show."

And so began the unlikely union of two seemingly totally incompatible shows.

We began the breakdown of the preconceived "hi fi stereotype" in a meeting between the Garden and Home Show producers and audio committee chairman Dan Peterson, during which the show producers reconsidered their position not to allow us to participate.

The first concession which we were asked to make, and to which we finally agreed, was "no noise." We would produce a hi fi show without sound!

Through some incredible bargaining, cooperation, and more than a little luck, the committee was able to borrow all of the displays and materials which they required for production of the show—more than \$10,000 worth of chrome, wood, racks and art creations—from a major department store.

Next, a small creative design and display firm was engaged to "create a high impact visual display," using our unique format of competitive products in the same display, side by side, without relying on the old ideas of standard display racks and rows of hi fi equipment.

Twenty-eight factories supported and believed in the idea, and participated through their local committee member sales representatives, providing the necessary working capital.

The key draw was a wide range of products from the 28 participating factories, as well as an educational "show and tell" area adjacent to the display area, where the ease of understanding, operating and owning quality components was explained.

Full line product brochures from the participating manufacturers were handed out upon request to 10,000 consumers, and a special directory of retailers and warranty stations by city, throughout Colorado and Wyoming, was made available. Additional information came from the more than 20 committee member firm reps who manned the show throughout the 10 day period.

Area retailers reported an increase in audio activity, as many of the 72,000 lookers went to dealers for a closer, more detailed product investigation.

A local FM Top 40 radio station agreed to promote the show and produced a live three-day remote from the hi fi exhibit.

The show was pulled together by the committee in a 90-day period interrupted by Thanksgiving, Christmas, New Years and the Winter CES.

Why did this show work, and why did more than 70,000 consumers, who for the most part knew nothing about hi fi, come to see it?

We have a simple, twofold answer: we took the fear and stigma out of hi fi components and surrounded them with an atmosphere that Mr. and Mrs. Average American could understand and relate to, without fear of embarrassment or of sales pressure.

By concerning ourselves with the consumer, rather than the immediate sale, we were able to make a proven and highly esteemed "home-type" show work in its favor, rather than fighting to appear different.

Clean and well-designed, well-lit displays provided visual impact, and the warm, soft sell approach drove home our original purpose in the show—education.

It is time to realize that we are not first in the hi fi business or the home entertainment business. We are ultimately in the people business and we believe our success demonstrates that there remain many untapped sources of impact and avenues of approach available to us.

Dealer Warranty Display May Be Microfilm—FTC

By MILDRED HALL

WASHINGTON—The FTC has decided to let retailers display pre-sale warranty terms to their customers on microfiche as well as microfilm readers, two kinds of microfilm display units. The FTC originally proposed "binders" containing printed copies on warranted product carried in the store or department.

The pre-sale availability of all written warranty terms (full or limited) on items selling for more than \$15 is required under the 1976 Magnuson-Moss Warranty Act, effective Jan. 1, 1977, on products manufactured after Dec. 31, 1976 (Billboard, Sept. 4, 1976).

The microfiche and microfiche viewers are space saving. The average microfiche card can hold up to 100 pages of printed material; the microfiche card can contain 2,800 pages. Hardware retailers won approval for microfiche use in November 1976.

The FTC has, in response to a decision from Sears, Roebuck Co., added microfiche and has softened its

original requirements that each card contain only one class of item (such as vacuum cleaners or audio components).

A new rule permits several classes on a single card, provided the warranties for each class are grouped together for customer convenience.

More specifically the FTC says if different classes are grouped on a card, all warranties relating to a particular class of product must appear on the same row or column of the microfiche or microfilm card and each card must contain a clear product index.

Retailers will have to post easy to read instructions for use of the card-reader systems and make employees available to explain the readers to a customer when necessary. No advertising-type material can be put on the cards, only warranty terms.

Dutch May Test BBC 'Q' System

HILVERSUM—Technicians of Dutch NOS Radio have been asked to test a new BBC transmitting system for quadraphonic radio programs. The system, known as the 4-2-4 Matrix H System, is soon to go into operation.

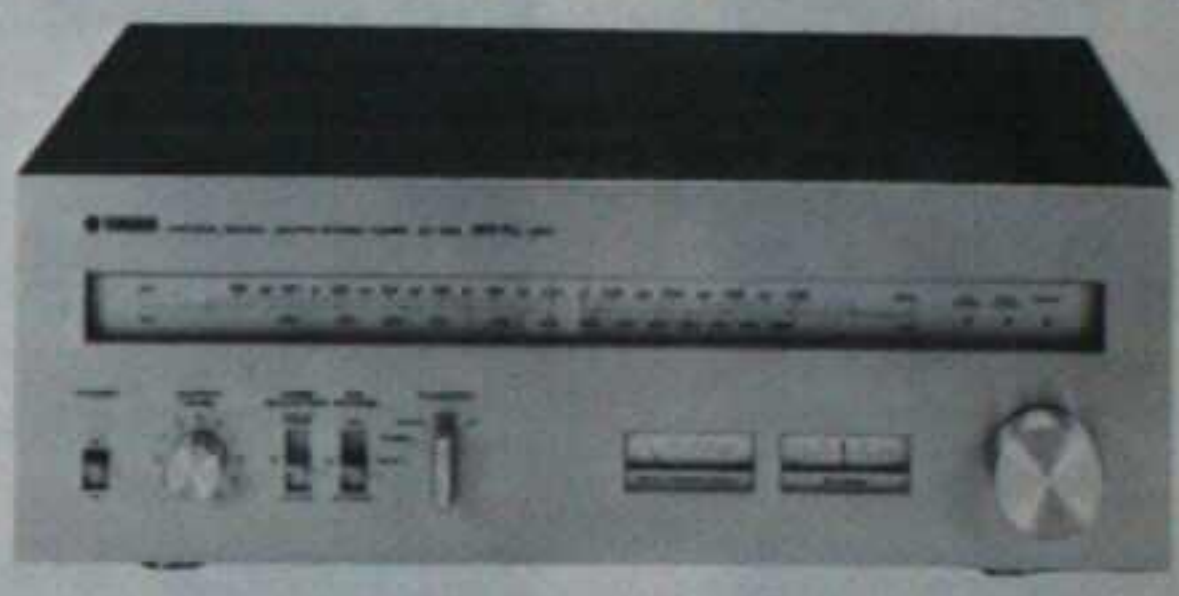
This system makes it possible to transmit quadraphonic programs via an FM transmitter. In order to get good reception, listeners need four speakers and a special decoder. The system is compatible, which means that radio programs can be received in mono and stereo.

Early tests by Dutch technicians received positive results. The BBC demonstrated the new system at a radio program commission of the European Broadcasting Union, held recently in Paris.

The BBC Matrix H System is one of three advanced matrix FM systems currently under going subjective listening evaluations by the FCC research lab in Guilford, Md. (Billboard, April 2, 1977).



Top of the line pair in Yamaha's broadened product introduction are the CA-2010 integrated amp, above, with 120 watts/channel RMS, at \$750 national advertised value, and the CT-1010 AM/FM stereo tuner, at suggested \$350.



Yamaha Broadening Audio Market Thrust

By STEPHEN TRAIMAN

NEW YORK—Yamaha has introduced an impressive array of new separates obviously aimed at a broader dealer spectrum.

Though Stewart Greenberg, audio division manager effectively evaded probes in this area at a recent product introduction, reaction from the dealer meetings that followed bears out the reasoning for Yamaha's expanded line.

The "systems approach" in Yamaha's marketing plan is one key factor in the introduction of three new integrated amps, four AM/FM receivers, three turntables and two FM tuners. All are competitively priced by "nationally advertised value" standards.

Introduced was the company's new performance measuring concept for its products and the competition. Dubbed Noise-Distribution Clearance Range, it rates equipment as it will be used in the home. Amplifiers are measured from phono input to speaker output, rather than section by section.

Volume control is set at "full on" position with the input signal adjusted until output reaches the maximum rated level. Volume control is then "backed off" to where the output level is down 20 dB, roughly responding to the "most listened to level."

Greenberg traces the new products to the previously achieved standards in the B1 and B2 power amps and C1 and C2 preamps, as well as the CT-7000 tuner. All have found acceptance in the semi-pro market as well as in audiophile circles, he notes.

Among the special Yamaha features cited by the audio division chief are a new patented IF circuit in all receivers and tuners, a negative feedback circuit in all tuner sections, a sine wave pilot signal cancellation circuit, optimum tuning system and variable loudness contour.

Receivers introduced were the CR-2020 with 100 watts/channel RMS at \$700 national advertised value; the CR-1020 with 70 watts/channel PMS, \$540; the CR-820 with 50 watts/channel RMS, \$440, and the CR-620 with 35 watts/channel

nel RMS, \$330. All have a Dolby switch for an external add-on unit as Yamaha did not want to "build-in" the cost of such a circuit for the many non-Dolby users, Greenberg says.

Integrated amplifiers are topped by model CA-2010 with 120 watts/channel RMS in Class B operation, or 30 watts/channel in Class A, with a switch for crossover at the same loudness setting, at \$750 national advertised value. The CA-1010 offers 90 watts/channel RMS Class B, at \$600, and the CA-810 has 65 watts/channel RMS Class B, at \$380.

Available in May will be model CT-1010 at suggested \$350, matching the companion CA-2010 and CA-1010 integrated amps. In June, model CT-810 ships at suggested \$250, as a companion to the CA-810 power amp.

The three new turntables are topped by model YP-D6 direct-drive unit at \$250 national advertised value, with auto return and auto stop tonearm functions and built-in strobe. The belt-drive models are the YP-B4 at suggested \$170, and the YP-211, at \$130. The YP-R4 ships in April, the YP-D6 in May and the YP-211 in June.

New Songbook Out

NEW YORK—Chappell Music has released "The Entertainers Songbook," a 300-page collection of pop, rock, country and show tunes, new and old, designed as a handbook for vocal auditions and club acts.

The soft cover folio retails for \$7.95 and contains 75 songs covering a variety of vocal styles.

May Premium Expo

NEW YORK—A growing number of hi fi and accessory manufacturers are exhibiting at the 1977 Premium Show/Incentive Travel Show, May 2-5 at New York Coliseum. Information is available from Thalheim Exposition Management Co., 98 Cutter Mill Rd., Great Neck, N.Y. 11021, phone (212) 359-3555, (516) 466-2038.

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Home Video Mart Looks To Music Industry & Suppliers

• Continued from page 1

video systems general manager. No one disputes his message, with both disk and tape proponents acknowledging co-existence in the new market.

The recent announcement that RCA would have a two-four-hour Matsushita VHS recorder/player for marketing by late summer, and Panasonic's plans for a similar unit this year, did more to move up the prerecorded program timetable than anything else.

"Both companies also look to the early availability of prerecorded cassettes in the VHS format," the RCA-Matsushita statement emphasized. This led to conjecture on the SelectaVision library RCA has been building for its videodisk intro, now delayed until the fourth quarter of 1978 at least, according to chairman Edgar Griffiths.

Tarr noted one reason Matsushita was so interested in the RCA agreement was the latter's research on home video programming via earlier MagTape in-home testing that showed demand for two-hour program capability.

And for the last six months at least the SelectaVision staff has been working to clear the potential library for videocassette as well as videodisk rights.

No firm price is available for either the RCA or Panasonic machines but no one disputes the goal of under \$1,000—seen as necessary for a mass consumer market in the tape field.

Blank cassettes for the units, as well as the compatible two-hour JVC VHS recorder seen here at ITA are estimated at \$11 for a 30-minute, \$16 for a 60/120-minute and \$20 to \$22 for a 120/240-minute tape.

Among other highlights, with further details in following issues:

- Sony is not opposed to the GEMA method in Germany of taxing all recording machines, with proceeds to copyright owners, or even a tax on blank tapes, if the U.S. Congress so decrees.

Either would be a pass-along to the consumer, probably based on wholesale costs to the dealer. Sony president Harvey Schein made these statements during a copyright panel discussion on the Universal/Disney versus Sony Betamax lawsuit.

While neither JVC nor Panasonic would comment on the Sony statement, a 3M spokesman is adamantly opposed to a possible software levy. 3M feels that tape has made the music business a "carry-along" industry, noting at no time in history has music been more popular, with most unit growth in pre-recorded tapes.

- MCA/Philips showed a prototype of the Magnavox videodisk player that will be marketed in limited distribution by year-end at around \$500. MCA's Norman Glenn said between 150 and 300 titles will be ready at the intro. Virtually all will be from existing material, with about 50% feature films, and very little initial "creative" programming.

Pricing will range from \$5.98 for a 30-minute Julia Child disk on cooking, to perhaps \$15 for a five disk album of "Jaws."

- Music rackjobbers will be among the major distribution pipelines for both videodisk and cassette programs, traders feel. Record/tape dealers will be among the more important sales outlets, both disk and tape proponents agree. Point-of-sale and direct marketing efforts will also introduce software.

- The copyright panel believes a clearinghouse concept for audio/visual rights is necessary to help forestall chaos. Veteran music-in-

dustries attorneys Sidney Diamond, Ernest Meyers and Jules Yarnell, and background music supplier Tom Valentino are uncertain whether ITA is the right group to tackle such a project but audience

comments clearly showed a need for such an agency.

Many problems in securing mechanical and performance royalty clearances for music alone were compared to the added complexities

of audio/visual under the Copyright Act that goes into effect Jan. 1, 1978. The five-person Copyright Tribunal to be named by the President by April 19, subject to Senate confirmation, holds the answers to many key

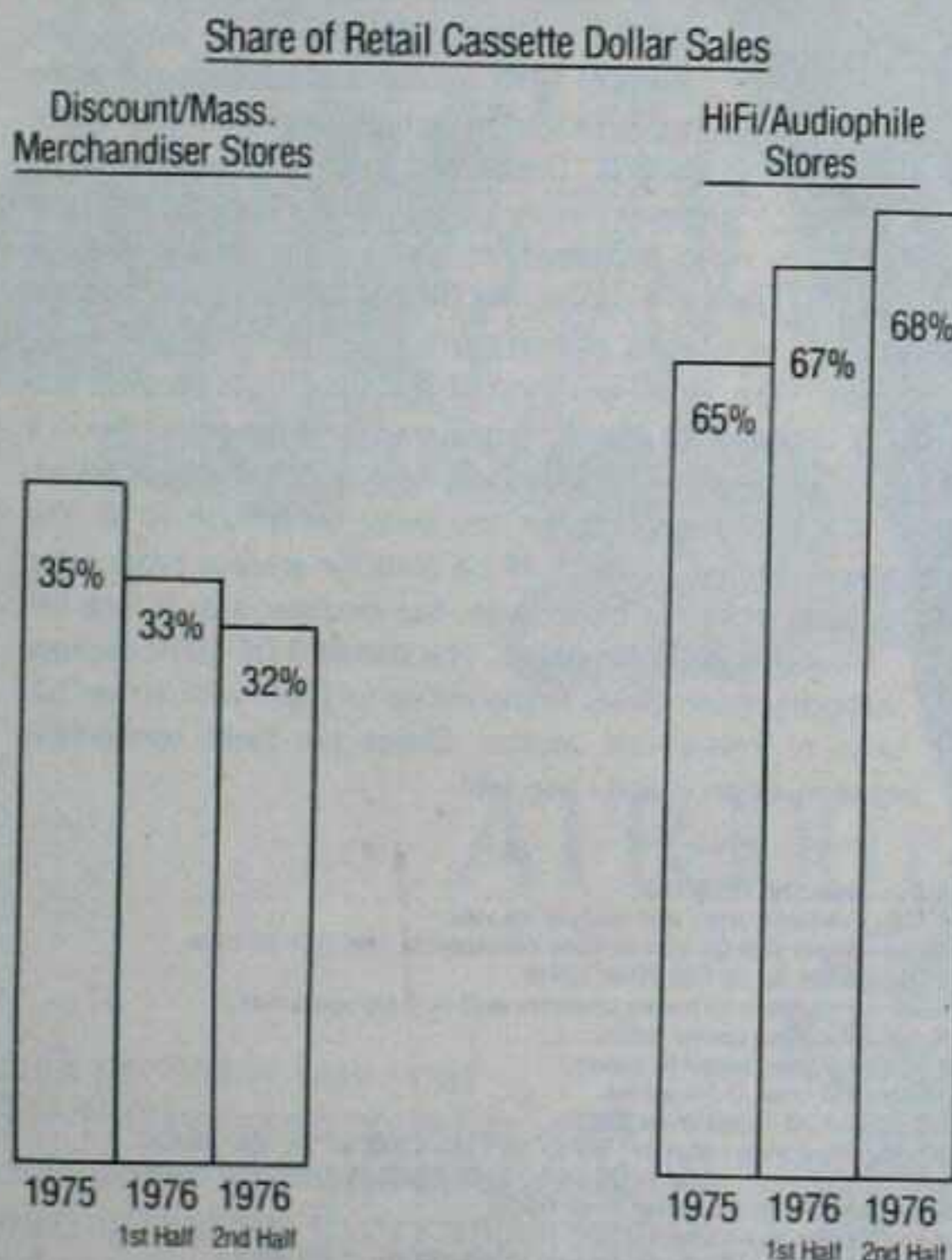
questions, the panel and audience agreed.

- Software suppliers are moving into more active positions. 3M is rolling out Betamax in the Twin

(Continued on page 50)

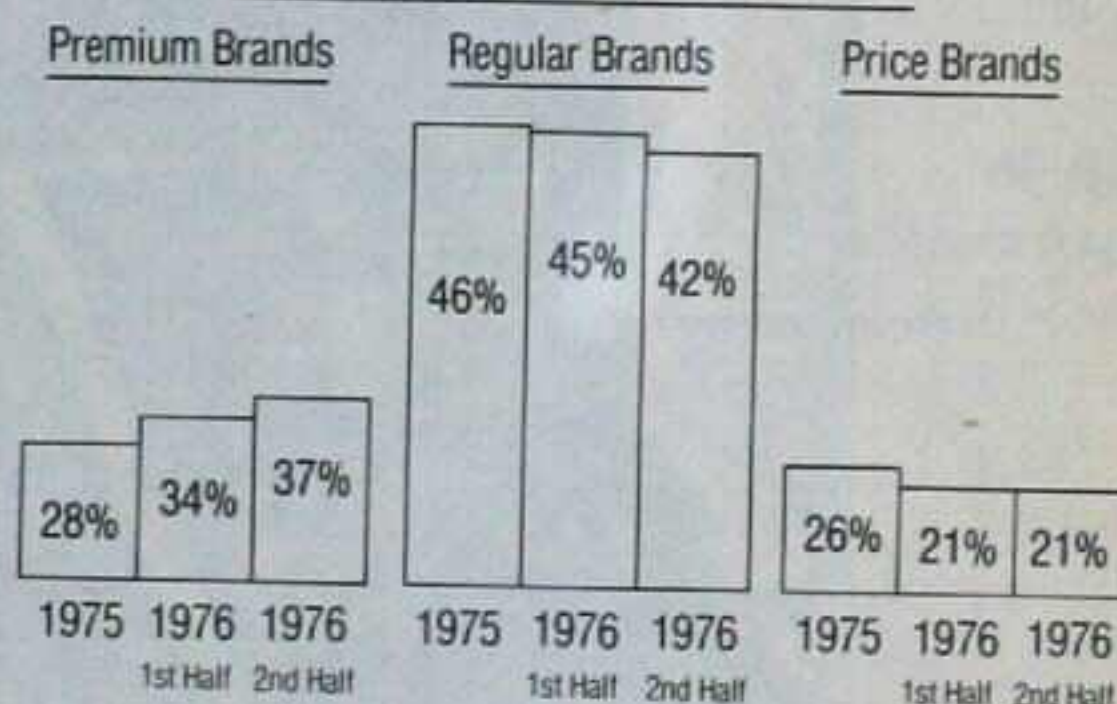
37% more audio tape sales are yours for the asking. Ask BASF.

In 1977, retail sales of blank audio tape will reach an estimated \$355 million, an increase of almost \$100 million since 1974. But discount stores have not claimed their share of this growth. Just look at the latest figures for cassettes:



Cassette volume in discount stores is lagging because these outlets are ignoring the fastest growing segment of the cassette market... the Premium segment. Premium tape brands such as BASF have captured 37% of sales in HiFi/Audiophile stores, and are increasing rapidly.

Retail Dollar Share of Blank Cassettes (HiFi/Audiophile Stores)



As you can see, the premium segment is the big opportunity area in the audio tape field. And BASF can help you cash in on this opportunity. We're the people who invented magnetic tape back in 1932, and our products are top-rated both by audiophiles and a leading consumer testing organization.

At BASF, we offer you a line of premium tape cassettes and 8-tracks, carded or uncarded, and reel-to-reel, all supported by major market radio and national print. And we back your selling effort with eye-catching in-store promotions, in-store merchandisers and floor displays, and generous co-op allowances.

Premium audio tape is a high-ticket, high-margin, high-turnover moneymaker. BASF can help you gain the missing 37% just like we've helped Two Guys, Caldor, Fred Meyer, and many others who have cashed in on the opportunity. We'll give you all the names and success stories... just call our Director of Sales, Jim Walker, collect at (617) 271-4025.



BASF The Purist

Our Promise: the purest, most accurate sound that tape can reproduce.

Seminar Hears Legal Problems For Home Video Mart

• Continued from page 49

Cities, with Los Angeles and other markets to follow. Ampex and DuPont have met delays from Sony in getting licensing agreements, probably due to the new Sony Betamax

software plant due to open soon in Dothan, Ala. Ampex representatives are in Japan for talks with Sony, as well as JVC Matsushita on VHS software.

TDK, the major OEM supplier for

VHS software in Japan, is anticipating a timetable on U.S. availability, depending on more definite word on the RCA and Panasonic intros, and JVC VHS-machine availability.

• Development by 3M of its

Metafine IV metallic-particle magnetic tape has potent audiotape ability as well as extended play for video. Possibility of a micro-mini music tape was discussed at a panel of GE, RCA, 3M, and CBS repre-

sentatives. They agreed that both software and hardware technology is feasible, as long as consumer demand is there. Also necessary is one configuration, as opposed to three incompatible micro-type cassettes now on the market for spoken word.

• Cost increases on raw material for both audio and videotape continue to apply profit pressure. Recent or impending price hikes have been announced or confirmed by major base film suppliers like Celanese, DuPont and ICI, and on binders for magnetic tape by B.F. Goodrich, among others.

However, all see good prospects in the emerging home video mart, with the longer play economies offsetting down-the-line retail price increases.

• BASF confirmed that its video group is considering the intro of the 1/4 inch LVR video recorder system in 1979 both in Europe and the U.S. First reported exclusively in Billboard in 1974, the high-speed LVR is expected to announce a U.S. licensee soon, with Bell & Howell among major prospects.

• Other major audio and video suppliers are looking at the new market with interest. King Instruments demonstrated its new U-Matic loader for blank or prerecorded videocassettes, with Paul McGonigle noting only a 10% parts change-over for Betamax.

Shape Symmetry & Sun, expanding its main headquarters by 30,000 square feet for increasing 8-track and cassette shell demand, also is investigating the video potential.

• The impressive Thompson-CSF demonstration of its new digital noise reduction unit at the recent NAB drew excellent comments here. In conjunction with a Microtime 2020 Plus total signal corrector, it took a fourth generation of an edited master videotape and increased the signal-to-noise ratio from 23 dB to an almost unbelievable 55dB. This compares to the typical 40 to 45 dB of most available or promised consumer videocassettes or videodisk units.

• Magnavox, which will manufacture the Philips/MCA videodisk player, acknowledged it is studying the videocassette situation very closely. No one expects Magnavox, GE or Sylvania, the three U.S. tv manufacturers with no home VTR agreements to abdicate this vital add-on market.

Significance of the new announcements at ITA is its commitment to a full consumer oriented program to share all future seminars with the institutional/educational side of the audio/visual business.

Putting the long-awaited home video market into clearer focus is ITA's most important contribution.

THE OTARI DP-1010 16:1 DUPLICATOR

Medium Size + High Performance = Budget Price



No, there's nothing wrong with this formula. Not when it's applied to OTARI's new DP-1010 16:1 Duplicator. The DP-1010 is Otari's sensibly-priced alternative to the larger, high speed 32:1 duplicator systems. Designed by OTARI's experienced engineers with an eye to the specific needs of radio programming & medium volume duplication companies, the DP-1010 boasts many features of systems costing more.

The versatile DP-1010 produces both cassette and open reel copies, either two or four track, from 1/4 or 1/2 inch master tapes. And no duplication assignment is too large or too small for the DP-1010. The reel-to-reel master may be used for average production runs, while for bigger jobs, the modular 1/4 or 1/2 inch bin loop can easily be added. The standard DP-1010 package includes three slaves (expandable to five), with either bin loop or reel-to-reel master. Slaves are field convertible between cassette and open reel.

- Bin capacity 1800 feet
- Also available with reel-to-reel master.
- Reel-to-reel master convertible between 1/4 and 1/2 inch tape.
- Expandable up to five slave units.
- Slave convertible between cassette and 1/4 inch open reel.
- 16:1 duplicating speed ratio.
- Ferrite heads on cassette slaves.
- Flutter: Less than 0.1% wrms.
- Speed Deviation: Less than ±0.2%
- Frequency Response: Master: 50 to 15 kHz ±2dB at 7 1/2 ips. (NAB)
Slave: 30 to 12 kHz ±2dB at 1-7/8 ips. (DIN)
- Signal-to-Noise Ratio: Greater than 55dB
- Crosstalk: Greater than 55dB
- Average Production (with three slaves): C-60 150/hr C-90 65/hr
- DP-1610 Bidirectional Audio monitoring Reproducer also available in cassette and open reel versions.



DP-1610 Bidirectional Audio Monitoring Reproducer

OTARI

Otari Electric Co., Ltd., 4-29-18, Minami, Ogikubo, Suginami-ku, Tokyo 167, Japan. Phone (03)333-9631
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Singapore: Otari Singapore Representative Office, 2701-A, 27th Floor, International Plaza, Anson Road, Singapore (2)

Fame Committee Tags Nominees

NASHVILLE—A 12 member committee for the Gospel Music Hall of Fame has met in Nashville, nominating gospel music greats for induction into the Hall of Fame.

The committee nominates from 10 to 20 persons in both the living and deceased categories. The names will appear on the first of two ballots sent to the 100 electors of the Hall of Fame. Out of the nominees, two persons will be inducted into the Hall of Fame for 1977 at the annual Dove Awards presentation in November.

Rep Rap

Personal communication specialist **Paul Crain** of Fargo, N.D., has joined **Ripley & Associates, Inc.**, Minneapolis-based firm representing **Royce Electronics** in the upper Midwest. Crain will work with distributors and retailers in sales and training.

Northport Engineering, Inc., St. Paul, Minn., engineering reps, received special communication from **FMC Corp.** of Broomfield, Colo., for exceeding 1976 sales forecast by 22%. Northport principal is **Bill Klinger**.

James W. Ferris Sr., vice president and Southeastern regional manager of the **Morris F. Taylor Co., Inc.**, has been awarded the firm's Tayco service pin, signifying 20 years of service. Ferris began with the firm covering its D.C., Maryland and Virginia territory.

Newest rep for **Elpa Marketing Industries**, announced by **Bob Haspel**, Western regional sales manager, is **Mike Stobin Co.**, 7353 Greenbush Ave., North Hollywood, Calif. 91605, phone (213) 983-1555. The firm, with Stobin and Don Zibelli, will handle **Thorens** transcription turntables, **Watts** record care products and retail tape splicing/editing equipment for **Elpa** in Arizona and Hawaii.

Expanding its industrial electronics activities, **Electronic Distributors, Inc.**, 4900 N. Elston Ave., Chicago 60630, has added two staffers and published a new 240-page catalog, according to **Sanford (Sandy) Levey**, vice president, industrial.

Joining as industrial sales manager is **Sid Reisberg**, formerly with **Allied Electronics**, while **Bob McDonough**, with 20 years experience at **Allied** and **Newark Electronics**, comes on the staff of inside phone salesmen.

Harry Estersohn, president of **Estersohn Associates**, Willow Grove, Pa., and current national ERA president, was honored with the 1977 humanitarian award of the **Electronics & Appliances** division of the **Philadelphia Federation/United Jewish Appeal/Israel Emergency Fund** at a March 29 dinner. A pioneer manufacturer and rep, he is past president of the Mid-Atlantic chapter of ERA and won the association's top Hall of Fame honor in 1974.

The **JVC America** high fidelity line will be handled by **George M. Conneen Co.**, 245 Newtown St. Rd., Newtown Square, Pa. 19073, phone (215) 353-2241. Territory includes Delaware, Eastern Pennsylvania and Southern New Jersey.

Almo Electronics, for 30 years a Philadelphia-based electronics distributor, has gone "regional" with first a Harrisburg branch in central Pennsylvania, and now a new Baltimore branch to serve Baltimore/Washington/Northern Virginia, according to **Sam Shapiro**, executive vice president. **John Blackwell** is new regional sales manager, with **Martin Hays**, outside sales, and **Keith Nelson**, inside sales.

Newest addition to the rep list for **Sonic Research, Inc.**, Danbury, Conn.-based cartridge manufacturer, is **Mike Stobin Co.** Based at 7353 Greenbush Ave., North Hollywood, Calif. 91605, phone (213) 983-1555, the firm will cover Southern California and Arizona for the line.

SAS Electronics, New York based manufacturer of the **Audio Spectrum** speaker line, has

named its first reps in an expansion from limited marketing, according to president **Richard Slade**.

First appointments are **Marketing Consultants**, **Wil Graham**, 218 Highgate Lane, Cherry

Hill, N.J. 08003, Philadelphia and Southern New Jersey, **Berberian/Patterson Assoc.**, **Gerry Berberian** and **Jim Patterson**, 8 Hampton Lane, Andover, Mass. 01810, phone (617) 475-6286, New England.

Also, **Marketing & Sales Assoc.**, **Rex Lutz**, 27600 Farmington Rd., Suite 103, Farmington, Mich., 48018, Michigan; **Donald M. Flack Marketing**, **Don Flack**, 2851 Aspen Rd., Northbrook, Ill. 60062, phone (312) 272-5243, Chicago and

Eastern Wisconsin; **James Gedney Co.**, **Jim Gedney**, 476 E. 58 Ave., Denver 80216, phone (303) 572-1900, Wyoming, Utah, Colorado, New Mexico, Eastern Montana, Nebraska and El Paso, Tex.

You're selling time, but they're buying sound.



ATR-100 is the sound buy.

You'll probably buy your ATR-100 because no other audio machine in the world offers such amazing fidelity. Every important performance specification for the ATR-100 is better than the competition provides, and some parameters are a full order of magnitude better.

But after you get used to your ATR-100, you'll discover a mechanical feature or two that you've never seen before. Like dynamic braking that stops tape safely even if the power is off. And a "smart" transport that waits for proper tension before moving the tape. And a remote control that fits in your hand like a portable calculator, complete with LED status indicators.

Finding edit points on a new Ampex ATR-100 is a two-finger pleasure. Twirl the knob on the capstan, and servo motors move both tape reels. You can rock back and forth over a note, syllable or sneeze as easily as pointing your finger.

It's been a long time since you've seen this sort of claim, but here it is, in writing: ATR-100 is the world's best audio recorder. It was designed for studios that can't take chances.

AMPEX

Complete technical and performance specifications are available in a free brochure. Write us at 401 Broadway, Redwood City, California 94063, or call (415) 367-2011.

112 Exhibitors At U.K. Event

LONDON—More than 100 exhibitors have booked space for **High Fidelity 77**, the fourth annual hi fi exhibition here, which is being held at the **Heathrow Hotel**, London Airport (April 19-24).

Last year the event drew 66 exhibitors showing more than 100 brand names, but this year's total is 112 exhibitors covering 180 names, making it the most comprehensive spring hi fi exhibition staged in the U.K.

Admission for both trade and public is free and a free exhibition catalog is available at the hall.

Film-To-Tape 'Record' To Lure New Musical Angels

NEW YORK—Under "extremely adverse" conditions, a local audio/visual recording studio here has managed to produce an 80-minute film-to-tape "record" of a new musical to be used at backers auditions.

A Kodak Supermatic 200 sound-on-film unit with 200-foot cartridges loaded with mag-stripped film was employed initially. Only one microphone, hung on a boom from the balcony, was used.

The final soundtrack was overdubbed, however, in a studio with a piano player and vocalists singing along with the image. This was done by transferring the original Super 8 track to a Sony U-Matic 1/4 inch video-cassette which has two soundtracks.

The first track contained the original live performance. The dubbed track was entered on the second U-Matic track, and the first track was dropped upon completion.

"Filming at the off-Broadway theatre was the worst," explains Cal Stadlen of the Allen Swift Recording Studio. Our problem was noise and budget."

If the client had been able to afford it, the theatre would have been "properly" miked, he says, through a board into the camera.

Since this project was partly an experiment, production costs were cut to the bone. The subject, incidentally, is a revue titled "It's A Heavy Crown You're Wearing, Mr. Jones," with a feminist slant. The final 1/4 inch tape version is being shown to potential backers in private and group settings, including dinner parties.

After the film was processed, it was transferred to 1/4-inch videotape via a Kodak Super 8 videoplayer.



PROUD SOUND—Sy Goldberg, national sales manager of Paso Sound Products, New York commercial and packaged systems manufacturer, presents Karen Kausen of Broom Electronics with a trophy for outstanding sales in California, Nevada and Arizona.

Victory For Rock At Jersey College

VINELAND, N.J.—After trying since the beginning of the school year to have a rock concert presented at Cumberland County College here, the institution's board of trustees has finally given in and given the go-ahead to the Foelix Talent Agency to arrange a first-time rock show on campus.

Student government president Jerry Gordon had been pressing the concert issue, which had been tabled repeatedly by the college board because of legal questions raised by college attorney Frank Basile.

Foelix is shooting for a May 5 date, depending on which act is available at that time.

Tape Duplicator

DuPont has in distribution three new extended-length 1/4-inch U-Matic Crilyn video-cassettes. The KCS-30 offers a 30-minute tape for portable field production and briefcase player units, instead of the maximum 20-minute unit; the KCA-70 is a 70-minute format in the standard size 60-minute U-Matic cassette, and the KC-90, a 90-minute tape also in the standard-size cassette, not recommended for still-frame use.

Information on prices and dealers is available from DuPont, Room 25234A, Wilmington, Del. 19898, phone (800) 441-9475.

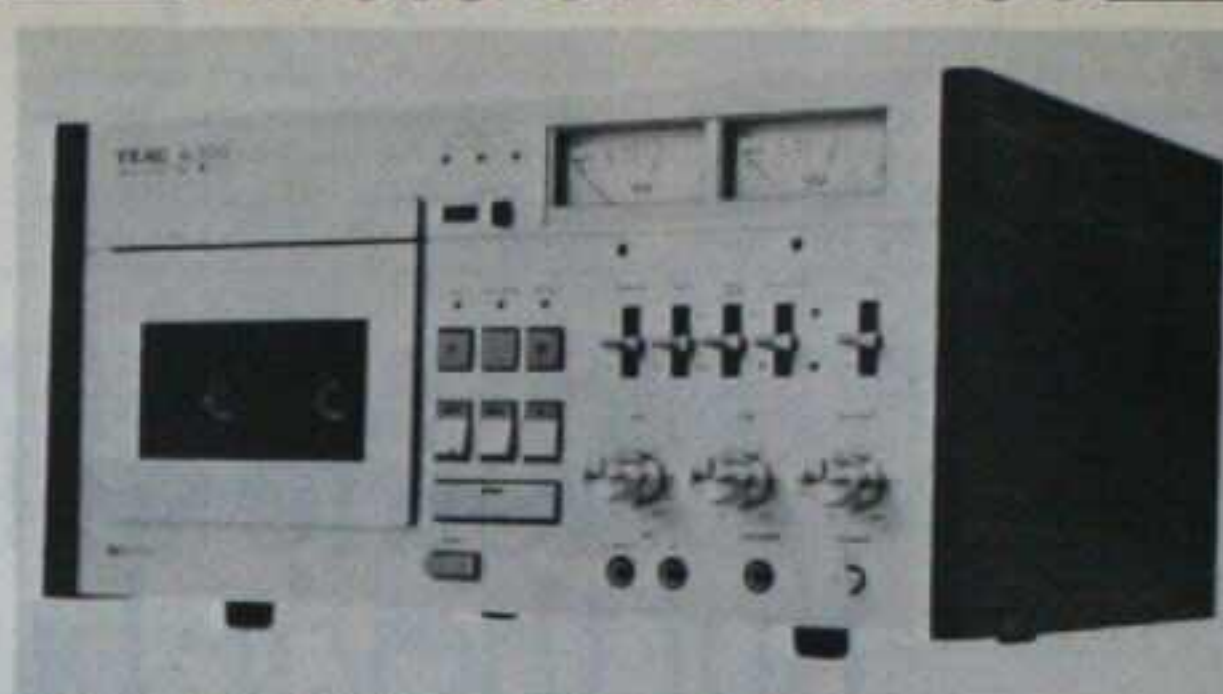
International Tape Assn. has published its annual **ITA Members Source Directory**, listing products and services from member companies. Complimentary copies are available from ITA, 10 W. 66 St., New York 10035.

Polydor Plugging Japanese Jazzman

NEW YORK—Polydor Records is sending its key accounts 33 r.p.m. 12-inch promotional disks for in-store play to promote the "Rising Sun" LP by Japanese jazz musician Teruo Nakamura.

The impetus for this store promotion came from Polydor's field staff, the label reports, after local promotion people noticed reorders on the records solely on the strength of their own efforts to secure in-store play.

Audio Showcase



TEAC model AL-700 Elcaset, slated for late-spring delivery, boasts a special memory switch offering stop and play positions, plus a timer function that automatically starts the transport in play or record mode as set by any external clock timer. The Dolby unit, aimed at both the audiophile and professional markets, has a nationally advertised value of under \$1,000.



SUPERSCOPE TDR-830 record/playback 8-track deck in black or gold faceplate, offers Dolby, locking electronic pause and fast forward, dual record level, peak limiter.



SCOTCH RD-30 mini-cassettes by 3M fit Philips/Norelco rim/spindle-drive units. The 30-minute low-noise/high-output tapes are blister-packed in pairs, at suggested \$7.99.



J.I.L. model 615 in-dash CB/car stereo combination has 40-channel CB, AM/FM/MPX radio, cassette player. All CB functions are in the control mike, plus a stand-by monitor override feature. Unit delivers 5 watts/channel RMS with frequency response of 50-10,000 Hz, and cassette section has fast forward/eject controls, tape play indicator. Suggested list is \$369.95.

Industry Seminars For USC Students

LOS ANGELES—The USC Law School recently sponsored two recording industry seminars geared to entertainment law students. The seminars, held March 24 and March 31, were sponsored by Salsa, the International Law Society and the Entertainment Law Society, all USC Law School organizations.

The first seminar was entitled "Minority Representation And Contract Agreements." Panelists were Lee Young Jr., Motown attorney; Larkin Arnold, head of r&b at Capitol; Ray Tisdale, attorney with Sanders & Tisdale; and Jim Tolbert, attorney with Tolbert & Wooden.

The second seminar, entitled "International Agreements And Artist Contracts," featured Jay Cooper, NARAS president and attorney with Cooper, Epstein & Hurewitz; and Steve Deiner, vice president of ABC Records International.

Both seminars were coordinated by Stephen and John Barnes of Tranquil Dawn, a music publishing company.

When Answering Ads . . . Say You Saw It in Billboard

Pirate Sentenced And Fined In Pa.

MECHANICSBURG, Pa.—James A. Converse was sentenced to six months imprisonment and fined \$200 after pleading guilty to one count of copyright infringement. His jail sentence was suspended and Converse was put on probation for two years.

Last December FBI agents seized about 1,500 pirated tapes from a stand Converse operated at the Silver Springs Livestock Flea Market.

CBS Promo Uses Posters In 3-D

NEW YORK—CBS Records is sending special accounts and its branch offices vacuum-formed three-dimensional plastic posters in support of Johnnie Taylor's "Rated Extraordinary" LP and Wild Cherry's "Electrified Funk" on Epic Records.

The four-color posters, which are basically a reproduction of the cover art of the LPs, are an industry first, says CBS. Because of their uneven surface, they require special packaging.

The posters were designed by Bob Gordon, director of customer merchandising for CBS Records in conjunction with Custom Merchandising Corp. of Teaneck, N.J. The posters are intended for retail store display. They are the first of several news display concepts it is planning for the coming months, says CBS.

50,000 Watts For Illinois Station

LOS ANGELES—Campus radio station WVJC-FM at Wabash Valley College in Mt. Carmel, Ill., will increase its power from 10 to 50,000 watts effective May 1.

The school is one of three community colleges in the area and will now be able to service them all. The other schools are Lincoln Trail College and Onley Central College. Station Manager Tony London says WVJC will now have the capacity to reach the entire Southeast region.

London says a FCC petition for the increase in wattage had been in the works for three years.

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Opulent Is the Word For Projected Miami Complex

NEW YORK—Three top New York-based disco consulting and supply firms have been retained to design and build the Warehouse VIII, a multi-level, Miami-based disco entertainment complex.

In an effort to create the best disco environment possible in a market where discotheque competition is growing increasingly keen, Rheims Mainer, owner of Warehouse VIII, retained Graham Smith Associates to design the club, and Digital Lighting Corp. and Varazon Industries for the light show and floors.

The disco complex, designed to cater to a predominantly gay client-

tele of tourists and native Miamians, features six conventional bars, a rooftop barbecue grill, an upper level cruise bar, a western bar with a jukebox featuring country music.

The discotheque is highlighted by a 1,000 square foot computerized, il-

luminated dance floor, above which is suspended more than 200 feet of chaser lights, and metal mirror panels running parallel to each other.

Within the "tent-like" effect of the suspended lights, another 90 feet of chase lights is utilized to form two

14-foot diameter circles. From the center of these circles mirror balls hang suspended. These are encircled by neon orbits. Sixty low voltage pin-spots are used as "down lights" to create yet another special effect within the "tent of mirror and lights,"

according to Graham Smith, head of Graham Smith Associates.

The complex's sound system plus the entire complex of lights are operated by Bill Kelly, the club's disk jockey.

Warehouse VIII is a general admission club catering to a predominantly over 21 crowd. It will operate nightly.

Disco Mix

By TOM MOULTON

NEW YORK—Beam Junction Records is rushing releasing the new Grace Jones 12-inch 33 1/3 r.p.m. disco disk titled "I Need A Man." This tune is just as strong, if not stronger than the entertainer's last double-sided hit.

There is much energy and drive and much of the beauty that characterized her last hit, "I Need A Man" features a rhythm break that goes into an organ break, and builds into a haunting melody.

There is also an instrumental section that features the rhythm with mandolins, and at times sounds like an entirely different record. The flip is an instrumental and somewhat longer version of the same song. This is a strong follow-up to the singer's earlier success. The disk is commercially available.

Philadelphia International has released the new Lou Rawls album "Unmistakably Lou." There are two good cuts, "Some Folks Never Learn," and "See You When I Get There." "Some Folks Never Learn" carries a strong message, a beautiful melody and a great uptempo drive along with Rawls' popular "Mr. Easy" styling. The tune incorporates all the ingredients

(Continued on page 65)

Tile Floor Due In May

NEW YORK—The Capitol Stage Lighting Co. has developed a new tile floor for discotheques using what Jack Ransom, the firm's sales manager, describes as "the latest developments in laser and holographic technology."

According to Ransom, the technology allows the new Capitol Tilelite to diffract and reflect white light from tiny prism windows embossed into each square-inch of high quality acrylic.

He adds, "When a non-diffused light beam enters this prism system, component colors are diffracted into an infinite variety of rainbow-like spectral colors. The wide range of variable angle and lighting conditions makes possible a literal infinity of effects."

The light used for creating this wide variety of color spectrums can come from conventional overhead incandescent bulbs. Ransom explains that if color organs are attached to these bulbs, the variety of patterns is greatly increased.

When the floor goes on the market by mid-May, it will be available in one square foot sections with a retail price tag of about \$12 per square foot. The tiles can be attached to existing floors by any non-technical person, using conventional tile adhesive. It can be overlaid with a clear plastic protective covering to prevent scuffing and other damage from wear.

The Capitol Tilelite will initially be sold through conventional disco products suppliers. Advance orders for the product have already been received from Marriott and Playboy clubs across the country.

MEMO

TO: Tape/Audio/Video Manufacturers
FROM: Billboard
SUBJECT: Billboard's 1977 Tape/Audio/Video Market Sourcebook

Gentlemen:

This is to advise you that on May 7, 1977, Billboard will publish its international sourcebook of the tape/audio/video industry. It will contain accurate and up-to-date listings which is why it is the most employed reference published in the field.

Your message in Billboard's Tape/Audio/Video 1977 Market Sourcebook will tell a worldwide market who you are, what you manufacture and what service you offer...every time they pick it up!

This issue is a must buy for the tape/audio/video industry and a prime media for your message. Don't miss it.

Regards,

Ron Willman

Ron Willman
Consumer Electronics Sales Manager

P. S. Billboards Tape/Audio/Video Market Sourcebook will also contain listings from Europe and Asia.

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Doug Kershaw LP Spurs 'Progressive Cajun' Interest Singleton & Newman Attempt Followup

By GERRY WOOD

NASHVILLE—With Doug Kershaw's new LP hitting the Billboard Hot Country LPs chart, the importance of the Cajun influence on country music has once again been underscored.

The Warner Bros. artist, now hot with "Flip, Flop & Fly," wrote one of the best selling Cajun country songs—"Louisiana Man"—and has taken this lively, unpredictable form of music out of the swamps and into the speakers.

As Cajun music conquers new frontiers, many music business executives believe its success has only just begun. Consequently, Shelby Singleton has signed Jimmy C. Newman to his Plantation Records and

hopes to launch a "progressive Cajun" movement.

Explaining "progressive Cajun," Newman notes, "The young people are really digging Cajun music because they're hearing another part of the American music scene that's authentic. We add a little of a beat and we modify it a little, and the young people are just knocked out over it."

Featuring high spirited vocals, Cajun music gains a uniqueness with its lyrics sung in Cajun French or English with an accent. The music is played basically with the fiddle and French accordion.

"To play Cajun fiddle, you use an unusual bow stroke that few people can master if they aren't brought up Cajun," And the theme is usually about Louisiana.

Audiences like their Cajun songs uptempo, says Newman, who observes, "I can hardly do two slow songs in a row on my stage shows or else things will get sleepy."

Explaining why Cajun music is so robust—and often punctuated by yells—Newman says, "Cajuns are hot-blooded people, and the music comes from this hot-blooded character. Most Cajuns have two speeds—off and full-blast."

Newman was the first Cajun to join the "Grand Ole Opry." Rusty and Doug Kershaw have been "Opry" regulars in the past. Newman is also the only American to

earn a gold record in Canada with a French lyric song, "Lache Pas La Patate" sold some 200,000 copies in Canada.

The native of Big Mamou, La., began his recording career in 1946 as a teenager, and continued through a string of hits, including "Cry, Cry Darling," "A Fallen Star," "Blue Lonely Winter" and "Alligator Man." With Singleton, a colorful figure on the Nashville music scene, he teams with a fellow Cajun.

Newman would like to see a two or three-hour Cajun music show slated annually during the Fan Fair held in Nashville. He has talked to "Grand Ole Opry" officials about it, and the show remains a possibility for the future. Such a show would feature several Cajun entertainers including Newman and his fiddler, Rufus Thibodeaux, who, according to Newman, "brought the Cajun sound to Music City."

One problem area for the Cajun act is "finding people that understand us here in Nashville," says Newman, crediting Singleton for putting his recording career back into gear.

Another problem is the song. "So many people try to write Cajun songs and they don't know what they're writing. But I think the Cajun sound will definitely stay here."

Kershaw has gained success as a songwriter, giving Acuff-Rose and

BMI a high performance song in "Louisiana Man." Eddy Raven, another Cajun talent, has done likewise with Milene Music and ASCAP.

Though Raven's song are more universal and less Cajun than some writers, he slipped into his native Cajun tongue with his ABC/Dot recording of the John D. Loudermilk song, "I Wanna Live." Raven has modified his writing to become one of Nashville's top songwriters, with cuts by such acts as Don Gibson and Jeannie C. Riley.

Joel Sonnier, once dubbed the

Cajun Valentino, has gained chart success with some of his Mercury releases. He reflects the traditional emphatic Cajun style and has relied heavily on the accordion.

Likewise, Frenchie Burke, a singer and fiddler, has gained chart activity with his Cajun songs.

Justin Wilson has become a Cajun legend, telling his Cajun stories for Paula Records in Shreveport. His LPs have been consistently good sellers for years.

Floyd Soileau has established a Cajun music kingdom in Ville Platte, La. His music concerns have included a record store, merchandising, mail-order company, record labels, publishing and a studio.

Perhaps the biggest Cajun success (Continued on page 60)

Great in any Language
Country/Soul/Pop

"I LEFT MY HEART
IN
SAN FRANCISCO"

by

George Cory
and Douglass Cross

General Music Publishing Co., Inc.
Hastings-on-Hudson, N.Y. 10706



HUMPERDINCK LINKED—Engelbert Humperdinck, enjoying a smash on the country chart with "After The Lovin'," brings his show to the Grand Ole Opry House where the Epic artist drew an SRO crowd, including this lustful lady.

Everyone's Going APE Over Kathy Barnes'

New Single
"Catch the Wind"

(IRDA R-376)

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WE'RE NOT ALONE WHEN WE SAY THAT STELLA PARTON HAS A SURE HIT WITH "I'm Not That Good At Goodbye" (E-45383)

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Bob Mitchell says that he got immediate response to Stella...that the record has had steady growth, is pulling heavy female phones, and is for sure a Top Ten record. STELLA PARTON. Now charted #13 at KCKC.

WPNX, Columbus:

Sid Kaminsky told us that the Stella Parton single is the Number One selling country record in Columbus, Georgia. The stores can't keep it in stock. STELLA PARTON. Now charted #24 at WPNX.

WMC, Memphis:

Bob Young says that Stella is pulling Top Five phones and sales. Record charted in two weeks. STELLA PARTON. Now charted #34 from #49!

WKDA, Nashville:

Les Acree (see Les, we did spell your name right) reports that Stella Parton was the top requested record for the week of March 28. Les firmly believes that STELLA PARTON has a smash.

WIRK-FM, West Palm Beach:

Barry Grant called to tell us that the STELLA PARTON record is his top requested song. Even Tammy Wynette called and requested Stella's record while she was in Florida.

**WHAT MORE
CAN WE SAY ABOUT
"I'm Not That Good At Goodbye?"**

Produced by Jim Malloy & David Malloy

Everywhere the single is played,
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"That's When The Lyin' Stops
(And The Lovin' Starts)"

WBS 8340



COUNTRY MEETS GOSPEL—The House of Cash Studio brings together the greats of country and gospel as Johnny Cash swaps studio talk with Bill and Gloria Gaither. The Gaithers met Cash while in Nashville for their soldout performance at the Grand Ole Opry House. Cash includes the Gaither composition, "The Church Triumphant," in his road show.

SALAMON'S SUCCESS

N.Y. WHN Woos Adults Via Country Spinings

NEW YORK—Country music is written for adults and that's who listens to WHN, this city's country AM outlet. That's the crux of the reason for WHN's success, stated Ed Salamon, the station's program director.

During a recent lecture at the New School for Social Research, Salamon discussed the topic of "Whatever Happened to Top 40 Radio," and commented on why WHN's country format had become so successful in the past years.

"The original concept of Top 40 radio was to play the top 40 most popular songs," said Salamon. "With today's many and different lifestyles, it's almost impossible to

please everybody with something for everyone. What WHN does is play the music adults want to hear and the adult music of the '70s is country music.

"It's really hard for kids to relate to a lot of the lyrics of country music because it talks about adult human experiences like work, having and raising children, dying and loving different people. But, you can be sure adults can relate to it and want to hear it.

"Ask the record companies who buys singles and they'll tell you it's the kids; ask them who buys country music and they'll tell you it's adults. That's why WHN's become so popular. We play the music adults want to hear."

Catskills Sessions Evoke Accolades & Discussions

NASHVILLE—Awards to promising talents from the Northeast, panel discussions on the state of country music and a keynote address by Doc Williams highlighted the recent Eastern States Country Music, Inc. convention.

Held at Kutshers Country Club in Catskill country, the meet, ending March 20, drew Northeast artists, writers, publishers, fans and radio station representatives.

The Northeast Talent Showcase was held in the Sportsmans Lounge at Kutshers. The annual awards show was presented to the membership and other hotel guests, climaxing the four-day fete.

Regional awards went to the Dale Youngs Show, Kathy LeCastro, Vi Moody, Ed Weidow and Dale Youngs. The most promising band award went to Vi Moody and the Nighthawks from Maine. Rusty Brackett from the Nighthawks band was named most promising male vocalist. Most promising duet was Sandi and Dave Parran from Adams, N.Y.

Most promising female entertainer was Patti Stanford of Lowville, N.Y.. Ron Murray of WSCP, Sand Creek, N.Y., won the king disk jockey award. A special board of directors award went to Joe Hahn, program director of WSCP. "For contributions in promoting both Eastern States Country Music, Inc. and its talent."

Keynote speaker Doc Williams, who has spent 40 years in the country music industry as an artist, radio station owner and record and publishing company owner, reviewed his past years in the industry, noting how the business has changed.

"If today's country music keeps heading in the direction it's going, then in a very short time there will be no such thing as country radio, rock radio or pop radio," Williams warned. "All stations would be playing a bit everything, or possibly reverting back to block radio programming."

Williams predicted the Northeast will blossom as a major country recording center. "The only thing holding back the Northeast at one time were the musicians. The recording studios have always been here, and now with this new breed of musician and entertainer, there's no reason why this cannot become a major country music recording center."

Citing the Northeastern country music heritage, Williams pointed out, "Country music was born here. It was brought here by the Pilgrims who landed at Plymouth Rock and the immigrants who landed at Ellis Island, bringing their folk music to the new world. They didn't land in Nashville, Bakersfield or Austin—they landed here in the Northeast."

"The first superstars of country
(Continued on page 57)

PRODUCED BY NORRO WILSON

WARNER COUNTRY IS SOUL COUNTRY



HARD HATS, SOFT HEARTS—ASCAP officials don hard hats as they go on location in presenting a \$10,000 contribution toward construction of a multi-theatre home for the new Tennessee Performing Arts Foundation in Nashville. Left to right are Ed Shea, ASCAP Southern director; Billy Taylor, board member; Stanley Adams, president; Martha R. Ingram, secretary of the Tennessee Performing Arts Foundation; Gerald Marks, board member of ASCAP; and Wesley Brustad, managing director of the foundation.

Catskills Sessions Evoke

• Continued from page 56

music recorded in the Northeast," commented Williams. "Jimmie Rodgers recorded in New York City and others recorded in Camden, N.J. The first country records were pressed in New York City and then taken by hand to Rosalie Allen who played the records for the first time on a radio station in New York City."

A wide ranging session hosted by Mickey Barnett featured panelists Jim Foederer, owner of WSCP radio, Sandy Creek, N.Y.; Michael J. Molinari, SESAC; and Williams who is also vice president of the International Music Heritage Assn. and a member of the WWVA "Jamboree U.S.A." in Wheeling, W. Va.

Copyright law revisions and the dwindling playlist on country stations received and extensive airing. Methods to induce Northeast radio stations to program local and Northeast talent were discussed.

"Through past experience, if a record is a well produced record, not only Northeast stations will play it, but other stations will also program it," commented Barnett. "However, the new product coming out of the Northeast today has never been better. Program directors should take this into consideration because a radio audience not only are fans of the superstars, but also fans of the local artist. They can somehow relate to them easier than the superstars."

Barnett concluded: "In recent years superstars do their shows, run into the privacy of their buses and don't care to hand out autographs or meet their supporters anymore. The local entertainer is a friend to the fan and becomes involved."

Eastern States Country Music, Inc. is a nonprofit organization of artists, promoters, deejays, agents, recording companies and fans, promoting country music throughout the Northeastern section of the U.S.



HOPEFUL PRESENTATION—Roy Clark receives the Spirit of Life Award as a highlight of the Tulsa testimonial dinner honoring him. More than \$20,000 was raised at the event, with proceeds going to the City of Hope Medical Center in Duarte, Calif. Left to right are Clark; Harold Chasen, City of Hope regional director; Hank Thompson, country artist; John Sieler, co-chairman of the dinner committee; and Jim Halsey, Clark's manager.

200 3-Day Outdoor Festivals Scheduled

NASHVILLE—More than 200 three-day outdoor camping bluegrass, folk, gospel and country music festivals are set between April 7 and October 30 throughout the country.

The 1977 summer festival season opened in Union Grove, N.C., Thursday (9) with the 54th annual World's Championship Old Time Fiddlers Convention and will continue with dates in Florida, Georgia, Virginia, West Virginia, Kentucky, Ohio, Indiana, Maryland, Pennsylvania, New York, Delaware, Vermont, Ontario, Missouri, Nebraska, Oklahoma, Kansas, Utah, Texas, Arizona, California and Washington.

Inquiries may be directed to: Festival Schedule '77, Box 186, Fairfax, Va. 22030, (703) 521-6431.

Billy Carter Visits

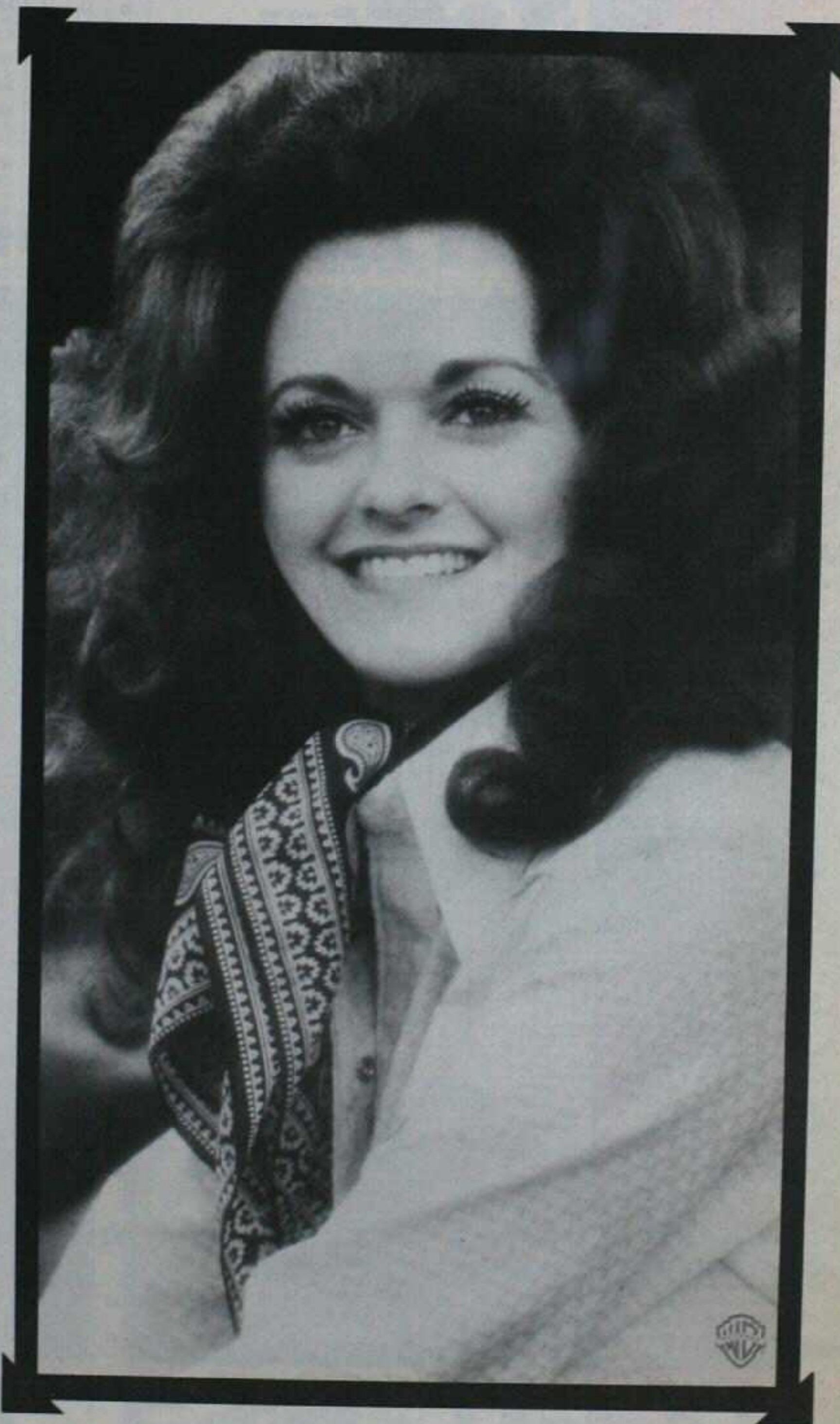
NASHVILLE—Billy Carter, the President's plain-spoken brother, made a two-day trip to Nashville, March 28-29 and met the media at Top Billing agency.

Top Billing recently signed a contract with Carter to represent him for appearances. Carter and his wife climaxed their trip from Plains by attending a Tom T. Hall concert at the Old Time Picking Parlor.

Margo Smith

"Love's Explosion"

WBS 8339



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B/W
"I'M LOVING HER
ALL OVER IN
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Billboard

Hot Country Singles

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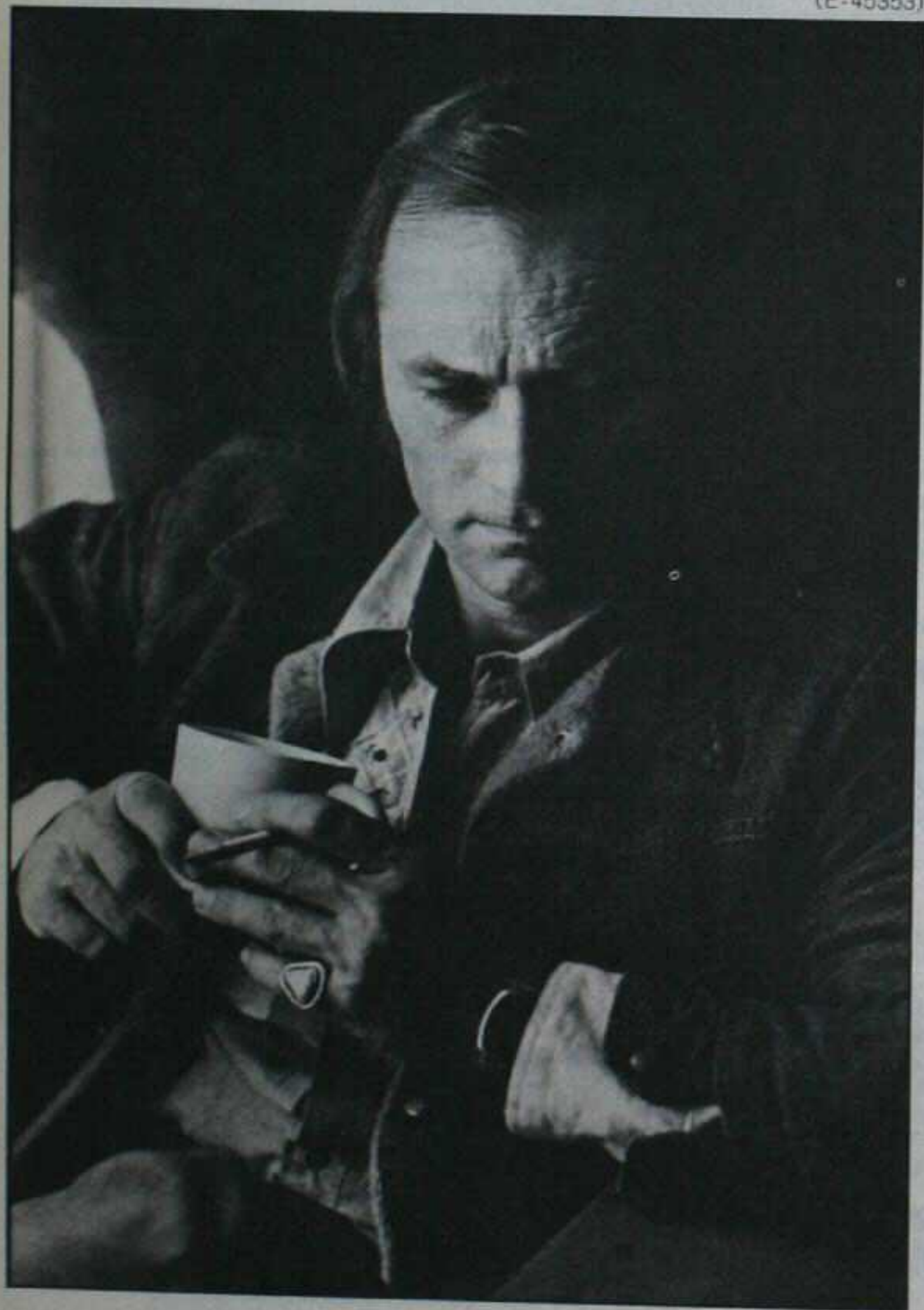
| * STAR PERFORMER—Singles registering greatest proportionate upward progress this week. | | | | | | | | | | | | | | | |
|--|-----------|----------------|---|-----------|-----------|----------------|--|-----------|-----------|----------------|--|-----------|---|--|--|
| This Week | Last Week | Weeks 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)) | | | | |
| 1 | 2 | 11 | IT COULDN'T HAVE BEEN ANY BETTER—Johnny Duncan (R. Giff), Columbia 319474, (Blue Echo, ASCAP) | 36 | 13 | 11 | ADIOS AMIGO—Warty Robbins (B. Vinton, R. Grady), Columbia 3-10472, N. Gallico/Algon, BMI) | 68 | 51 | 13 | I JUST CAME HOME TO COUNT THE MEMORIES—Cal Smith (G. Ray), MCA 10671 (Collection, SESAC) | | | | |
| ★ | 4 | 8 | SHE'S GOT YOU—Loretta Lynn (H. Cochran), MCA 40679 (Tree, BMI) | ★ | 45 | 5 | EVERY WORD I WRITE—Dottie West (R. Bowling, G. Richey, J. Crutchfield), United Artists 946 (Broughton Hall/Dixie Lane, BMI) | ★ | 80 | 3 | CATCH THE WIND—Kathy Barnes (Dorsey), Republic/RCA 376 (RCA) (Southern, ASCAP) | | | | |
| ★ | 6 | 9 | PAPER ROSIE—Gene Watson (D. Harris), Capitol 4379 (Doublespeak/Dove, BMI) | 38 | 15 | 11 | EASY LOOK—Charlie Rich (C. Palmer, S. Thackston), Epic 8-50328 (Tree, BMI) | 71 | 71 | 5 | THE ANGEL IN YOUR ARMS—Vivian Bell (L. Woodford, T. Bradford, C. Ivy), GRT 118 (Song Tailors, BMI/I Got The Music, ASCAP) | | | | |
| ★ | 7 | 8 | SHE'S PULLING ME BACK AGAIN—Mickey Gilley (J. Foster, B. Rice), Playboy 6100 Epic (Jack & Jill, ASCAP) | ★ | 59 | 3 | MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle, F. Miller), ABC/Dot 17688 (Dinero/Bridgeport, BMI) | 72 | 53 | 17 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones (R. Greenaway, B. Mason), Epic 8-50308 (Dick James, BMI) | | | | |
| ★ | 10 | 7 | LUCILLE—Kenny Rogers (R. Bowling, H. Byrnes), United Artists 929 (Broughton Hall/Andie Inneson, BMI) | ★ | 54 | 4 | KENTUCKY WOMAN—Randy Barlow (N. Diamond), Gazelle/RCA 381 (Tallyrand, BMI) | ★ | 83 | 2 | IT'LL BE HER—Tompall Glaser (B. Reynolds), ABC 12261 (Devereaux/Kimble, ASCAP) | | | | |
| ★ | 8 | 10 | (You Never Can Tell) C'EST LA VIE—Emmylou Harris (C. Berry), Warner Bros. 8329 (Arc, BMI) | 41 | 26 | 12 | SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride (J. Scherer), MCA 10875 (Dinet, ASCAP) | ★ | NEW ENTRY | NEW ENTRY | THANK GOD SHE'S MINE—Freddie Hart (C. Futum, M. Kasser, S. Thackston), Capitol 4408 (Tree, BMI) | | | | |
| ★ | 9 | 10 | PLAY, GUITAR PLAY—Conway Twitty (C. Twitty), MCA 40682 (Twitty Bnd, BMI) | 42 | 48 | 5 | THE TROUBLE WITH LOVIN' TODAY—Adrian At The Wheel (K. Farrell), Capitol 4253 (Adrian At The Wheel/Drifter, BMI) | 75 | 75 | 4 | YOU DON'T HAVE TO BE A BABY TO CRY—Ann I. Morton (Merrill, Stand), Prairie Dust 7613 (NSD) (RFD, ASCAP) | | | | |
| ★ | 12 | 6 | SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck (D. Tankersley, W. Carson), Epic 8-50334 (Rose Bridge, BMI) | 43 | 33 | 11 | LOVING ARMS—Sammi Smith (T. Jami), Elektra 45374, (Rime, ASCAP) | 76 | 56 | 10 | TRYIN' TO FORGET ABOUT YOU—Crispy Lane (B. Bryant), LS 119 (GRT) (House Of Bryant, BMI) | | | | |
| ★ | 16 | 7 | MOCKINGBIRD HILL—Donna Fargo (K. Horton), Warner Bros. 8305 (Southern, ASCAP) | 44 | 38 | 8 | THE LAST GUNFIGHTER BALLAD—Johnny Cash (G. Clark), Columbia 3-10483 (Scribble, ASCAP) | ★ | 87 | 2 | VITAMIN L—Mary Kay Place as Loretta Huggins (M.K. Place), Columbia 3-10510 (Dove/Sack, ASCAP) | | | | |
| ★ | 12 | 8 | SOME BROKEN HEARTS NEVER MEND—Don Williams (W. Holyfield), ABC/Dot 17683 (Maplehill & Vogue, BMI) | 45 | 36 | 12 | YOU'RE FREE TO GO—Sonny James (D. Robertson, L. Herscher), Columbia 3-10466 (Johnny James U.S.A., ASCAP) | 78 | 78 | 5 | RUBY'S LOUNGE—Brenda Lee (S. Dorff, M. Brown), MCA 40663 (Huddy Horse, BMI) | | | | |
| ★ | 17 | 7 | I'M SORRY FOR YOU, MY FRIEND—New Sandy (H. Williams), Columbia 3-10487 (Fred Rose, BMI) | 46 | 42 | 9 | I'M LIVING A LIE—Jeanne Pruett (W. Holyfield), MCA 40678 (Vogue/Maple Hill, BMI) | ★ | 90 | 2 | I JUST CAME IN HERE (To Let A Little Hurt Out)—Peggy Sue (M. Phillips, D. Zepf), Door Knob 7029 (WIC) (Door Knob, BMI) | | | | |
| ★ | 14 | 8 | ANYTHING BUT LEAVIN'—Larry Gatlin (L. Gatlin), Monument 45712 (First Generation, BMI) | ★ | 57 | 4 | NEW ENTRY | 80 | 60 | 8 | LATELY I'VE BEEN THINKING TOO MUCH LATELY—David Allan Coe (D. Coe), Columbia 3-10475 (Shower, BMI) | | | | |
| ★ | 17 | 7 | YESTERDAY'S GONE—Vera Gedde (W. Bradford), Elektra 45353 (Psa House, ASCAP) | ★ | NEW ENTRY | NEW ENTRY | LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Johnson, C. Norman), RCA 10924 (Baby Chick, BMI) | 81 | 81 | 3 | WALK RIGHT BACK—LaWanda Lindsay (S. Carter), Mercury 73899 (Phonogram) (Warner-Tamerlane) | | | | |
| ★ | 25 | 5 | THE RAINS CAME/SUGAR COATED LOVE—Freddie Fender (H. Weiss, J. Miller), ABC/Dot 17686 (Crazy Capon/Excelsior/Crazy Capon, BMI) | ★ | 70 | 2 | LIGHT OF A CLEAR BLUE MORNING—Dolly Parton (J. Parton), RCA 10935 (Velvet Apple, BMI) | 82 | 82 | 5 | ME AND THE ELEPHANTS—Bobby Goldsboro (B. Whithead), Epic 8-50342 (Youngan, BMI) | | | | |
| ★ | 19 | 6 | LOVE'S EXPLOSION—Margo Smith (N. Wilson, M. Smith), Warner Bros. 8329 (Judy/N. Gallico, BMI) | ★ | 77 | 2 | I'M GETTING GOOD AT MISSING YOU (Solitaire)—Rex Allen Jr. (W. Holyfield), Warner Bros. 8354 (Maplehill/Vogue, BMI) | 83 | 52 | 14 | HEART HEALER—Mel Tillis (T. Greenier, J. Greenbaum), MCA 40667 (Lawpress, BMI) | | | | |
| ★ | 24 | 5 | LET'S GET TOGETHER (One Last Time)—Tammy Wynette (B. Sherill, G. Richey), Epic 8-50348 (Algon, BMI) | ★ | 51 | 39 | 12 | 84 | 88 | 2 | SILVER BIRD—Tina Turner (R. Kaplan), Epic 8-50394 (Intercomp, ASCAP) | | | | |
| ★ | 17 | 18 | I'VE GOT YOU (To Come Home To)—Don King (D. King, D. Woodward), Con-Brio 116 (NSD) (Wilco, ASCAP) | ★ | 52 | 41 | 13 | 85 | 89 | 2 | I WONDER WHO'S KISSING HER NOW—George Hamilton IV (J. Howard, F. Adams, W. Hough), ABC/Dot 17687 (Jerry Vogel, ASCAP/E.R. Marks, BMI) | | | | |
| ★ | 22 | 9 | RIGHT TIME OF THE NIGHT—Jennifer Warnes (P. McCann), Arista 8223 (American Broadcasting, ASCAP) | ★ | 53 | 55 | 6 | ★ | 98 | 2 | NEW ENTRY | NEW ENTRY | HALF A LOVE—Ray Clark (R. Clark, R. Lane), ABC/Dot 17667 (Tree, BMI) | | |
| ★ | 19 | 20 | THE FEELING'S RIGHT—Harrel Felts (J. Foster, B. Rice), ABC/Dot 17680 (Jack And Jill, ASCAP) | ★ | 54 | 62 | 4 | ★ | NEW ENTRY | NEW ENTRY | YOU'RE THE HANGNAIL IN MY LIFE—Hoyt Axton (W. Bowler, M. Montgomery), MCA 40711 (Light Hearted, BMI) | | | | |
| ★ | 20 | 21 | LOVIN' ON—T.G. Shepard (B. Peters), Hitville 6053 (Midtown) (Ben Peters, BMI) | ★ | 56 | 58 | 5 | ★ | NEW ENTRY | NEW ENTRY | MAKIN' BELIEVE—The Kendalls (J. Work), Quotient 1101 (Acad-Rose, BMI) | | | | |
| ★ | 29 | 4 | I'LL DO IT ALL OVER AGAIN—Crystal Gayle (B. McDill, W. Holyfield), United Artists 948 (Ben Peters, BMI) | ★ | 73 | 3 | SHE'S LONG LEGGED—Joe Stampley (D.D. Dorff, N.D. Wilson), Epic 8-50361 (N. Gallico, BMI) | ★ | 90 | 95 | 3 | NEW ENTRY | NEW ENTRY | RHYTHM OF THE RAIN—Floyd Cramer & The Keyboard Kick Band (J. Gunter), RCA 10908 (Warner-Tamerlane, BMI) | |
| ★ | 22 | 23 | SEMOLITA—Jerry Reed (J. Stolt), RCA 10893 (September, ASCAP) | ★ | 72 | 3 | THAT'S WHEN THE LYIN' STOPS (And The Lovin' Starts)—Pat Rakes (N.D. Wilson, P. Rakes, R. Faith), Warner Bros. 8340 (Easy Listening, ASCAP/Dusty Roads, BMI) | ★ | 91 | 91 | 3 | ★ | NEW ENTRY | NEW ENTRY | YOU OUGHTA HEAR THE SONG—Ruth Buzzi (R. Bowling, J. Emerson), United Artists 951 (Broughton Hall, BMI/Warlock, ASCAP) |
| ★ | 23 | 5 | DON'T THROW IT ALL AWAY—Dave & Sugar (G. Benson, D. Modell), RCA 10816 (Famous, ASCAP) | ★ | 85 | 2 | YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Halcyon, BMI) | ★ | 92 | 96 | 2 | ★ | NEW ENTRY | NEW ENTRY | DOWN TO MY PRIDE—Linda Hargrove (L. Hargrove, P. Drake), Capitol 4399 (Treehouse/Window, BMI) |
| ★ | 24 | 28 | BLUEST HEARTACHE OF THE YEAR—Kenny Dale (W.W. Winberry), Capitol 4389 (Public, ASCAP) | ★ | 60 | 61 | 6 | ★ | 93 | 97 | 2 | ★ | NEW ENTRY | NEW ENTRY | I DON'T HURT ANYMORE—Linda Cassidy (J. Roloff, D. Robertson), Con-Brio 116 (Rumbaloo, BMI) |
| ★ | 25 | 27 | (I Need You) ALL THE TIME—Eddy Arnold (B. Bryant, F. Bryant), RCA 10899 (House Of Bryant, BMI) | ★ | 61 | 44 | 11 | ★ | 94 | 99 | 3 | ★ | NEW ENTRY | NEW ENTRY | SPREAD A LITTLE LOVE AROUND—Judy Miller (R. Leigh), Epic 8-50360 (United Artists, ASCAP) |
| ★ | 34 | 3 | IF WE'RE NOT BACK IN LOVE BY MONDAY—Merle Haggard (G. Martin, S. Thackston), MCA 40700 (Tree, BMI) | ★ | 62 | 66 | 5 | ★ | 95 | NEW ENTRY | NEW ENTRY | ★ | NEW ENTRY | NEW ENTRY | GAMBLING POLKA DOT BLUES—Original Texas Playboys (B. Wills), Capitol 4401 (Tree, BMI) |
| ★ | 27 | 31 | LOOK WHO I'M CHEATING ON TONIGHT/IF YOU THINK I'M CRAZY NOW (You Should Have Seen Me When I Was A Kid)—Bobby Bare (B. McDill), RCA 10902 (Hall-Clement, BMI) | ★ | 63 | 49 | 15 | ★ | 96 | NEW ENTRY | NEW ENTRY | ★ | NEW ENTRY | NEW ENTRY | BROOKLYN—Cody Jameson (L. DeRosier), Atco 7073 (Colgems/Tony Tiger, ASCAP) |
| ★ | 28 | 30 | JUST A LITTLE—Billy "Crash" Craddock (J. Martin, Jr.), ABC/Dot 17682 (Ray Stevens, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | 97 | NEW ENTRY | NEW ENTRY | ★ | NEW ENTRY | NEW ENTRY | I'LL ALWAYS REMEMBER THAT SONG—Con Hestley (C. Hestley), Prairie Dust 7614 (NSD) (Rude Dars/Kama Sutra, BMI) |
| ★ | 37 | 5 | IF YOU GOTTA MAKE A FOOL OF SOMEBODY—Dickey Lee (K. Clark), RCA 10914 (God Songs, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | 98 | NEW ENTRY | NEW ENTRY | ★ | NEW ENTRY | NEW ENTRY | HARDLY A DAY GOES BY—Joan Shepard (R. Jones), United Artists 956 (Broughton Hall, BMI) |
| ★ | 30 | 32 | LIVING NEXT DOOR TO ALICE—Johnny Carver (M. Chom, M. Chapman), ABC/Dot 17685 (Chenockap/Island, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | 99 | NEW ENTRY | NEW ENTRY | ★ | NEW ENTRY | NEW ENTRY | HEARD IT IN A LOVE SONG—Marshall Tucker Band (T. Caldwell), Capricorn 8270 (Warner Bros.) (No Exit, BMI) |
| ★ | 31 | 35 | LET ME LOVE YOU ONCE BEFORE YOU GO—Barbara Fairchild (M. Larkin, S. Dorff), Columbia 3-10485 (Almo, ASCAP/Pesa, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | 100 | 100 | 2 | ★ | NEW ENTRY | NEW ENTRY | LOVE SONG SING ALONG—Darrell Dutton (R. Miltap), SCR 119 (Famous/Imperial, ASCAP) |
| ★ | 40 | 6 | FAN THE FLAME, FEED THE FIRE—Don Gibson (E. Raven), ABC/Hickory 54010 (Milne, ASCAP) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | ★ | ★ | ★ | ★ | ★ | ★ | SHOW ME A BRICK WALL—Carl Smith (S. Collins), ABC/Hickory 54009 (Milne, ASCAP) |
| ★ | 33 | 11 | SOUTHERN NIGHTS—Glen Campbell (A. Townsend), Capitol 4376 (Warner-Tamerlane/Maplehill, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | ★ | ★ | ★ | ★ | ★ | ★ | |
| ★ | 46 | 3 | I CAN'T HELP MYSELF—Eddie Rabbitt (E. Rabbitt, E. Stevens), Elektra 45390 (Strangelch/Dyn Gave, BMI) | ★ | ★ | NEW ENTRY | NEW ENTRY | ★ | ★ | ★ | ★ | ★ | ★ | ★ | |

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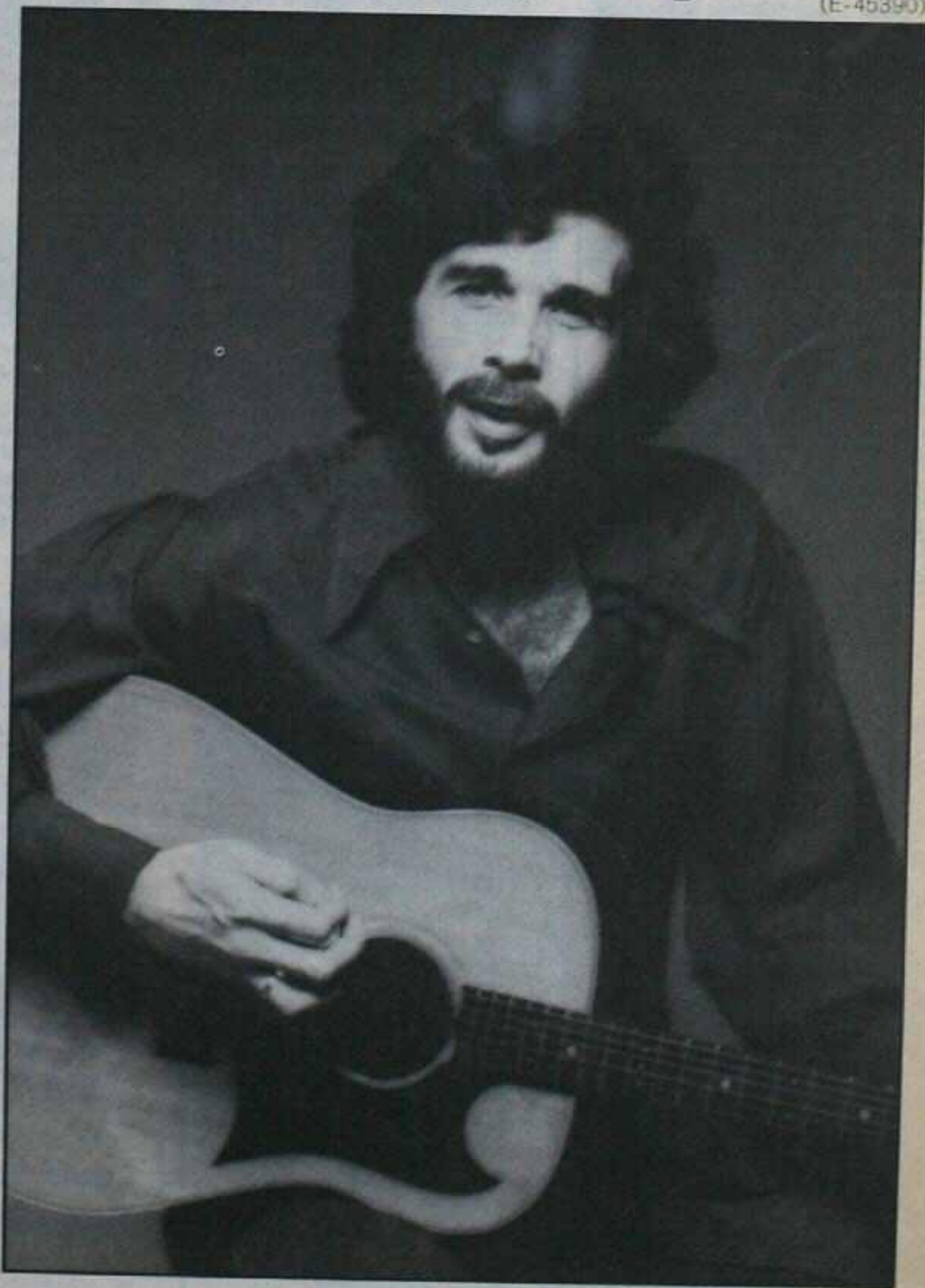
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Country LP For Floren

NASHVILLE—Myron Floren, 26-year veteran accordionist and assistant conductor with the "Lawrence Welk Show," has recorded his first country instrumental album here.

"Myron Floren And The Nashville Sessions," on GRT Record's produced by Gary S. Paxton, is set for release Wednesday (20) and will include such country favorites as "Tennessee Waltz," "San Antonio Rose," "Before The Next Teardrop Falls" and "Thank God I'm A Country Boy."

Reflecting on his "Nashville ses-

sions," Floren notes that "Nashville musicians and studios have a relaxed and positive attitude that is hard to find on the West Coast."

Don Tweedy did the arrangements for the album with Pig Robbins and Johnny Gimble among the musicians used for the sessions recorded at the Sound Stage. There will possibly be more albums by the accordionist for GRT.

Besides Welk's television and personal appearances, Floren does approximately 100 shows throughout the year on his own.

It's 'Progressive Cajun'

• Continued from page 54

of all in the music business is Huey Meaux. The colorful Cajun, now based out of Houston, has produced a string of country and pop hits during the past 17 years.

He has cut hits with such artists as B.J. Thomas, Kershaw, Dale & Grace, Barbara Lynn, Joe Barry, Doug Sahm, Ronnie Milsap, Rod Bernard, Roy Head, T-Bone Walker and Jimmy Hughes—some of them Cajuns.

Meaux, owner of Sugar Hill Stu-

dios in Houston, produces Freddy Fender. "My father played accordion, and when I was a kid in Louisiana, we'd play house dances and pass the hat."

Meaux owns labels and publishing firms, also. To date, he has been king of the Cajun music makers—a fiery, fun breed that has given the world a lot of music worth singing.

JENNINGS ZOOMS TO 48

NASHVILLE—RCA Records has chalked up the strongest chart entry in the history of the Billboard Hot country singles chart.

"Luckenbach, Texas (Back To The Basics Of Love)" by Waylon Jennings makes its debut this week at 48 with a star.

A few songs over the past years have entered the chart in the 50s, but this is the first to enter in the upper half of the chart in its first week.

Of the 89 radio stations contacted by Billboard's chart department, 61 were playing the Jennings song. The previous high for a first week song was 53.

How did the stations get on the record so fast? RCA country promo executives hand delivered special copies of the record to 142 stations that RCA tracks across the nation. In the first week, 120 of those stations were on the record, according to RCA officials.

Though he's not listed anywhere on the record credits, Willie Nelson adds his talents to the Jennings single by singing the last verse. The Jennings-Nelson team kept the LP charts hot for more than a year with the "Wanted: The Outlaws" album that also featured Tompall Glaser and Jessi Colter.

Sales Spurt For Revival Of Dean Hit

By SALLY HINKLE

NASHVILLE—A classic experiment in reviving a hit record is taking place at GRT Records here with Jimmy Dean's perennial single "I.O.U."

According to Tom McEntee, GRT director of national promotions, "I.O.U." was one of the biggest phone pull records of 1976 and also one of the hottest sales pieces.

"With its April 1976 release, the single sold one million copies in five short weeks, and we believe history will repeat itself. As of March 31, we already have some 325,000 orders."

Owing to last year's response, GRT has devised a \$20,000 massive push behind the first annual Jimmy Dean I.O.U. program, which will tie in with Dean's appearance on NBC's "Country Music Hit Parade" Sunday (17) and includes distributors, retail outlets and radio stations.

Distributors ordering singles up to and including the first 250,000 units will receive 10% in additional free goods. All album orders placed will qualify for an immediate 10% advertising allowance with prepared radio spots available at the time of order receipt.

A mass dealer mailing to retail outlets will contain posters, header cards, letters from Dean and promotional LPs and singles. Under separate cover, a quantity of window banners will be sent. Rack accounts will receive browser or step-down header cards.

Radio spot ads will be bought on various key MOR stations around the country and in the local market, stations have already been solicited to run Jimmy Dean I.O.U. contests.

CBS the Leader In Country Singles

NASHVILLE—CBS Records has surpassed other record companies in total chart activity on Billboard's Hot Country singles chart.

CBS maintained an average of nearly 18% of the singles chart activity per week during the 13 weeks comprising the January-March quarter. RCA followed with a weekly average of nearly 11%. The CBS figures include both its Columbia and Epic labels.

ABC came in with 10.3%. MCA gained 9.1% of the action, followed closely by the WEA labels with 8.9%.

Garnering national chart success during the first quarter were 36 Columbia and Epic acts and 42 records.

Lewis Vegas Date Through April 28

NASHVILLE—The country music renaissance continues in Las Vegas.

Jerry Lee Lewis is set for an April run—through the 28th—at the Music City Fiesta Theatre, the main showroom of the Fremont. The Mercury artist follows the country package of Tommy Cash and Ruby Falls.

Buddy Lee Attractions, Inc. of Nashville has assumed exclusive booking rights for the room.

Since reopening the showroom two months ago, Lee has also showcased the talents of Billy Thundercloud, Jud Strunk and Danny Davis & the Nashville Brass.

Billboard

Hot Country LPs

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| This Week | Last Week | Weeks on Chart | * Star Performer—LPs registering proportionate upward progress this week. |
|-----------|-----------|----------------|---|
| | | | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | 1 | 12 | LUXURY LINER—Emmylou Harris, Warner Bros. BS 2958 |
| ★ | 2 | 5 | SOUTHERN NIGHTS—Glen Campbell, Capitol 11601 |
| ★ | 6 | 6 | NEW HARVEST... FIRST GATHERING—Dolly Parton, RCA APL1-2188 |
| 4 | 3 | 7 | SAY YOU'LL STAY UNTIL TOMORROW—Tom Jones, Epic PE 34468 |
| 5 | 5 | 7 | ADIOS AMIGO—Marty Robbins, Columbia KC 34448 |
| 6 | 4 | 10 | VISIONS—Don Williams, ABC/DOT DDDD 2064 |
| 7 | 8 | 7 | HEART HEALER—Mel Tillis, MCA 2252 |
| 8 | 7 | 18 | WAYLON LIVE—Waylon Jennings, RCA APL1-1108 |
| 9 | 9 | 7 | THE BEST OF DONNA FARGO, ABC/Dot DGA 2875 |
| 10 | 10 | 5 | JOHN DENVER'S GREATEST HITS VOL. 2, RCA CPL 12195 |
| ★ | 21 | 2 | PLAY GUITAR PLAY—Conway Twitty, MCA 2252 |
| 12 | 13 | 19 | RONNIE MILSAP LIVE, RCA APL1-2543 |
| 13 | 14 | 20 | GREATEST HITS VOL. II—Conway Twitty, MCA 2255 |
| ★ | 19 | 23 | THE BEST OF CHARLEY PRIDE, Vol. III, RCA APL1-2823 |
| 15 | 11 | 15 | GREATEST HITS—Linda Ronstadt, Asylum TE 1092 |
| 16 | 12 | 9 | HOTEL CALIFORNIA—Eagles, Asylum TE 1084 |
| 17 | 17 | 7 | RIDIN' RAINBOWS—Tanya Tucker, MCA 2253 |
| 18 | 18 | 7 | I'M SORRY FOR YOU, MY FRIEND—Moe Bandy, Columbia KC 34443 |
| 19 | 16 | 8 | FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2956 |
| 20 | 23 | 5 | CHANGES IN LATITUDES... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990 |
| 21 | 15 | 13 | TORN BETWEEN TWO LOVERS—Mary MacGregor, Arista America ST 50815 (Capitol) |
| 22 | 22 | 6 | PAPER ROSIE—Gene Watson, Capitol ST 11587 |
| 23 | 20 | 22 | THE BEST OF GLEN CAMPBELL, Capitol ST 11577 |
| 24 | 24 | 5 | CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 8188 (Warner Bros.) |
| 25 | 25 | 7 | YOU'RE FREE TO GO—Sonny James, Columbia KC 34472 |
| 26 | 26 | 7 | JOHNNY DUNCAN, Columbia KC 34442 |
| 27 | 27 | 4 | THE BEST OF THE STATLER BROTHERS, Mercury SRM-1-1027 (Phonogram) |
| 28 | 31 | 7 | TAKE ME—Charlie Rich, Epic KE 34444 |
| 29 | 30 | 21 | GILLEY'S SMOKIN'—Mickey Gilley, Playboy PS 415 (Epic) |
| 30 | 32 | 7 | WRAP YOUR LOVE ALL AROUND YOUR MAN—Lynn Anderson, Columbia KC 34429 |
| 31 | 33 | 40 | ARE YOU READY FOR THE COUNTRY—Waylon Jennings, RCA APL1-1816 |
| 32 | 28 | 9 | VINTAGE '77—Tommy Overstreet, ABC/Dot DGA 2871 |
| 33 | 35 | 32 | CRYSTAL—Crystal Gayle, United Artists UA-LA14-G |
| 34 | 34 | 7 | RIDES AGAIN—David Allan Coe, Columbia KC 34310 |
| 35 | 37 | 2 | 24 GREATEST HITS—Hank Williams, MGM SE 4755 (Polydor) |
| ★ | 44 | 10 | THE COUNTRY AMERICA LOVES—Statler Brothers, Mercury SRM-1-1125 (Phonogram) |
| 37 | 40 | 2 | THE WHEEL—Asleep At The Wheel, Capitol ST 11620 |
| 38 | 38 | 4 | THUNDER IN THE AFTERNOON—Mac Davis, Columbia PC 34313 |
| 39 | 29 | 7 | THE LAST GUNFIGHTER BALLAD—Johnny Cash, Columbia KC 34314 |
| ★ | NEW ENTRY | | TOUCAN DO IT TOO—Amazing Rhythm Ace, ABC AB 1005 |
| 41 | 45 | 25 | SOMEBODY SOMEWHERE—Loretta Lynn, MCA 2228 |
| 42 | 41 | 27 | THE TROUBLEMAKER—Willie Nelson, Lone Star KC 34112 (Columbia) |
| 43 | 36 | 22 | DON'T STOP BELIEVIN'—Olivia Newton-John, MCA 2223 |
| 44 | 39 | 5 | 24 GREAT HITS BY BOB WILLS AND HIS TEXAS PLAYBOYS, MGM 2-5383 (Polydor) |
| 45 | 42 | 19 | I DON'T WANT TO HAVE TO MARRY YOU—Jim Ed Brown & Helen Cornelius, RCA APL1-2024 |
| 46 | 43 | 21 | CRASH—Billy Crash Craddock, ABC/Dot DDDD 2063 |
| 47 | 49 | 2 | FLIP, FLOP & FLY—Doug Kershaw, Warner Bros. BS 3025 |
| 48 | 50 | 3 | BLACKJACK CHOIR—James Talley, Capitol ST 11605 |
| ★ | NEW ENTRY | | LOVE RUSTLER—Delbert McClinton, ABC AB 991 |
| 50 | ★ | NEW ENTRY | RAIN ON—Gene Cotton, ABC AB 983 |

Tom T. Hall Golf Tourney Time Set

NASHVILLE—The Tom T. Hall Bethel Celebrity Golf Tournament, benefiting the Bethel Bible School for Children, will be held May 12-14 in Chattanooga.

Commencing May 12 with a pre-tourney \$25 a plate banquet, the tournament is expected to draw en-

tertainment and sports world celebrities as well as prominent business and civic leaders. May 13 will feature the first round of golf play followed by an evening concert. Final golf rounds and an awards buffet will conclude the activities May 14.

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by

Joni Lee

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WXCL
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MCA-40693

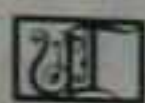
The chauffeur drives the lady everywhere including, "Out of her mind."

"Please James," MCA-40693 written by Rory Bourke, the BMI writer of the year.

Produced by Snuffy Miller for Twitty Bird Productions

KHAK 40-37
KJJJ 35
KRAK 47

KFDI
KTTS
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Soul Sauce

Washington Honored In Philadelphia

By JEAN WILLIAMS

LOS ANGELES—Grover Washington Jr. was honored April 1 by the city of Philadelphia for his work with charity and community organizations which include local prisons, jazz workshops in city high schools and numerous benefits. Washington has been a resident of Philadelphia for the past 10 years.

The citation was presented by black female deputy to the mayor, Goldie E. Watson, in a special City Hall ceremony on the eve of the "Second Annual Evening With Grover Washington Jr." at Philadelphia's Academy of Music.

Soul Sensation Orchestra, the America soul band based in Brussels, with a new disco-oriented LP "Shine Your Light" on Shadybrook Records, plans a disco tour of the East Coast beginning in August.

Aretha Franklin threw a birthday bash for herself and her brother/manager Cecil Franklin at the Beverly Hills Hotel in Los Angeles on March 31.

Industry personalities on hand included among others Stevie Wonder, Smokey Robinson and Don Cornelius. Wonder danced up a storm to Marvin Gaye's newest LP. Aretha originally planned to serve a huge spread consisting of all soul food in the hotel's Crystal Ballroom but was denied this opportunity. Therefore, she invited the approximately 250 guests to her bungalow to feast. Following the dinner, guests moved back into the ballroom for more disco dancing.

Members of the black student unions of Loyola-Marymont, UCLA and USC, all in the Los Angeles area, are set to roast Rod McGraw, general manager of KJLH in Los Angeles on May 8 at USC's Hancock Hall.

According to Alfonso Hamilton, a student of Loyola-Marymont, McGraw was selected because of his outstanding contribution over the years to the black community.

The three groups are scheduling 10 noted female music industry personalities along with the KJLH announcers to do the actual roasting.

Ava Jordan, a communications major at Loyola-Marymont is hostess.

ABC recording artists and Grammy Award winners Marilyn McCoo and Billy Davis, have been set to perform at the NAACP's Tenth Annual Image Awards presentation and show to be held at the Century Plaza Hotel in Los Angeles, April 24.

On the heels of her South American tour, Gloria Gaynor began a concert tour throughout Italy March 28 through Tuesday (12).

The singer returns to the U.S. this month to prepare for a U.S./Canadian tour which is set to begin around mid May.

The Dells, who are observing their 25th year as a unit, are appearing at the Intercontinental Hotel in Monrovia, Liberia.

The Mercury recording group is

Billboard Hot Soul Singles

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| *Singer Performer—singles registering greater 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)) | This Week | Last Week | Weeks on Chart | TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee)) |
| 1 | 11 | | AT MIDNIGHT (My Love Will Lift You Up)—Rufus featuring Chaka Khan (T. Maule, L. Washburn, ABC 12229 (American Broadcasting/Emme, ASCAP)) | 35 | 29 | 12 | SPACE AGE—Jimmy Capor Bonch (E. Henderson Jr., Atlantic 3375 (Imprx, BMI)) | 82 | 4 | | DO WHAT YOU WANNA DO—T-Connection (T. Gaskley, Dush 5032 (TK) (Shirley/Dorbell, BMI)) | | | | |
| 2 | 13 | | I'VE GOT LOVE ON MY MIND—Natalie Cole (C. Jackson, M. Yancy, Jay's Enterprises), Capitol 4360 (Jay's Enterprises/Chappel, ASCAP) | 36 | 28 | 10 | I TRIED TO TELL MYSELF—Al Green (W. Mitchell, A. Green, Hi 2322 (London) (Joc/Al Green, BMI)) | 69 | 72 | 6 | JUST ONE STEP—Little Milton (D. Eckford, M. Campbell, Gladys 1741 (TK) (Trice, BMI)) | | | | |
| 3 | 10 | | LOVE IS BETTER IN THE A.M.—Johnny Taylor (H. Scales, M. Griffin, D. Davis), Columbia 3-10478 (Groveville, BMI/Conquistador, ASCAP) | 37 | 39 | 8 | A DREAMER OF A DREAM—Candi Staton (A. Tinsaint), Warner Bros. 8320 (Warner Tamerlane/Warner, BMI) | 70 | NEW ENTRY | | EVERYTHING MUST CHANGE—George Benson (B. Lighner, Warner Bros. 8360 (Ams, ASCAP)) | | | | |
| 4 | 8 | | I WANNA GET NEXT TO YOU—Rose Royce (N. Whitfield, MCA 40662 (Duchess, BMI)) | 38 | 38 | 13 | RIGOR MORTIS—Combs (L. Blackman, L. Leftenant, A. Leftenant), Chocolate City 005 (Casablanca) (Bettler Days, BMI) | 71 | 79 | 2 | HIT AND RUN—Leleatha Holloway (A. Felder, N. Harris, R. Tyner), Gold Mind 4001 (Salsoul) (Lucky Three/Six Strings BMI) | | | | |
| 5 | 6 | | I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, E. Feuch, TK 1022 (Shirley/Warner, BMI)) | 47 | 5 | | YOU'RE WHAT'S MISSING IN MY LIFE—G.C. Cameron (H. Beatty, B. Holland, E. Holland), Motown 1412 (Holland/Dorbell/Holland/Jobete, ASCAP/Stone Diamond, BMI) | 72 | 77 | 3 | WHO'S WATCHING THE BABY—B.B. Groves (B.B. Groves), Barnback 523 (Wig Out, BMI) | | | | |
| 6 | 8 | | THE PRIDE (Part 1)—Isley Brothers (R. Isley, I. Isley, G. Isley, I. Isley, R. Isley, C. Jasper, E. Isley, M. Isley), T-Neck 2262 (Epic) (Bovino, ASCAP) | 40 | 20 | 12 | DANCIN'—Crown Heights Affair (W. Anderson), De-Lite 1583 (Delightful/Catone, BMI) | 73 | 73 | 9 | BOOGIE BOPPER—Sam (J.H. Wagner, D. Hummors), Capitol 4382 (Glenwood/Dorbell, ASCAP) | | | | |
| 7 | 10 | | THERE WILL COME A DAY (I'm Gonna Happen To You)—Smokey Robinson (K. Wakefield, M. Sutton, B. Sutton), Tamla 54278 (Motown) (Jobete, ASCAP/Stone Diamond, BMI) | 41 | 40 | 9 | I CAN'T SAY GOODBYE—Miller Jackson (B. Nichols, A. Williams), Spring 170 (Polydor) (Gaucho/Bill Lee, BMI) | 74 | 74 | 4 | LIFE IS MUSIC—Ritchie Family (J. Morad, M. Gazzola, R. Rome, H. Belsie, P. Hutt), Marlin 3309 (TK) (Can't Stop, BMI) | | | | |
| 8 | 6 | | THE PINOCCHIO THEORY—Beezay's Rubber Band (W. Collins, G. Collins), Warner Bros. 8328 (Rubber Band, BMI) | 42 | 26 | 18 | BE MY GIRL—Dramatics (M. Henderson), ABC 12235 (Electronica, ASCAP) | 75 | 86 | 3 | WHILE I'M ALONE—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4392 (Pace, BMI) | | | | |
| 9 | 12 | | AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (B.L. McGee, E. Allen), Epic 8-58313 (Tree, BMI) | 43 | 43 | 6 | I WANTCHA BABY—Arthur Prysock (K. Gamble, L. Huff, Old Town 1001 (Mighty Three, BMI)) | 76 | 81 | 2 | HOT TO TROT—Wild Cherry (R. Fennell, Epic/Sweet City 8-56362 (Bama/BWA, ASCAP)) | | | | |
| 10 | 5 | | YOU'RE THROWING A GOOD LOVE AWAY—Spinners (S. Marshall, T. Workman), Atlantic 3382 (Mighty Three, BMI) | 44 | 52 | 5 | SO SO SATISFIED—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8337 (Nick-O-Vol, ASCAP) | 77 | 56 | 8 | HOW GOOD IS YOUR GAME—Billy Paul (M. Burton, P. Terry), Philadelphia International 3613 (Epic) (Mighty Three, BMI) | | | | |
| 11 | 6 | | I WANNA DO IT TO YOU—Jerry Butler (J. Butler, H. Talbert, P. Henley), Motown 1414 (Jobete/Butler, ASCAP) | 45 | 50 | 6 | OUT OF THE BLUE (Can You Feel It)—Gap Band (C. Wilson), Tame 10684 (RCA) (Big Heart, BMI) | 78 | 45 | 12 | BOOGIE CHILD—Bon Gess (R. Cobb, B. Cobb, M. Cobb), RSO 867 (Polydor) (Shirley/Dorbell, BMI) | | | | |
| 12 | 8 | | DISCO INFERNO—Trammps (J. Green, R. Kersy), Atlantic 1389 (Six Strings/Golden Fleece, BMI) | 70 | 3 | | SHOW YOU THE WAY TO GO—Jackson (K. Gamble, L. Huff, Epic 8-56350 (Mighty Three, BMI)) | 79 | 89 | 2 | I GOTTA KEEP DANCIN'—Carrie Lucas (M. Anthony), Soul Train 10891 (RCA) (Carric, ASCAP) | | | | |
| 13 | 8 | | TRYING TO LOVE TWO—William Bell (W. Bell, P. Mitchell), Mercury 73839 (Photogram) (Bell-Kel, BMI) | 66 | 4 | | UPTOWN FESTIVAL—Shalamar (Holland, Dorrer, Holland), Soul Train 10885 (RCA) (Jobete, ASCAP/Stone Again, BMI) | 80 | 80 | 3 | I'M GONNA HAVE TO TELL HER—Banks & Hampton (C. Hampton, H. Banks), Warner Bros. 8344 (East Memphis, BMI) | | | | |
| 14 | 12 | | SOMETIMES—Facts Of Life (B. Anderson), Kayvette 5128 (TK) (Station, BMI) | NEW ENTRY | | | SIR DUKE—Slovie Wonder (S. Wonder), Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP) | 81 | 78 | 6 | SPRING RAIN—Silvetti (Silvetti), Salsoul 2414 (Ranget, BMI) | | | | |
| 15 | 7 | | REACHING FOR THE WORLD—Harold Melvin & The Blue Notes (D. Floyd), ABC 12240 (Gem, BMI) | 49 | 53 | 4 | YOU TURNED ME ON TO LOVE—Johnny Bristol (J. Bristol), Atlantic 3391 (Blushka, ASCAP) | 82 | 84 | 5 | WE DON'T CRY OUT LOUD—Mammba (C. Zager, P. Allen), Stang 5073 (All Platinum) (Unichappell/Bugonia/Ining/Woodhouse, BMI) | | | | |
| 16 | 10 | | BLESSED IS THE WOMAN—Shirley Brown (B. Crutcher), Arista 9231 (DeJano, BMI) | 50 | 60 | 7 | DON'T TOUCH ME—Shelby Dene (H. Cochran), Casmo 114 (GRT) (Tree, BMI) | 83 | 83 | 5 | PHOENIX—Aquarian Dream (J. Burwick), Buddah 585 (RCA) (Kama Subra/Norman Connors/Valda, BMI) | | | | |
| 17 | 4 | | YOUR LOVE—Marilyn McCoo & Billy Davis Jr. (H.B. Barrow, W. Johnson), ABC 12762 (El Fabricio, BMI) | 51 | 55 | 5 | THAT'S WHAT IT'S ALL ABOUT—Brick (J. Brown), Bang 732 (Web IV) (Silver Cloud/Trolley, ASCAP) | 84 | NEW ENTRY | | YOU HAVEN'T MADE IT TO THE TOP—Michael Henderson (M. Henderson), Buddah 585 (Electronica, ASCAP) | | | | |
| 18 | 19 | | GLORIA—Enchantment (M. Stokes, E. Johnson), United Artists 912 (Desert Moon/Willow Girl, BMI) | 52 | 54 | 9 | DOUBLE DUTCH—Fatback Band (G. Thomas, B. Curtis, J. Elginn, K. Ballard), Spring 171 (Polydor) (Chia, BMI) | 85 | 85 | 2 | EVERYBODY HAVE A GOOD TIME—Archie Bell & The Dells (B. Sigler), Philadelphia International 3615 (Epic) (Mighty Three, BMI) | | | | |
| 19 | 11 | | TOO HOT TO STOP—Bar-Kays (J. Freeman, H. Neils III, L. Dodson, I. Alexander, M. Brand, W. Stewart, L. Smith, C. Allen, H. Henderson, F. Thompson), Mercury 73888 (Photogram) (Warner-Tamerlane/Dorbell, BMI) | 63 | 3 | | BABY, I LOVE YOUR WAY—Walter Jackson (P. Freeman), Chi-Sound 964 (United Artists) (Ams/From One, ASCAP) | 86 | NEW ENTRY | | WHAT IT IS—Garnett Wynn & Truckin' Company (J. Lane, R. Waller), Arista 9238 (Big Boss, BMI) | | | | |
| 20 | 5 | | IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattan (T. Henderson, V. Pike, R. Joyce), Columbia 3-10495 (Razzy Dazzle, BMI) | 54 | 61 | 4 | KEEP THAT SAME OLD FEELING—Side Effect (W. Henderson), Fantasy 792 (Four Knights, BMI) | 87 | 91 | 3 | STONE TO THE BONE—Timmy Thomas (J. Pichot, T. Thomas), Gladys 1740 (TK) (Shirley, BMI) | | | | |
| 21 | 6 | | SUPER BAND—Kool & The Gang (Kool & The Gang), De-Lite 1590 (Delightful/Gang, BMI) | 55 | 57 | 7 | CLOUDY—AWS (Shurt, Gores), Atlantic 3388 (Average, ASCAP) | 88 | 93 | 6 | I'VE GOT TO DANCE (To Keep From Cryin')—Destinations (C. Lawton), Axi 128 (Black Ivory, BMI) | | | | |
| 22 | 17 | | DON'T LEAVE ME THIS WAY—Thelma Houston (K. Gamble, L. Huff, C. Gilbert), Tamla 54278 (Motown) (Mighty Three, BMI) | 56 | 49 | 11 | DISCO LUCY (I Love Lucy Theme)—Wilson Plaza Street Band (E. Daniel, H. Adamson), Island 078 (De-Lite, ASCAP) | 89 | NEW ENTRY | | SOUR AND SWEET/LEMON IN THE HONEY—Dr. Buzzard's Original Savannah Band (S. Browder Jr., A. Garner), RCA 10923 (Pink Pelican, BMI) | | | | |
| 23 | 7 | | FREE LOVE—Jean Carn (K. Gamble, L. Huff), Philadelphia Int'l 3614 (Epic) (Mighty Three, BMI) | 67 | 4 | | ANGEL IN YOUR ARMS—Hot (T. Woodford, C. Jey, T. Bessfield), Big Tree 10885 (Atlantic) (Song Tailors, BMI/You Got The Music, ASCAP) | 90 | 92 | 2 | ROOTS (Mural Theme, Many Rains Ago)—Weapons Of Peace (G. Ford, Q. Jones), Playboy 6101 (DINE, ASCAP) | | | | |
| 24 | 10 | | TIME IS MOVIN'—Blackbyrds (K. Kullig), Fantasy 787 (Blackbyrd, BMI) | 58 | 51 | 12 | MY LOVE IS FREE—Double Exposure (A. Felder, T. G. Gosses), Salsoul 2012 (Lucky Three/Top Sound/Mighty Three, BMI) | 91 | 95 | 2 | DANCE AND SHAKE YOUR TAMBOURINE—Universal Robot Band (F. Adams), Red Greg 207 (Sag Seg/PAP, ASCAP) | | | | |
| 25 | 4 | | WHODUNIT—Tavares (K. St. Lewis, F. Perren, Capitol 4398 (Bull Pen, BMI/Perren-Vibes, ASCAP)) | 59 | 22 | 18 | SOMETHIN' 'BOUT 'CHA—Latimore (B. Latimore), Gladys 1739 (TK) (Shirley, BMI) | 92 | NEW ENTRY | | UP JUMPED THE DEVIL—John Davis & The Monster Orchestra (J. Davis), Sam 5005 (Madel/Motown, ASCAP) | | | | |
| 26 | 9 | | I'M QUALIFIED TO SATISFY YOU—Barry White (B. White), 20th Century 2328 (Cavetta/January, BMI) | 60 | 24 | 11 | WINTER MELODY—Donna Summer (D. Summer, G. Munster, P. Bellotti), Casablanca 874 (Rick's, BMI) | 93 | NEW ENTRY | | CLOUDY—Tamiko Jones (H. Stuart, A. Gores), Atlantic 715 (AWS, BMI) | | | | |
| 27 | 5 | | FLY LIKE AN EAGLE—Steve Miller Band (S. Miller), Capitol 4372 (Swain, ASCAP) | 61 | 58 | 9 | STICK TOGETHER (Part One)—Minnie Riperton (M. Riperton, B. Rudolph, S. Wonder), Epic 8-50337 (Dicke Bird/Jobete/Black Bull, ASCAP) | 94 | 94 | 4 | DO WHAT YOU WANT, BE WHAT YOU ARE—Law Kirtan (D. Hall, J. Oates), Marlin 3311 (TK) (Unichappell/Hut Cha, BMI) | | | | |
| 28 | 5 | | ON YOUR FACE—Earth, Wind & Fire (M. White, C. Stegner, P. Bailey), Columbia 3-10492 (Sagittaire, BMI) | 62 | 44 | 10 | WELCOME TO OUR WORLD OF MERRY MUSIC—Mass Production (T. Williams), Catillon 4213 (Atlantic) (Pepper, ASCAP) | 95 | 98 | 2 | MAKE LIKE—Eddie & Freddie (B. Holmes, V. Rogers), October 1006 (All Night, BMI) | | | | |
| 29 | 8 | | LOVE IN 'C' MINOR (Pt. 1)—Corroons (Alec, R. Costandinos, Corroons), Catillon 44215 (Atlantic) (Wibbeck, ASCAP) | 75 | 2 | | I CAN'T GET OVER YOU—Dramatics (J. Birman, E. McChen, F. Fleishman), ABC 12258 (Conquistador, ASCAP) | 96 | 96 | 3 | SO IN TO YOU—Atlanta Rhythm Section (B. Bure, R. Nix, D. Daughtry), Polydor 14333 (Law-Sol, BMI) | | | | |
| 30 | 2 | | GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP) | 64 | 64 | 10 | RICH GIRL—Daryl Hall & John Oates (B. Hall), RCA 10860 (Unichappell, BMI) | 97 | 97 | 4 | LOVE IS SOMETHING THAT LEADS YOU—Cissy Houston (M. Zager, B. Steinhilber), Private Stock 45137 (Lionel Jack, ASCAP/EMP, BMI) | | | | |
| 31 | 8 | | LAYING BESIDE YOU—Eugene Record (E. Record), Warner Bros. 8322 (Angelshell, BMI) | 65 | 65 | 5 | BY THE TIME I GET TO PHOENIX/I SAY A LITTLE PRAYER—Isaac Hayes & Donna Warwick (I. Webb/H. David, B. Bacharach), ABC 12253 (Emp. BMI/Blue Sea/Joc, ASCAP) | 98 | 99 | 2 | SAD GIRL—Carl Green (A. Gordon), Avista America 7660 (Capitol) (Cappellman/Bandier, BMI) | | | | |
| 32 | 6 | | "ROOTS" MEDLEY: A. MOTHERLAND, B. THEME FROM "ROOTS"—Quincy Jones (A. G. Jones, B. G. Friedl, A&M 1909 (Warner Bros., ASCAP)) | 76 | 2 | | LOVING YOU, LOSING YOU—Phyllis Hyman (T. Bell, L. Creed), Buddah 567 (Mighty Three, BMI) | 99 | NEW ENTRY | | MUSIC MAN—Lanta Mbulu (C. Semensy), A&M 1915 (Pring/Warner, BMI) | | | | |
| 33 | 9 | | LET'S STEAL AWAY TO THE HIDEAWAY—Luther Ingram (J. Baylor, L. Ingram), R&B 724 (Rivobike, BMI) | NEW ENTRY | | | WHAT WOULD THE WORLD BE WITHOUT MUSIC—Mystique (B. Sigler, B. Gosses), Carlton 0223 (Warner Bros.) (Mighty Three, BMI) | 100 | NEW ENTRY | | FUNK DE MAMBO—Karna (K. Andrews, C. Robertson Jr., J. Blocker), A&M/Horizon 111 (Jama, ASCAP) | | | | |
| 34 | 9 | | GOOD THING MAN—Frank Lucas (F. Lucas, V. Pike), Jca 801 | 67 | 59 | 6 | | | | | | | | | |

(Continued on page 63)

Billboard Soul LPs

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| This Week | Last Week | Weeks on Chart | *STAR Performer—LP's registering greatest proportionate upward progress this week | TITLE Artist, Label & Number (Dist. Label) | This Week | Last Week | Weeks on Chart | TITLE Artist, Label & Number (Dist. Label) |
|-----------|-----------|----------------|---|---|-----------|-----------|----------------|---|
| 1 | 1 | 8 | | UNPREDICTABLE Natalie Cole, Capitol SD 11800 | 37 | 3 | | SLAVE Colleen SD 9914 (Atlantic) |
| 2 | 2 | 11 | | A-A-A-H, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972 | 40 | 3 | | COMING BACK FOR MORE William Bell, Mercury SRM-1-1146 (Phonogram) |
| 3 | 4 | 10 | | IN FLIGHT George Benson, Warner Bros. BSA 2983 | 33 | 35 | 3 | ELECTRIFIED FUNK Wild Cherry, Epic/Sweet City PE 34462 |
| 4 | 5 | 27 | | SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-3402 (Motown) | 34 | 38 | 3 | FLY LIKE AN EAGLE Steve Miller Band, Capitol ST 11457 |
| 5 | 3 | 11 | | ASK RUFUS Rufus featuring Chaka Khan, ABC AB 375 | 44 | 2 | | ROMANTIC JOURNEY Norman Connors, Buddah BGS 5682 (RCA) |
| 6 | 6 | 6 | | RATED EXTRAORDINAIRE Johnnie Taylor, Columbia PC 34401 | 36 | 33 | 22 | TOO HOT TO STOP Bar-Kays, Mercury SRM-1-1099 (Phonogram) |
| ★ | 9 | 5 | | TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic) | 37 | 34 | 27 | SPIRIT Earth, Wind & Fire, Columbia PC 34781 |
| 8 | 7 | 15 | | ANYWAY YOU LIKE IT Thelma Houston, Tamla T6-34551 (Motown) | 38 | 32 | 4 | NEVER SAY YOU CAN'T SURVIVE Curtis Mayfield, Curtom CU 5013 (Warner Bros.) |
| ★ | 22 | 2 | | MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-35282 (Motown) | ★ | NEW ENTRY | | UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic) |
| ★ | 27 | 2 | | COMMODORES Motown M-40481 | 40 | 39 | 13 | LET 'EM IN Billy Paul, Philadelphia International PZ 34389 (Epic) |
| ★ | 14 | 3 | | YESTERDAY TODAY & TOMORROW Spinners, Atlantic SD 13100 | 41 | 42 | 15 | WHAT YOU NEED Side Effect, Fantasy F 9513 |
| 12 | 13 | 8 | | IT FEELS SO GOOD Manhattan, Columbia PC 34450 | 42 | 43 | 24 | SOLID Michael Henderson, Buddah BGS 5682 |
| 13 | 11 | 20 | | UNFINISHED BUSINESS Blackbyrds, Fantasy F 9518 | 43 | 48 | 22 | BRASS CONSTRUCTION II United Artists UA 1A677 G |
| 14 | 16 | 5 | | SWEET BEGINNINGS Marlene Shaw, Columbia PC 34458 | 44 | 45 | 10 | CARICATURES Donald Byrd, Blue Note BN 1A633 G (United Artists) |
| ★ | 28 | 3 | | ANGEL Otis Payne, Mercury SRM-1-3701 (Phonogram) | ★ | NEW ENTRY | | STILL TOGETHER Gladys Knight & The Pips, Buddah BGS 5689 |
| 16 | 8 | 8 | | ROOTS Quincy Jones, A&M SP 4625 | 46 | 50 | 6 | MAZE featuring FRANKIE BEVERLY Capitol ST 11607 |
| 17 | 18 | 8 | | DEEP IN MY SOUL Smokey Robinson, Tamla T-25051 (Motown) | 47 | 47 | 10 | REACHING FOR THE WORLD Harold Melvin & The Blue Notes, ABC AB 369 |
| 18 | 12 | 26 | | JOY RIDE Dramatics, ABC ABCD 955 | 48 | 17 | 15 | A SECRET PLACE Grover Washington Jr., Radio 1251 (Motown) |
| 19 | 19 | 12 | | DISCO INFERNO Trammps, Atlantic SD 13211 | 49 | 54 | 2 | JOYOUS Pleasures, Fantasy F 9525 |
| 20 | 20 | 5 | | STAY IN LOVE Mavis Ripston, Epic PE 34281 | ★ | NEW ENTRY | | I WANT TO COME BACK AS A SONG Walter Jackson, Chi-Sound CH 1A733 G (United Artists) |
| 21 | 23 | 13 | | PERSON TO PERSON Average White Band, Atlantic SD 2 1002 | 51 | 52 | 4 | HE'S ALL I'VE GOT Love Unlimited, Unlimited Gold U-101 (20th Century) |
| 22 | 15 | 28 | | THIS IS NIECY Dweez Williams, Columbia PC 34742 | 52 | 56 | 2 | BREEZIN' George Benson, Warner Bros. BS 2919 |
| 23 | 26 | 25 | | PART 3 K.C. & The Sunshine Band, TK 605 | 53 | 53 | 7 | THIS IS ANOTHER DAY Andrae Crouch & The Disciples, Light 5683 (Word/ABC) |
| 24 | 24 | 27 | | CAR WASH/ORIGINAL MOTION PICTURE SOUNDTRACK Rose Royce, RCA J 10000 | 54 | ★ | NEW ENTRY | SEAWIND CTS 5002 |
| ★ | NEW ENTRY | | | GO FOR YOUR GUNS Nitty Grits, T-Rock PZ 34432 (Epic) | 55 | 31 | 5 | LOVE CRAZY Miracles, Columbia PC 34466 |
| 26 | 21 | 11 | | ENCHANTMENT United Artists UA-LA 642 G | 56 | 36 | 29 | CHILDREN OF THE WORLD Ben Gani, RSO R51 3083 (Polydor) |
| 27 | 10 | 20 | | THE JACKSONS Epic PE 34229 | 57 | 57 | 20 | DO IT YOUR WAY Crown Heights Affair, De-Lite DEP 2022 |
| 28 | 29 | 7 | | SUITE FOR A SINGLE GIRL Jerry Butler, Motown M7 67851 | 58 | 41 | 14 | VIBRATIONS Roy Ayers Ubiquity, Polydor PD-1-0092 |
| 29 | 25 | 12 | | METHOD TO OUR MADNESS Undisputed Truth, Whitfield NW 296.7 (Warner Bros.) | 59 | 49 | 24 | GOOD HIGH Brick, Bang BLP 408 (Mot. TV) |
| 30 | 30 | 8 | | A MAN AND A WOMAN Isaac Hayes & Donna Summer, ABC AB 396.2 | 60 | 56 | 6 | LOVE IN C MINOR Gemma, Colleen SD 9913 (Atlantic) |

Brisker Sales In Easter Season

Owner Of 8-Store VIP Chain Asks More LP Releases

By JEAN WILLIAMS

LOS ANGELES—Contrary to popular opinion, the Easter season is one of the best times of the year for labels to release records.

So says Cletus Anderson, owner of the eight-store VIP retail record chain here and in Jackson, Miss. "People are getting their income tax returns and my business triples during this season."

"Historically," says Anderson, "labels don't release their choice product at this time of the year. Therefore this is considered a slow period."

"This year there are a few good records out by such acts as Teddy Pendergrass, Marvin Gaye and some others."

He claims that last Saturday his main store here sold 2,100 LPs. At the same time, he says singles are down, selling only 133 for the same day.

"Kids are now programmed to buying albums. If they hear a song on radio by the Jacksons, they don't

come in asking for the record they heard, they ask for the new Jacksons LP, without knowing whether it comes in LP form," he says.

Another reason VIP's revenue is up is because the chain has raised its prices.

"I have had shop owners tell me their customers won't buy certain records because of the price hikes. But I am not having that problem because my people are trained to inform customers what is actually happening at the manufacturing level," notes Anderson.

"We point out the list price on the side of the jacket, explaining we're raising our prices because the manufacturers have raised their prices to us," he continues.

"All of our LPs which are priced above \$6.98 are reduced \$2. The exception is Marvin Gaye's new album which is down only \$1."

He explains that Gaye's \$7.98 LP is only reduced by \$1, not because he wanted to sell it for \$6.98 but be-

cause customers would not understand why they should pay \$5.98 for the Commodores single album and the same price for Gaye's double LP.

"It had reached the point where we were not selling the Commodores because people felt they were being cheated and could get double for the same dollar by buying Marvin Gaye."

"To solve the problem and sell the Commodores LP, we raised the price of the Gaye album. Nobody complained after that."

Anderson notes that his business has outgrown its present location and he is building larger quarters for his main outlet. The new store will be on the order of the Nehi Peaches store, he says.

"It will be approximately 15,000 square feet located on the lot next door to our present headquarters."

The old building which is about 2,000 square feet, will be converted into an all-gospel outlet. He plans to have the new building completed in about four months.

Black Philly 1-Stop Hits Big Volume

LOS ANGELES—Union One-Stop, Philadelphia's only black-owned outlet, grossed \$250,000 in its first nine months of operation, claims Paul Mosley, a partner in the firm.

Union, owned by five local businessmen, James Eldridge, Julius Williams also owner of the Oak Lane Record Shop, James L. Hendericks, Robert Johns and Mosley, has garnered 30 accounts since opening, says Mosley.

The predominately r&b/gospel outlet also stocks pop product along with 8-track and cassette tapes plus record accessories.

Says Mosley: "Accounts were slow in coming because like any new business, people tend to be skeptical until you prove yourself."

"What we have going for us is that some of us have been in the retail end of the business here for a number of years and know all of the shop owners."

Mosley notes that he personally visits these shops advising the owners of the service he offers. He also has people soliciting via telephone



BIRTHDAY BASH: A dual birthday celebration for Aretha and Cecil Franklin at the Beverly Hills Hotel is attended by numerous industry personalities. In addition to the two birthday cakes, Aretha served up a bevy of soul food.

and he says his reputation in the area is bringing in customers. He is also owner of P&L retail record shop.

He explains that Union's prices are competitive with other local one-stops, charging \$3.50 for \$6.98 LPs and 66 cents for singles. When deals are passed down by the manufacturers they are passed onto the customers, says Mosley. Special deals generally range from \$3.15 to \$3.35.

He says that while there are several one-stops in the Philadelphia area and competition is stiff, his group felt there was a need for an operation which catered primarily to black product.

"A few years ago there were so few black-owned retail record shops it would not have profited a shop to open a one-stop," says Mosley.

"Now there are approximately 65 black owned shops in the city and there is enough business to support a black one-stop." He adds that some of his customers are white and he is beginning to stock more pop product. But his major thrust is in r&b/gospel.

He insists that there would probably be more black operations in the city but the cost of opening a one-stop prohibits most blacks. "It costs about \$60,000 to go into this type of business and then you don't have everything you need," he says.

Mosley explains he maintains an open return policy for his customers. "We put no restrictions on them (customers), giving them the same privileges and considerations that we get from the manufacturers."

Plaque To Cole

DETROIT—The Detroit City Council has honored Natalie Cole, Capitol Records artist, with a plaque. Cole, currently scoring with a single called "I've Got Love On My Mind," donated the proceeds of a benefit concert in the city recently to the Lewis Business College.

Soul Sauce

• Continued from page 62

believed to be the first major American act in nearly a decade to appear in Liberia, Africa. Monrovia is the capital of Liberia.

The engagement, which runs from April 6-12, preceded the release of the group's new LP "They Said It Couldn't Be Done."

The appearance by the Dells at the Intercontinental Hotel is said to be the first in a series of shows at the hotel featuring U.S. acts.

Andrae Crouch and the Disciples were the only gospel ensemble selected to perform at the national Easter Seals Telethon, which raised more than \$5 million, March 26-27.

The group was also asked to sing in the telethon's finale.

Crouch, who is making a conscious effort to go after the r&b au-

dience with his contemporary gospel sound, crossed from Billboard's gospel chart to the soul chart with his latest Light Records LP "This Is Another Day."

The Temptations are still rumored to be leaving Motown in the very near future. Speculation is that the group will sign with Columbia Records. Lewis Price of Detroit has replaced Dennis Edwards, who is said to have left the group to pursue a solo career. Price was recommended to the Temps by the Persuaders.

The rumor that Motown's Supremes are about to split with Mary Wilson, the group's only original member going as a single, also persists.

And last year Motown's Miracles left to go with Columbia.

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General News Disco Mix

• Continued from page 53

needed to make this as big as his earlier "You'll
Never Find Another Love Like Mine."

"See You When I Get There" is not as fast as
"Some Folks Never Learn," but it incorporates
many of the same basic ingredients. There is a
rap session in the introduction, but once into
the song the tempo builds. Both cuts were writ-
ten and produced by Kenny Gamble and Leon
Huff.

Another Philadelphia International release
this week is the new Dexter Wansel LP titled
"What The World Is Coming To." There are two
interesting cuts. "Disco Lights" is a very classy
funky track built around a strong synthesizer
that seems to build with excitement before clos-
ing with some vocals. "Dance With Me Tonight"
is faster and more inclined toward an r&b
style. The LP features that sophisticated Wansel
style and is more varied than his last effort.

Westbound Records, distributed by Atlantic,
is rush releasing "Feel The Need In Me" from
the forthcoming album of the same name by the
Detroit Emeralds. This version is very similar to
the original with the exception of its length
which runs for more than seven minutes. The
vocals are also stronger. The group had been
disbanded for several years, and this is its first
product since regrouping.

Following the release of "Feel The Need In
Me" will be a 12-inch, 33 1/3 r.p.m. version of
"Devil's Gun" from the soon to be released LP of
the same name by C.J. & Co. (formerly C.C. &
Co.). This is a record for which everyone has
been waiting. The LP was originally scheduled
for a November 1976 release but was delayed.
Several of the long versions of this single were
leaked to some New York clubs and word spread
rapidly.

Gold Mind Records distributed by Salsoul
Records is rush-releasing the new First Choice
disk in both 7-inch and 12-inch 33 1/3 r.p.m.
configurations. The record titled "Doctor Love" is
the group's first release for the recently-formed
Norman Harris label and their first since parting
company with Philly Groove.

"Doctor Love" represents a new direction for
the artists who have a large disco following. On
this record their vocal sound is more distinctly
represented, and the track is less frantic and
gimmicky than their previous product.

"Doctor Love" is a subtle record with a good
uptempo rhythm and mellow feel that builds to
a break that seems to float. The strings are then
added, and they do an almost classical line as
the song again builds its momentum to another
break with the lead doing some ad libs.

At this point the song sparkles with an energy
that continues building to the very end. This is
one of the few records produced that puts the
listener in one mood at the beginning and takes
him to another at its end. It was produced by
Norman Harris, with assistance on the writing
provided by Ron Tyson and Allan Felder.

Salsoul Records has released the new 12-
inch, 33 1/3 r.p.m. disco disk by the Moment Of
Truth. The tune is a special disco version of
"Loving You Is Killing Me," and is not included
in the group's forthcoming album.

This song incorporates a number of qualities
found in their recent disco hit "Helplessly."
There is a strong uptempo drive, a beautiful
melody and a strong arrangement. There is also
a strong instrumental break that begins with
rhythm and guitars and builds to the keyboards
and Fender Rhodes before merging with the full
orchestration. Norman Bergen and Reid White-
law, known for their ability to write, arrange and
produce hard driving songs with beautiful lyrics
and arrangements, are responsible for this prod-
uct.

Salsoul Records is also releasing a 12-inch
33 1/3 r.p.m. disco disk of Eddie Holman's, "This
Could Be A Night To Remember," backed with
"Time Will Tell." Both are much longer than the
conventional single version, and both seem to
incorporate a more exciting mix. "This Will Be A
Night To Remember," features a much longer
and stronger introduction along with an inter-
esting piano break.

Mercury Records is releasing "Everybody
Dance" the followup to "Love Bug" by Bumble
Bee Unlimited. Musically the tune is much like
"Love Bug" and there are a lot of voices and
party noises. This is not as strong as the group's
last hit; still it has appeal. Greg Carmichael pro-
duced this as well as the previous release.

Atlantic Records is releasing a 12-inch 33 1/3
r.p.m. disco disk of "Bird In A Silver Cage" b/w
"The Piper" by Herbie Mann. Both are from his
latest LP, and both sound like they have been
remixed. The rhythm is much stronger in both,
and each has its own excitement.

Jukebox Hold Line On AMOA '77 Fees

By ALAN PENCHANSKY

CHICAGO—A decision to hold
the line on fees for the 1977 AMOA
International Expo was reached at
the AMOA's mid-year board meet-
ing March 24-26 at the Shamrock
Hilton Hotel in Houston.

The board voted no increase on
registration costs and exhibition
space costs and resisted the impulse
to initiate charges for seminars and
other special convention events, re-
ports Fred Granger, executive vice
president of the association.

Granger says the 49-member
board also reaffirmed its desire for
the Expo to remain in Chicago, de-
spite urging from some industry seg-
ments for the event to follow the Na-
tional Automatic Merchandising
Assn.'s meet to Atlanta. The 1977
AMOA Expo is scheduled for Oct.
28-30 here at the Conrad Hilton Ho-
tel.

Another AMOA nod to Chicago,
association headquarters, came
when the board voted to hold next
year's regional seminar in the Windy
City, reports Granger. The educa-
tional meet was hosted in the South-
west this year, but even operators
from that region are agreed that Chi-
cago is the most accessible venue for
the event, according to the executive
director. Granger says the board
also resolved for the AMOA to spon-
sor its own technical service school
in 1977 as a pilot venture, and to
continue to offer service booths on
the floor of the yearly Expo, a fea-
ture introduced for the first time in
1976.

The board heard a progress report
on an audiovisual public relations
presentation being prepared for the
association. The slide-tape produc-
tion will likely debut at the 1977
Expo, reports Granger.

Granger informs that the AMOA
board selected Scottsdale, Ariz., as
the site of its 1978 mid-year meeting.

New Rowe Console

CHICAGO—Rowe AMI an-
nounces the availability of its model
CTI-15 Camelot Console phono-
graph previewed here at the Novem-
ber MOA Expo.

The solid state machine incorpo-
rates engineering identical to Rowe's
four model R-81 line, that also de-
buted in November, but encloses
these features in "fine furniture"
cabinetry of "distressed pecan" fin-
ish and "woven-cane effect grill-
work."

Rowe says the unit, whose lid
when raised reveals a pictorial na-
ture scene, "is designed for locations
which have always said no to the
jukebox."

In common with the R-91 series,
the console box offers 200-play ca-
pacity, claimed as a Rowe exclusive,
solid state credit computer able to
accumulate up to 255 standard
plays, and a dual-function selection
display.

The digital readout indicates the
record in play, while momentarily
flashing selections as they are made.

Other features include a dollar
bill acceptor and Rowe's 1977-de-
sign speaker complement that the
company says incorporates an im-
proved crossover network.

(Continued on page 86)

INDUSTRY 'RELIEVED'

Eurovision Contest Is Given New May Date

LONDON—The Eurovision Song Contest is back on the air.

After hours of discussion between trade union officials and representatives of the European Broadcasting Union, the contest, originally planned for April 2 then cancelled, has been rescheduled for May 7.

And it will be held at the original venue, the Wembley Conference Center in North London.

The cancellation came as a result of industrial action by BBC-TV outside-broadcast cameramen, a dispute which had drifted on for almost three years. Having pulled the plugs on other outside broadcasts recently, the cameramen's union would give no guarantee that the Eurovision Song Contest would go out without interference.

The BBC decided to cancel the show altogether, rather than run the risk of massive expenditure for no results.

However, there is now an agreement between the BBC and the Assn. of Broadcasting Staffs Union to go to arbitration over the pay dispute. A three-man committee, headed by an independent chairman, will be set up to look into the technicians' claims.

Reaction within the record industry once the new date was announced was one of relief. Each year several chart hits emerge from the contest and some companies had already embarked on big promotion

campaigns for product which, by the contest regulations, can be released a month ahead of the show.

Power Exchange was one company particularly involved in the contest, with two foreign entries on license and the publishing of the British entry, "Rock Bottom," sung and written by Lynsey de Paul and Mike Moran.

Paul Robinson, Power Exchange chairman, says: "We're over the moon about the new date. We can now mount our promotion campaign to coincide with the actual event. It will be similar to the one we had planned for the original date. The only difference is that it will be a month late."

U.K. '76 REPORT

Sales Trail Inflation Rate

• Continued from page 8
marked decline than had been noted in the first nine months.

Singles showed impressive sales strength, the only product area which did not decline during 1976. Sales on singles were 56.9 million units—the same as 1975—worth \$37.1 million at manufacturers' prices. Demand for singles was strong enough to bear price increases roughly equivalent to the retail price index for all items.

Polish Pop Fest At Sopot Site In July

WARSAW—For the third time, Baltic Artists Agency Bart is organizing a pop festival, July 25-27, the hope being that it will again prove a summit meeting of pop and rock artists.

These sessions have been very popular in the past among young people who visit Sopot, the base, from all parts of Poland, and it is the only event of its kind in this country.

Concerts take place in the Forest Opera, with 4,500 seats, a venue well-known as a result of the International Song Festival held in the same place. Apart from the main performances, there is an exhibition of music posters, youth fashion shows, sales of records and disk-jockey competitions.

Hearing Due On Disk Play Over Radio In France

PARIS—The action of SNEPA (the Syndicat National de l'Edition Phonographique and Audiovisuelle) against French radio as well as the peripheral radio stations is expected to come up for a hearing before the Paris Commercial Tribunal in May.

The syndicate is asking French radio to pay a royalty on records played and the peripheral stations may also be asked to pay damages for the many years they failed to make any payment. French radio, prior to a change in a statute which separated it from television, had paid royalties.

Now that the syndicate has decided to sue all concerned at the same time, the court will have to decide whether Radio Luxembourg, Europe No. 1 and other stations should be considered French since these stations have studios in Paris.

3 U.K. COMPANIES TV Mart Sales Arena For Piano Gladiators

LONDON—Three television merchandising companies are fighting a sales battle here on similarly titled albums of piano hits, all released in the wake of Warwick's best-selling "22 Golden Guitar Greats" by Bert Weedon.

Warwick decided to follow the Weedon success with a "Golden Piano Greats" last fall, but held back on the release, according to Ian Miles, managing director, because of the high level of business of other albums.

But when the company fixed the release and attendant tv campaign it found its 22-track compilation in competition with K-Tel's 25-track "Golden Piano Greats," selling at exactly the same price, and Ronco's 24-title LP featuring Russ Conway, selling at a slightly higher price. The Ronco album is the only one to identify the artist.

Duplication of titles is inevitable in such an album "pile-up," but less than might have been anticipated. Among a total 71 tracks, there are only two items—"Walk In The Black Forest" and "Sidesaddle"—common to all three, though there are six similarities on the Warwick and K-Tel albums.

On test market, the K-Tel collection was only 20 titles, but when the strength of the competition was realized it was remastered to incorporate 25 of the original 27 titles recorded.

Warwick now is playing cautiously with its tv campaign and trimmed its scope to the London area in initial stages, with a nationwide spread dependent on sales reaction. K-Tel is promoting in the Midlands, Westward and London before deciding on a national campaign. Ronco, banking on Conway's name giving it a sales edge, is buying time with all ITV contractors except Ulster.

Ronco's attitude is stated by Barry Collier, managing director: "The idea is certainly a good one. It is just that three companies latched on to it at the same time, but I don't think there have been any really new ideas since Gallileo. My estimate is that the three albums will appeal to a market of about 300,000 customers, with each company having accept a share of what is available."

K-Tel is also in competition with Arcade on a Silver Jubilee album. Arcade released a two-record set "Rule Britannia," while K-Tel has "The Queen's Silver Jubilee" out.

The Arcade set has music directly associated with the Queen, played by the Band of the Life Guards, and the K-Tel set takes music from State occasions, played by the bands of the Coldstream Guards, the Welsh Guards and the London Festival and London Philharmonic Orchestras.

German Volume Up 13%

• Continued from page 8

German companies report an increase in cassette sales through 1976, particularly in the low-price range. Low price albums have held steady, while cassettes showed a plus for the year of 84% over 1975. In the low price area, the proportion of cassette sales to LP sales is now 69-31.

In the high price sector, LPs rose 7% increase but there is nevertheless a negative trend for albums attributed to imports from the U.K. and

France especially in international repertoire.

Exports of records and cassettes to the rest of the world totalled 30.2 million units, a shade under the 1975 figure.

The German industry in 1976 sold 39.1 million singles. Albums in the low price category sold 33.1 million, classical LPs 5.2 million and pop albums 27.9 million.

Total sales in the high price album range were 38.4 million, pop rating 33.4 million and classical 5 million. In all, 1976 album sales totalled 77.5 million, and cassette sales 25.4 million.

List Top Spanish Sellers

BARCELONA—Spanish magazine "El Gran Musical" has compiled a list of best-selling artists here in 1976, unearthed from the statistics provided by SER Radio's network "Superventas."

Top sellers were Lorenzo Santamaria (EMI) for singles and Luis Llach (Movieplay) for albums, and these were also tops in the best-selling Spanish male division. Best-selling Spanish girl singers were Lolita (CBS) for singles, and Marisol (Zafiro) for albums.

Top Spanish groups for sales were La Charanga Del Tio Honorio (CBS) for singles and Jarcha (Zafiro) for LPs. Fonogram act Paco de Lucia was top of both singles and album sections as best-selling Spanish instrumental product.

Best-selling male foreign singers: Claudio Baglioni (RCA) on singles and Bob Dylan (CBS) for albums. Biggest foreign groups: Silver Convention (Belter) for singles and Pink Floyd (EMI) on LPs. Top foreign girl singers: Tina Charles (CBS) for singles and Donna Summer (Ariola) for albums. Foreign instrumentalists: Il Guardiano Del Faro (RCA) for singles and Mike Oldfield (Ariola) for albums.

Longest runs at number one: "Echame A Mi La Culpa" by Albert Hammond, a CBS single and "De-

sire" by Dylan, CBS album. Longest chart runs: "Hurricane," Dylan CBS single and Pink Floyd's album "Wish You Were Here" (EMI).

Most sold and most popular themes: Albert Hammond's "Echame A Mi La Culpa"; Silver Convention's "Fly Robin Fly" (Belter); "Para Que No Me Olvides," Lorenzo Santamaria (EMI); "Europa," by Santana (CBS); "O Tu O Nada," Pablo Abaira (Movieplay); "Amor Amar," Lolita (CBS); "Hoy Tengo Ganas De It" by Miguel Gallardo (EMI); "El Jardin Prohibido" by Sandro Giacobbe (CBS); "La Ramona" by Fernando Esteso (Discophon); "Sabado Por La Tarde," Claudio Baglioni (RCA).

Music Paper Folds

LONDON—National Rock Star, the consumer music paper launched last October by former New Musical Express editor Alan Smith with the backing of the giant International Publishing Company, has printed its last issue.

IPC withdrew its support for the paper, which had been selling around 70,000 copies a week, and Smith does not rate chances of finding new financial backing particularly good.

Lyrics Axe U.K. TV Pop Entries

LONDON—The producer of Granada Television's new teen pop series "Get It Together" has warned that many new single releases will be considered unsuitable for inclusion on the grounds of lyrical content.

Muriel Young points, by way of example, to Bonnie Tyler's "More Than A Lover" and Mr. Big's "Romeo" as two singles which would be turned down. She adds: "We have a duty to young viewers' parents and what they might read into the lyrics of the songs." From last week's releases, she says some six are regarded as "suitable" for the age group likely to watch the series.

The show runs for 13 weeks, featuring three acts weekly. Dead End Kids, Showaddwaddy, Berni Flint, Twigg, the G Band and Billy Ocean are early guests.

"Get It Together" is the only tv pop series planned by the independent companies for the spring and early summer. Muriel Young, who previously produced "Lift Off," "Shangalang," and "Arrows" for Granada, has another show planned for the fall, "The Blue Jean Set," which will be a straight pop show.

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Letters should also advise where engaged or availability for audition 5th-10th May (U.S.A.), 10th-15th May (U.K.), or 15th-25th May (Europe).

Belgians Battling Piracy Problem; Status 'Alarming'

BRUSSELS—Recent studies indicate show that the problem of pirate records in Belgium is assuming alarming proportions.

SIBESA, the Syndicate of the Belgian Industry of Sound and Audio-Visual Recordings, seeking a more precise idea of the proportions of piracy instituted a private investigation. At 41 Belgian stores checked it was found that 28 sold pirate records.

As Belgian law is by no means precise against pirated recordings, SIBESA has to battle through proceedings based on existing law. The society is to pursue not only the manufacturers of pirate records but also dealers.

In most other countries there are generally more pirate cassettes than disks, but in Belgium the emphasis is on records. Most of the time the pirated copies come complete with music, label and cover.

Since it is easy to cross the Belgian-Dutch border, most albums and cassettes on the pirate scene are pressed either in Holland or in Belgium. Dealers can buy them direct, with immediate delivery, with no invoices and with no taxes to pay.

SIBESA is stepping up efforts to counter the problem.

20 YEARS AFTER

British Dig Rock 'n' Roll

By ADAM WHITE

LONDON—Rock 'n' roll still shows substantial U.K. sales strength some two decades from its heyday and following several other "revivals" over the years.

As Phonogram's television-backed Chuck Berry package nears the end of its chart run here, Multiple Sounds Distributors has moved onto the small screen with "Living Legends," a 24-track set of early Everly Brothers' hits for the U.S. Cadence label.

And Capitol reports strong action, with sales of over 10,000 and building for its recent "best of" Gene Vincent LP, with United Artists looking for strong business on its new release of Fats Domino and "20 Greatest Hits."

Charly, meanwhile, still reworks repertoire from the rock and roll years and shortly hopes to clinch a deal for the vintage Ace catalog. Polydor is seriously considering a Connie Francis compilation to push 1950 hits like "Stupid Cupid" and "Lipstick On Your Collar."

Tony Palmer's tv series "All You Need Is Love" is helping keep the history of popular music in the public eye. Also, record companies are repackaging rock 'n' roll in thoughtful and well-annotated fashion, leaving tracks in original mono, employing specialists to suggest contents and provide full sleeve notes.

Previous rock revivals in the U.K. have not featured such well-presented product and the results deterred many collectors and casual buyers alike.

Some companies are making genuine attempts to unearth previously-unreleased or rare recordings. Warner Brothers, whose tv-advertised LP of post-Cadence Everly Brothers' repertoire went silver in 1976, has discovered some 20-30 unissued tracks by the duo in the company vaults.

The Multiple Sounds Distributors package originates from the U.S. Janus Company and includes original versions of such hits as "Bird Dog," "All I Have To Do Is Dream," "Bye Bye Love" and "Wake Up Little Susie."

On the Fats Domino front, the UA album launches an extensive reissue program for the artist, in the U.K. for concerts. The first two volumes, "The Fat Man" and "Ain't That A Shame," of a six-record definitive Fats Domino Story package are scheduled for release May 6, the other four coming later this year. Each LP has 16 tracks and is compiled by John Broven, author of "Walking To New Orleans," with UA label manager Tim Read.

More vintage repertoire is likely from UA this year, probably embracing recordings by Shirley and Lee, Smiley Lewis and Amos Milburn. Eddie Cochran and Rick Nelson may also figure in future UA repackaging plans.



DANISH GOLD—Abba stops off in Copenhagen to pick up gold awards for Danish sales totalling more than 250,000 each for their "Greatest Hits" and "Arrival" albums. With the group, from left, are Kurt Hviid Mikkelsen, EMI-Denmark managing director; and Jerry Ritz, label manager of international repertoire and promotion.

France Gets Record Co-op

PARIS—Record co-operatives may well spread in France, following the setting up of one called Bulle in Bordeaux, established by a group of record buyers who believed they could save money if they bought product on a collective basis.

Original capital came from the payment of a small fee from members. It was enough to set up small commercial premises and stock disks, cassettes, posters and other goods which are bought by young fans today.

Buying wholesale, members of the co-operative pay only the wholesale price, plus a cover charge for overheads, and the saving is substantial. By exercising reasonable economy,

it is expected that at the end of the first year's operation, there could be a dividend available to hand back to members.

Only members are, naturally enough, allowed to buy the goods. However, now that the idea has caught on in Bordeaux, it could spread elsewhere, and it could well affect sales through normal retail channels.

'62 HAMBURG TAPES

Move To Kill Beatles Album Fails

Continued from page 3

last week. Paul McCartney was not a party to the proceedings.

In turning down the injunction bid, the judge noted that no attempt to stop the album was made until April of this year, although the plaintiffs had known of the project for some time.

"This seems to me to be inactivity which is going to make any court reluctant to interfere and grant an injunction," the judge said.

Prior to the London court ruling, Murphy said, "We feel it is ethical to put out this album. The Beatles have never said they would not give their permission for the record to be released. 'I've never made a secret of my intention to put out the tapes over here, and it is our belief that the record will be a tremendous success.'"

Imminent release of the album here and in several other territories puts the pre-superstar Beatle set on a market collision course with EMI's "Beatles At The Hollywood Bowl" album. Latter package has now been announced for worldwide release May 13.

After the London court ruling, Lingasong's Murphy said of the plaintiffs: "They have more or less stated they wanted to stop our record because they knew the quality of it was going to be great competition for an EMI album due for release soon."

The Lingasong package is set for release in Germany this month in Germany via Bellaphon. According to Double H it is also due for April release in France through RCA and in Japan through Victor. Other territories will follow, they say.

The double album contains a total of 26 tracks, 13 of which have never before been on the market. Songs include early versions of "I Saw Her Standing There" and "Ask Me Why," as well as rock standards such as "Roll Over Beethoven." Previ-

ously released items include versions of "Hippy Hippy Shake," "Your Feet Too Big," "Little Queenie" and "Reminiscing."

All were taped in 1962 with a home recorder and one microphone at the Star Club in Hamburg.

Double H devoted many hours of studio time in New York and London reprocessing the original tapes to improve the sound (Billboard, Dec. 11, 1976).

In England the twin album is expected to retail at around \$8. If release plans are further delayed, and the set imported temporarily from

Germany, albums from that source are likely to cost consumers about \$17.

In New York, Michael Halpern of Double H says his company is considering a three-record package for the American market. It would incorporate both the old Beatle sides and other memorabilia material.

Sales options being mulled there include a direct-mail campaign, offering the records together with a book, and marketing through retailers, with a distributor yet to be chosen. Tentative Stateside release date is August, he says.

From The Music Capitals Of The World

LONDON

Elektra's release of "Marquee Moon" by Television on a limited edition (first 25,000 copies) 12-inch single is part of a substantial WEA campaign here for the New York Band. Multiple chain Boots has appointed a new audio merchandise controller, Ian Smellie, who will handle record and tape buying as well as audio hardware for the company's 250 audio departments.

Big Island campaigns through April for Cat Stevens album "Islands" and product by new signings Rough Diamond and the Ian Gillan Band. Phonographic Performance Ltd. and the Musicians' Union taking a long detailed look at some Independent Local Radio stations music logs here, with action promised if any discrepancies are unearthed.

Mark McCormack, agent to top sporting personalities, has moved into the music publishing business here with a company, Marksmen, headed by ex-Chrysalis man Brian Dunham and administering the publishing affairs of hit writer Barry Mason. CBS here signed the group the Realistic to an exclusive worldwide recording deal. Koffee 'n' Kreme, boy-girl duo, won New Faces ITV talent series and now win a Las Vegas cabaret two-week booking later this year. New rock "in concert" series for commercial tv networks here includes shows by Be Bop Deluxe, Kevin Coyne, Eddie and the Hot Rods. Big press and London bus campaign for

Linda Lewis' new Arista album "Woman Overboard," the singer also going on a comprehensive BBC and commercial radio station tour. New address for WEA: 20 Broadwick Street, London W1V 2BH, with a new phone number 01-434 3232. Following a sellout first leg of his U.K. tour, Ralph McTell off for return gigs in Australia, followed by the U.S., then a second leg concert hall trip round Britain again. Eagles in for four nights at the 10,000-seater Wembley Empire Pool and other U.K. dates, then on to the continent.

Artists attending the memorial service for John Franz, long-time Phonogram a&r chief included Anne Shelton, Robert Earl, Marty Wilde, John Hanson, Kamahl and Peters and Lee. Concert debut for Greek artist George Moustaki at the Royal Albert Hall May 23, hopefully a first stage in his effort to emulate Demis Roussos here. U.K.'s major budget record company Pickwick making its first full excursion into tv, advertising with a \$200,000-plus campaign to launch a new range of double albums. Pickwick Five-O managing director Monty Lewis claims a sell-in of 1.2 million sets.

Nashville producer Papa Don Schroeder, responsible for chart action by James and Bobby Purify among others, signed longterm semi-exclusive deal with Phonogram here, "unique" in that it will result in U.K. and European artists

(Continued on page 69)

\$ REWARD \$

Despite extensive searches in the UK/USA we have failed to discover the original owners of Record and/or publishing rights to the following...

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GUEST SHOT—Jimmy Buffett, left, stops off at CHOM-FM offices following guest appearance with the Eagles at the Forum in Montreal. With the ABC Records artist, from left, are Peggy Colston, CHOM program director; Mike Wheeler, Buffett tour manager; Elaine Corlett, ABC International director of artist development; and Scott McDougall, GRT Records.

Blame Record Companies On 'Secondary' Promotion

By MARTIN MELHUISE

TORONTO—Speaking at a recent breakfast seminar hosted by Quality Records, J. Robert Wood, program director of the influential Toronto AM station CHUM, blamed record companies for the lack of a strong secondary radio market in Canada.

Wood sat on a panel that consisted of Nevin Grant, music director of CKOC in Hamilton; Tony Deresti, program director and music consultant for CKCY in Sault Ste. Marie; Duff Roman of CHUM-FM in Toronto; Bob Hamilton, publisher of the Radio Quarterly Report; Tom Williams of Attic Records; Walt Grealia, publisher of RPM Magazine; Derek Steede, publisher of the Steede Report; and Terry Trojak of Taylor's Record Sales. He blamed record companies for getting airplay from the major market stations as soon as a record is released rather than going out to the secondaries and building the record from the ground up. Wood added that the small population of Canada, the availability of product in the U.S. before it is released in Canada and the unprofitability of working secondaries in Canada also does not help the situation.

"I think the very fact that record product is available first in the U.S. is going to force programmers to continue to focus on U.S. secondary market activity and as a result they couldn't care less what happens in Canada," said Wood. "The major

market stations are taking their cue from American stations for foreign product and the Canadian content regulations take care of the Canadian product."

Joe Owens, the director of national promotion for Quality Records and the person who put the seminar together, took strong exception to Wood's remarks about the lack of a secondary market. He indicated that he refused to accept the fact that he was totally at the mercy of major market radio stations for the success of his records. Owens also questioned the definition of secondary radio.

"Secondary radio is something that the record industry is dealing with," stated Owens. "It's our term. Radio stations don't need that classification. They're in the marketplace and they're concerned only with that marketplace. They don't really care about national breakouts, national sales figures or anything else."

He stated emphatically that he wanted to see a secondary market system in Canada and suggested the setting up of a number of regional seminars to strengthen communication links between smaller market stations.

Duff Roman of CHUM-FM felt very strongly that record companies in Canada are expending their promotion energies in the wrong place when it comes to radio stations.

"I propose that you let the internationals take care of themselves," suggested Roman. "Give us the service on them quickly and professionally. We'll let you know when we're going to give that international artist his first exposure but let's allow his country do the secondary and regional market breakouts. When they get big enough, we'll be aware of them."

"If you're going to work a record, work the local boys. I know your parent companies have something to say about that but damn it, let's look after this region. Let's get them thinking about records that are breaking in Toronto. Frankly, I don't think that a rational person can place very much blame at the feet of the radio stations if you're looking for the reasons for the Canadian recording industry not setting the world on fire."

Bob Hamilton of the Radio Quarterly Report, in a lengthy address, bemoaned the lack of change, progress and experimentation in radio and warned that with the onslaught of other forms of media, something drastic has to be done.

From The Music Capitals Of The World

TORONTO

BMI Canada will hold its annual dinner honoring the recipients of the Canadian Music Awards on April 27 at the Regency Ballroom in the Hyatt Regency Hotel. ... **Bill Amesbury** has set out on a number of club dates through western Canada. The tour includes stops in Regina, Edmonton, Calgary and Vancouver. Amesbury, who was recently awarded a British music industry award as one of the top five producers, recently returned from New York where he recorded a number of sides with arranger **Tony Camillo**. **Gladys Knight** is planning to record Amesbury's "Loving You." He is also set for a U.S. and European tour in support of his upcoming album "Waiting In The Wings."

Colleen Peterson, one of the hits of this year's Juno Awards, has set out on a tour which will take her through Ontario, New York, Washington and Massachusetts. ... **Joan Armatrading** made her Canadian debut appearance at Montreal's Le Plateau Theatre on March 28 with fellow A&M recording artist **David Bradstreet**. She then moved on to Toronto where she appeared at Convocation Hall and made an appearance on the CBC TV network program "90 Minutes Live." Armatrading is scheduled to play at Vancouver's Orpheus Theatre April 27. ... **Martin Onrot** has taken over the management reins of Vancouver-based act **Chilliwack**. The band's second single "Fly At Night" from their Mushroom Records album "Dreams, Dreams, Dreams" is being playlisted by most major Canadian stations.

Peter Frampton expected in Toronto to do some studio work on the film "Sergeant Pepper" being produced by **Robert Stigwood**. ... **Ken Tobias** is taking a five or six-month breather from touring to write and record his next LP for Attic Records. ... Capitol Records-EMI of Canada Ltd. has amalgamated its press and artist relations departments. **Barbara Onrot** is now press/artist relations manager and **Kris Kerenyi** is Press/artist relations officer.

Future recordings by **David Coverdale**, the lead singer of **Deep Purple**, will be released in Canada on the Attic Records label. His first solo project "White Snake" produced by **Roger Glover** has just been completed in London and Munich. The LP is not scheduled for U.S. release and Attic will also control U.S. distribution through importers. ... **Christopher Ward's** new single for WEA "Once In A Long Time" has been released in the U.S. following strong reaction from CKLW in Windsor.

WEA's **Larry Green** reports that the company is preparing a hefty merchandising push on a 20-LP jazz set on Atlantic entitled "That's Jazz." ... Attic Records has released the song written for an A&W root beer commercial produced by Griffiths-Gibson in Vancouver as a single under the name "Ba Dum Ba Dum (Ba Dum Ba Dum Ba Dum Dum)" by **Major Ursus**.

MONTREAL

Following the **Eagles/Jimmy Buffett** concert at the Montreal Forum on March 29, CHOM-FM threw a party at the station. In attendance were members of the Eagles, Jimmy Buffett, **Keith Emerson**, **Carl Palmer**, the on-air staff of CHOM and a few invited guests from the industry. Announcer **Billy Androsiak** did a rather wild on-air interview with **Don Felder** of the Eagles and Jimmy Buffett in the wee hours of the morning, which was rebroadcast the next day.

Montreal band **Silk'n'Steel** has signed to Toronto management firm **Dixon-Propas**. According to **Kootch Trochim** of the band, it has been signed to A&M Records in Canada. ... Also signed to Dixon-Propas in Toronto is a Montreal-based act led by **Bob Segarini** known simply as **Segarini**. The band spent a couple of months rehearsing in Montreal before making its first club appearance at the Midwich Cuckoo in Toronto the week of April 4.

Nazareth has completed the recording of its new album at Le Studio in Morin Heights, just north of Montreal.

Yves Martin and **Michel Constantineau's** Pascha Records has now been bought by Productel, whose other interests include National Cablevision, Marko Studios and TV Production.

Former CHOM-FM personality **Doug Pringle** is now handling the management for **Nanette Workman**, the major artist on the Pascha label.

MARTIN MELHUISE

International Turntable

Phonogram in London has totally restructured its a&r department, following the death last month of **John Franz** and the loss of **Nigel Grainge**, who left to set up his own company, Ensign.

Allan Cowderoy, who as product manager has been responsible for much of Phonogram's recent success in the progressive field, becomes a&r manager for contemporary acts and working bands. **Chris Peers**, with the company for three years as an a&r manager, takes on a special responsibility for new talent development. **John Stainze** takes over pop and U.S. repertoire, having recently joined the company as an a&r manager after six years in the retail trade and as a disk jockey. **Bill Wellings** joined the company April 1 as staff producer and a&r manager in the MOR area, but will not work in the same ways or areas as John Franz. **David Baker**, business affairs manager, continues to act as departmental head of a&r, but all the a&r team has instant access to any of the company directors if necessary.

John Dummer has left A&M Records for full-time work with rock 'n' roll band the **Darts**. His post as national promotion executive is taken up by **Stuart Hornell**, formerly with the company as regional promotion representative for Scotland and northeast England. Hornell reports to **John Adrian**, head of promotion, and his old job goes to **Roger Ferdinand**, previously with Virgin and RCA.

Trevor Eyles has become national sales manager at Pye Records in London, following **Roy O'Dwyer's** move to work with **Tom Grantham** in the special projects division. He was formerly field sales manager.

Tony Roberts has become chief accountant of the DJM Organization, following the resignation through ill health of company financial controller **Peter Allen**. Roberts, with DJM for three years, reports to group business coordinator **Nick Hampton** until a new financial controller is appointed. And **Dave Phinester** has joined the promotion team of DJM after some years with Phonogram.

John Norbury has been appointed sales director of Cassette and Record Services, the U.K. Bedford-based label printing company, having previously been sales manager. **Lee Newbon**, CRS managing director, takes on additional responsibility as director of group sales, to offer a wider printing service to the record industry.

RCA U.K. is strengthening its regional promotions profile with the appointment of managers in Birmingham, where it already has an office, and Manchester, where it plans to open one. New London-based promotion staff have also been named. The activity follows the appointment of **Ken Bruce** as promotion manager, who now oversees three regional promotion offices (RCA has a Newcastle office as well as Birmingham and Manchester) and a nine-strong team working from London.

Janice Perry has been appointed assistant general manager of Private Stock Records in the U.K., working with **Mike Beaton**, U.K. head, on all aspects of the operation, including artist liaison. Beaton says: "The upgrading of **Janice Perry** is part of the company's expansion policy. We expect to sign several very well-established British acts this year and have allocated a substantial budget for purchasing suitable talent." Perry joined the company a year ago as production manager. She started as production office clerk with Poly-

dor, moving to A&M as production co-ordinator, then was assistant production manager at Anchor.

Barbara Goodall has been named personal assistant to **Dudley Russell**, head of Dolphin Concert Promotions in London. She was previously with Howard and Wyndhams, then promotion manager with **Mervyn Conn**, working on acts like **Tammy Wynette**, **Don Williams** and **George Hamilton IV**.

David Gray is new financial controller of EMI Music Publishing. He was previously manager of financial accounting for the commercial division of EMI Records, joining the company in 1974.

Sylvia Curd, international a&r manager at Arcade Records in London has been appointed a director of the company, but will continue to look after the a&r division. She has been with the company since it started five years ago.

A restructuring of senior management at Pye Records has been made by **Louis Benjamin**, chairman, as a result of **Fred Marks**, international director, moving to head Billboard's London office. **Walter Woyda**, while retaining his position as managing director of the group, assumes personal charge of the international division. So he can concentrate on these wider responsibilities, which involve extensive travel, **Robin Taylor**, general manager of Records sales and director of the company, is responsible for day-to-day running of the U.K. operation.

Karen Fox and **Mac McIntyre** jointly head up Phonogram's press office in London in a series of appointments in the wake of the departure of public relations manager **Ken Bruce** to RCA. Fox becomes press office manager and McIntyre remains the company's senior press officer. **Norman Divall**, formerly with the company on a freelance basis, joins as press officer to replace **Rick Blaskey**, who goes to the product department. The team is completed by **Maggie Wells**, named press officer. A new post, public relations coordinator, is filled by **Sandie Meikle**, formerly executive assistant to head of public relations **Terry Bartram**. Her duties include radio, television, regional promotion, press, disco promotion and artists relations.

Basil Griffiths has joined Phonogram as personal assistant to financial director **Glyn Williams**. Before Phonogram, he worked extensively in record retailing as well as holding positions with Mercantile Credit as a financial analyst and Mobil Oil as planning and analysis advisor.

Jazzmen Mull Org In France

PARIS—Leading jazz promoters and leaders here, including **Jef Gilson** who runs Palm Records, are trying to set up a single representative organization.

One reason is the prospect that jazz may receive a small subsidy from the National Music Budget—it could amount to around \$40 million—and a united front would be needed to administer it.

Originally 1% of the budget was to be spent by the state on new compositions, but intended for classical works. However, nothing was settled and as it is known that **Jean Maheu**, new director of the National Centre for the Promotion of Music, is a jazz enthusiast, a jazz grant could well be possible.

A single organization representing jazz interests could sway the balance.

From The Music Capitals Of The World

Continued from page 67

(Peters and Lee and with Tony Monopoly are early ones mentioned) being recorded in the U.S.

PETER JONES

HELSINKI

George Hamilton IV was in, taping a 20-minute program for local radio with domestic group Country Express (EMI) helping out, and the U.S. singer will be back for the International Country Music Festival 1977, promoted here (April 13) by Mervyn Conn and Tom Hertell, other billed names including Carl Perkins, Billie Jo Spears, Don Williams, Don Everly, Crystal Gayle and Dennis Weaver.

Maarit (Love) won a premier prize in an OIRT-sponsored song contest in Sofia, Bulgaria, with a song "Balladi" penned by her husband Sami Hurmerinta. Advertisements by Scandia Musiikki, Love Records and CBS Records were placed on the venue of the Colgate Grand Prix tennis tournament here last month.

Gilbert Becaud in for one concert and his countryman Charles Aznavour is due in later this month. Crowd hysteria, along with broken chairs and windows, when top local group Hurriganes (Love) gave its first Swedish concert recently. Finnish-born folk artists Hiski Salomaa and Antti Syrjäniemi are featured on "Folk Music In America," a 15-album set put together by the Library of Congress in the U.S. Hesperia nightclub has become the "hottest" place in town, recent bookings there including Sammy Davis Jr., Buddy Rich and Carmen McRae.

Jimmy Sulen and Dream, and Sukellusvene shared first place in the official Finnish championships for amateur rock and pop bands and look certain to pick up recording contracts. Larui Martti, a former technical director of Raha-automaattiyhdistys, has been appointed managing director of Levymusiikki, a major independent jukebox and coin machine operator. According to a survey by Helsingin Sanomat, a leading newspaper, the per capita expenditure on leisure electronics was \$170 in 1976, of which the share of records and tapes was around \$7, or roughly 4.5%. KARI HELOPALTIO

MILAN

A new music publishing company, Warner Bros. Music (Italy) SpA, has been set up here to deal with the repertoire owned by the U.S. publishers of the same name, though including Italian composers of international potential, and it is situated at Via Visconti di Modrone 2, 20122 Milano. Detroit's Pyramid Records now represented by Carosello here, with product distributed by Dischi Records.

U.K. reggae label Trojan licensed to Ri-Fi, which has already released singles by John Holt, Dean Lawton, and King Sport, plus a "Best Of Reggae" album featuring Dave and Ansel Collins and Big Youth among others. Ricordi has acquired distribution of the Wes Farrell Organization's Chelsea label, previously represented here through Phonogram. Disco Piu is now distributed by Messaggerie Musicali, the Milanese independent's pop catalog being previously licensed to Dischi Records.

Italian composer and orchestra leader Ennio Morricone (RCA) has featured in the Dutch charts with the soundtrack album of the movie "Once Upon A Time In The West." Girl singer Mia Martini (CTV label, licensed to RCA) represents Italy in the Eurovision Song Contest. Fourth Italian tour for British progressive outfit Henry Cow whose latest album "Concert," a two-record set, has been licensed to L'Orchestra for Italy.

British pop critics impressed by "Vimania" (Arista), the second album by Italian rock group Nova, featuring woodwind player Elio d'Anna and Danilo Rustici (vocals, guitars, keyboard), both previously with bands Osanna and Uno, and a recent addition to the group, resident in the U.K., was drummer Rick Parnell, a one-time member of Atomic Rooster who also played in another Italian band, Ibis. Massive promotion campaign by EMI on latest releases by the British band Queen, the "Somebody To Love" single and the album "A Day At The Races."

Internationally-rated Italian rock group PFM back after cutting an album in the U.S. for Elektra/Asylum and it set off immediately for a national tour, featuring new member, American violinist Gregg Black, and also entered negotiations about the distribution of its own newly-formed independent label. Journalist Antonino Barattini is the new head of Fonit-Cetra's press office. Alberigo Cracetta named a/c chief at Vania Records. Luciano Montesin, formerly a label manager at CBS Sugar, ap-

pointed product manager for Sciascia's record department.

Following up the "20 Top Hits" album, a selection of chart entries by the original acts from its various labels, CBS-Sugar has issued "20 Top Hits/Disco Dance Vol. 1," which features tracks by the Ritchie Family, Tina Charles, Lalo Schiffrin, Lou Rawls, the Four Tops, Salsoul Orchestra, Wild Cherry and other international discotheque favorites.

Domestic acts on tour in Italy: Angelo Branduardi and his group (Phonogram); Le Orme (Phonogram); singer Claudio Baglioni (RCA), supported by singer-writer Renzo Zenobi (RCA); progressive rock group Area (Cramps), supported by Alberto Camerini (Cramps); and CBS-Sugar group I Pooh. DANIELE CAROLI

DUBLIN

CBS Ireland actively pursuing a policy of finding new Irish talent, with four albums by local acts due in the next few months, having originally been told by CBS U.K. to hang fire on local product. David Duke, CBS managing director here, also plans albums of rock and traditional Irish music. The Cotton Mill Boys return to the U.K. for a two-week tour, ending at the Country Music Festival, Wembley (April 9).

Polydor here gambled in January by going ahead with a Chuck Berry promotion on Chess release "Motorvating," because the industry here was depressed at the time and an album of the artist's greatest hits sold just 1,000 copies in a year. But John Woods, managing director, felt there were several age levels who would be interested in Berry and, recalling Polydor's tv-merchandising success with the Stylistics, went ahead.

MPI issued an LP by Kathy Nugent, an Irish singer who appeared on ITV's "New Faces" talent show in 1976, and the four songs are all from the musical "John, Paul, George, Ringo... And Bert," including "Long And Winding Road" and "Penny Lane." George Hamilton IV singing at the National Stadium here (March 30). Mungo Jerry on tour.

Hawk Records has heavy release schedule with new singles from Cotton Mill Boys, John Glenn and the Mainliners, Marianne Faithfull, Brush Shields, Sandy Duskey, Tracy and Jim Tobin. The Memories' album "Time To Go On" (Hawk) launched with a reception at the Charriot. It is their first LP since they went on the road about five years ago. One previous album was on Rex, but the new one combines the band's own material on one side, along with their most requested songs on the other.

CBS issued Billy Brown's solo single "Cinderella." The artist, who joined the Freshmen in 1960, sang the song in his program in RTE Television series "Me and My Music" recently and the response prompted the release. Now he is working on an album. The "Cinderella" track is

Best-Selling Charts In Ireland Shelved; Support Too Costly

DUBLIN—Ireland has been without a radio best-seller pop chart in recent weeks and it looks as if the situation will continue indefinitely.

Aubrey Fogarty Associates, an advertising agency, compiled two weekly charts, one Irish and one international, but this has been discontinued because some members of Recorded Music Industries of Ireland felt that the financial burden to support it had become too great. The cost of about \$170 a week to compile the chart was shared by RMI and the media.

Starlight magazine compiles its own weekly Top 20 based on record sales. RTE Radio used the RMI charts but at present there is no prospect of another radio chart.

Guy Robinson, chairman of RMI, says: "It is sad there is no radio chart, but until either a cheaper method of compilation is found or we get greater subsidies from the media using it, or from sponsorship, then we don't have a chart. Unfortunately, when we think of sponsorship, the Irish chart isn't regarded as important. Most dealers rely on the Music Week Top 50 from London, and the Irish artists miss out."

based on Brown's impressions on a visit to an opera when a friend, Suzanne Murphy, originally with We Four, gave him tickets to see "La Cenerentola" in which she played Cinderella.

KEN STEWART

PARIS

Barclay has signed the Chelsea catalog for France. The Societe Francaise de la Production, which is government owned and makes films for French television, is to start a cable tv service in France, the only one so far in the country. Emmylou Harris awarded an Oscar for her country music, made a one-off appearance at the Olympia here.

Pierre Louis Guerin, owner of the Lido cabaret in Paris, is opening a second showcase next door to the original Lido. First show "Allez Lido," like the earlier ones, has no star but relies on dancers and variety acts. Juliette Greco, queen of the Left Bank in the 1950s, made her first appearance in some years at the Stadium, Paris, but only a few hundred people, who received her act enthusiastically, attended in the vast hall.

Sylvio Gualda gave a single percussion concert at the Paris Opera, using over 100 percussion instruments. He has a repertoire of 40 compositions, some of which need 250 percussion instruments. Decca announces a contract with Jean Michel Caradec, young French artist. And the same company says the first French recording of Spanish artist Julio Iglesias, "Ce N'est Rien Qu'un Au Revoir," has topped the radio chart here and sold 200,000 copies in France.

Daniel Guichard, French singer and owner of a Piper Aztec plane, decided to fly south for a quiet holiday with five friends. Forced to land in the Nigerian Libya desert, he was stranded for five days before being spotted by reconnaissance aircraft, and yet there are still people who think it was a publicity stunt. Twelve operas staged by the Paris Opera are to be shown by television during the 1977-78 season. Eurodisk has announced the first French recording of Amanda Lea in France, "Blood And Honey"/"She's Got The Devil In Her Eyes."

Phonogram has re-edited a special collection called "Re-Impression," comprising 20 albums based on talent on the roster, including Serge Gainsbourg, Johnny Hallyday, Jacques Brel, Mireille Mathieu, Demis Roussos, Mort Shuman and Georges Brassens. Paris Metro organized four days of music in the corridors of the system underground, with Paris buses carrying posters exclaiming "Metro Molto Allegro."

HENRY KAHN

TOKYO

Kazumitsu Machijiri, president of King Record, succeeds Takami Shobochi as president of the Japan Phonograph Record Association (JIPRA). His term is for two years. Yamaha Music Foundation and Nippon Gakki Co. offering an expanded 3-city concert series featuring 19 composer-musicians aged 9 to 15 selected from the performers of the semi-annual Yamaha Junior Original Concerts of the past. Performances have already been given in Osaka and Nagoya. A concert in Tokyo will be given April 1 at the NHK Hall. All proceeds to UNICEF.

Tsuneyoshi Kamijo has established a new booking agency in Tokyo, Spirit Entertainment, Inc., through which he will book foreign acts in Japan. Kamijo worked for Tats Nagashima's Kyodo Tokyo for over 10 years and left the company last October to go on his own. He has already booked Cal Tjader Sextet and Marcella for April. Sir John Read, chairman of EMI Group and Bhaskar Menon, chairman of Capitol Industries-EMI were in Japan for five days of discussions with chief executives of companies closely associated with EMI in music and electronics, including Toshiba-EMI. Udo Artists reports that it has booked Dave Mason for seven concerts, from May 17 through 24. Suzi Quatro for 32 concerts, from May 27 through July 3, and Gregg Allman Band for six concerts from June 29 through July 7.

CBS/Sony launched a new series comprising jazz records produced overseas. The records will be produced by Teo Macero who had been an active producer at CBS for over 20 years. Macero will have rights in the U.S., while CBS/Sony keeps these rights in England, West Germany, Holland, France and Italy. Phoebe Snow postponed her first Japanese tour scheduled for the beginning of April because of brain surgery to her child. New dates have not been set yet. Kyodo Tokyo making refunds for tickets. Canyon Records launched a new classic label, Artisco. The company will be releasing product of Everest Records, U.S. manufacturer.

ALEX ABRAMOFF



The label is Soul Train. Don Cornelius is the man behind it. The name of his first global smash is

"Uptown Festival" (BVL1-2289) by Shalamar

breaking now in almost every country in the world.

Soul Train



Soul Train Records. They've got the hit. And we have the company.

RCA Records International

Return to Normalcy Is Reported After Peso Devaluation Setback

• Continued from page 1

ing a 90% loss of business, were forced to close. Others laid off employees and began operating not for profit, but for bare subsistence.

In Texas, the hardest hit of all states, Latin industry leaders expressed confusion and uncertainty in the three months following the move. The border areas, once their prime markets, had shriveled overnight and sales losses in the period ranged from 25% to 40%.

But most unnerving for the labels was that the industry's future seemed unpredictable, at least until the peso's value on the world market became fixed once again. Until then, the mood in Texas was wait-and-see with gritted teeth.

Now, more than half a year later, the peso is still floating in value somewhere between 21 and 23 to the dollar. Mexican citizens, with only a few prosperous exceptions, are still forced to stay on their side of the border because of the decimated purchase power of their peso on this side.

And the once vital border towns are still only a shadow of what they once were.

The difference is that the Texas market has recovered and adjusted despite the persistent currency imbalance. U.S. Latin labels are reporting their sales are back to pre-devaluation levels, and most importantly, their uncertainty has been replaced by a cautious optimism.

"One of the main factors that has helped our market recover," declares Manuel Rangel, owner of one of Texas' principal Latin record distributors, "is that the economic conditions within Texas itself have improved."

"The recession in the border areas that came as a result of the (peso-related) lay-offs has given way to an improved climate."

"People are adjusting to the fact that Mexicans are simply not going to come across the border to buy any more. So they don't gear their ads to that market, and they try to make the best of what they have on this side."

Rangel, besides operating a major

Latin one-stop in San Antonio, operates as a manufacturer's representative for some of Texas' strongest local labels—Ramex, NovaVox, GC, Freddie—as well as for L.A.-based Fama and Anahuac labels.

Like Rangel, the San Antonio branch managers of both Caytronics and Musart have guided their recovery by the make-the-best-of-what-you-have philosophy.

Charles MacDonald, Caytronics' chief executive in Texas, says that October 1976, was the worst month in the three-year history of his firm's San Antonio branch—a crisis that moved him to reshape his market strategy, focusing more heavily on areas that were previously considered secondary.

"We haven't forgotten about the border," he explains, "but we've been forced to concentrate now in Houston, Dallas, and areas of Colorado. We were at a point where we had to do our best just to hold our ground. And that meant moving into these other areas just to take up the slack from the losses on the border."

MacDonald reports also that his firm made a concentrated effort to contact "every possible retailer" in the new territories to ensure a concentrated coverage.

"When business is good," he says, "it makes sense to deal with distributors that take large orders. But we decided in our situation we would take a \$10 order from a small retailer as well as \$10,000 order from a major buyer."

MacDonald stresses that in selling to retailers his firm was not attempting to undercut its own subdistributors. Rather, the crisis economy made it essential for him to leave no potential order unfilled.

"It looks as if the business is steadily getting back to normal," he concludes, "but it will still be a slow and tedious procedure."

Like Caytronics, the Rangel firm began exploiting new territories to a greater extent, until now its sales are even slightly better than last year at this time.

But Rangel carefully qualifies that he has had greater expenses (especially in keeping people on the road to cover the new territories) so that "we don't necessarily have a better profit picture."

Ruben Rodriguez, manager of the Musart/Peerless office in San Antonio, says his firm has doubled its sales from the depression levels of last year's final quarter. And like the others, his strategy was increased exploration of the Texas interior as well as Colorado.

Rodriguez says his firm's representatives now cover this area with weekly visits and with beefed-up radio promotion.

But while manufacturers have been able to strike a new market balance, they still harbor hopes for the revival of the once thriving border.

For his part, Rangel believes this will happen as soon as the wholesale price equalizes between the two countries.

At this point the Mexican-made record is far less expensive than the American-made, especially for Mexican citizens buying with pesos. That fact has stimulated some stateside retailers to take their dollars across the border to supply themselves with Mexican product—a practice that adds an extra blow to U.S. Latin labels.

Rangel predicts the Mexican product will see an inevitable price hike—"inflation alone will take care

Latin

Latin Scene

LOS ANGELES

Salsa followers in this city have been perplexed and aggravated by the sudden disappearance of Fania's salsa product from radio station KALI's evening salsa music program. Equally upsetting to many is the yo-yo employment status of veteran salsa DJ Chico Sesma.

Sesma made a much-heralded reentry into the Latin music business last year to host KALI's salsa program, sponsored at that time by Fania Records. But when Fania dropped its sponsorship of the show—reportedly because of an inability to come to terms on a contract renewal with KALI ownership—Sesma and the show survived. But Fania's access to the airwaves didn't make out so well.

Although Fania Records through its several labels accounts for the lion's share of the salsa market, its records became conspicuously absent from the KALI program. And soon after, on March 4, Sesma himself was removed from the show.

J. Fernandez Moreno, the station's program manager, says he has been fighting to get Sesma back on the air. And he has won, apparently, with Sesma due to rejoin the staff Monday. As for Fania's fate on the air, Moreno says, "I believe in Fania's music. I need that music, and not only on the evening show. I need it in the daytime."

No one, including station manager Phil Malkin, is saying why the freeze on Fania or when the problem will be resolved. Meanwhile, the party with the least financial interest in the affair is the one that pays the highest price. The Latin listening public.

In other matters, Orfeon's Ozzie Venzor reports ALARM members will meet Wednesday (13) in this city with 13 labels expected to be represented. Topping the agenda will be the potential cooperation of Latin labels in Mexico's fight against piracy in its northern states (Billboard, March 26, 1977).

Venzor reports his firm has had good activity in Texas and California with a new Enrique Guzman single ("Por Que Lloras?") as well as with a single by Mexican tv comic Cepillin. Venzor returned last week from a promo trip to Phoenix and Tucson, hoping to extend the current success to Arizona.

Venzor describes the two Arizona cities as "very stable markets" which are heavily "influenced by the Texas Labels." He remarks, however, that the cities are surprisingly distinct in their musical tastes, with Tucson leaning towards metropolitan sophistication and Phoenix holding more to traditional rancho trends. And though not primary Latin markets by any means, Venzor adds with approval that both cities have two (count 'em) full-time Spanish format radio stations.

About their home base market, Orfeon's promotion director Roberto Alvarez comments that the persistent financial troubles among Latin record distributors here has forced the firm to sell directly to retailers on a more frequent basis. He says there are only three good (read "reliable") distributors left in town, and that leaves the firm no choice but to sell direct to the shops.

"We have to get our product out one way or

of part of it"—and Mexican customers will come back to U.S. suppliers.

For the border retailers, the wait for a return to currency equilibrium has been more like a siege.

Amparo Fajardo of Brownsville's Discolabdia record store says she has been forced to close her branch in McAllen (opened just prior to the surprise flotation) and has laid off two full-time employees from her remaining store.

With a full dollar difference in the retail price across the border, Fajardo depends now entirely on local residents for business.

She says that overall sales volume is down 50% from pre-flotation levels. And while she has often thought of closing her shop entirely during the last few months, a five-year lease plus the hope for a fixed exchange rate in the near future keep her tied to the struggling business.

And while she says that the situation has improved slightly and may still get better, she laments it simply "we'll never be the same."

another," Alvarez explains. "It doesn't do any good to sell \$5,000 to a distributor who gets 30 days to pay, then sends a check for half the amount due. And the check bounces."

"On the other hand," he adds, "the retailer pays cash and there are no returns. He buys in small volume, but he buys just what he needs." With some distributors owing huge amounts to labels here Alvarez says there is simply no other choice.

A report was circulating in town recently that CBS Records was considering a return to the old days when it distributed its own Latin records in the U.S. Caytronics, of course, has held the U.S. distribution license for CBS Latin product for many years. And most observers believe Caytronics pulled the U.S. Latin market out of depressive depths after it took over from CBS.

Joe Ramirez, Caytronics branch chief here, says that the rumor is about as old as Caytronics itself and that its source is usually wishful thinking on the part of second-place competition.

But when asked for comment, Columbia Records International president Dick Asher stated, "The fact is, that when someone has a license that's coming up for renewal, you study all the possibilities. Nobody does any differently. But the Caytronics license has more than a year to go on it, and Caytronics has done a very good job. Still, the alternatives will be considered."

Orlando Bru, Discolando's chief executive, says his personal modus operandi is to keep pleasure out of his business trips. So he completed his efficient, though austere promotional trip through California recently a full two days ahead of schedule. The firm is enthusiastic about the upcoming West Coast appearances of two of its major acts: Los Melodicos, a group that has logged 55 LPs in its native Venezuela, will appear in July in both San Francisco and L.A. The group's musical director Renato Capriles accompanied Bru on the recent trip, here.

Bru says that Los Terricolas, a group also from Venezuela which enjoys enormous LP sales throughout the U.S. Latin market, has been set for a three-month California tour at a cost of \$90,000, a fee that calls for a minimum of three shows per week. Local promoters who bought the act from Melodicos S.R.L., a management firm, are Alfonso Ramirez and Lito West.

Finally, in its effort to build up its West Coast production, Discolando has signed mariachi vocalist Joe Flores to a two-year contract calling for two LPs per year with an option for a third year extension. In the salsa field, Discolando signed Yambu, a heavy jazz-influenced group formerly produced by Al Santiago who no longer is associated with the group. La Fuerza Latina is recording its third LP, adding violins to its sound.

AGUSTIN GURZA

NEW YORK

Kenny Vance, an ex-member of the late '60s group Jay & the Americans, has released a single, "The Performer," on the Warner Bros. label which is a good example of the Latin influence on the American music scene.

The tune opens with a traditional Cuban guajira form employing almost an all-star cast of Latin musicians. The vocals, written and performed by Vance, are in English although the chorus (coro) line is sung in Spanish and is taken from the late Arsenio Rodriguez's tune "Semilla De Cana Brava."

Vance, who in the past produced an LP for Fania Records by Ralphie Pagan, was influenced by Latin music while still playing with the Americans. The conguero for the Americans, Orlando Rodriguez, helped to further expose and explain the intricacies of Latin music to Vance.

After spending many years in Miami in retirement, Latin music veteran promoter Jose Curbelo announced last month his return to New York to pick up his promoting business. Curbelo, who is a pianist and once had his own orchestra which played at the famed Palladium nightclub, began his management/booking agency some 18 years ago and started with musicians Tito Puente and Charlie Palmieri who are still with him.

Although the company did not disband after Curbelo's retirement, (all business matters were being carried out by Curbelo's long-time partner Chet Holland) business remained at a standstill. Therefore, Curbelo decided to make a comeback. Realizing that competition is fierce now and in conjunction with Holland, Curbelo has added additional manpower to his force by hiring Landi Soba to take care of upcoming dates. Located at 1674 Broadway, Suite 812 Jose Curbelo Management now handles a total of 18 acts including La Lupe, Vicente Valdes, Orchestra Broadway, Conjunto Libre, Mario Y Garcia, Lou Perez and many others.

AURORA FLORES

| CHICAGO (Pop) | | MIAMI (Pop) | |
|---------------|--|-------------|--|
| This Week | TITLE—Artist, Label & Number (Distributing Label) | This Week | TITLE—Artist, Label & Number (Distributing Label) |
| 1 | YNDIO Herido De Amor, Miami 6165 | 1 | RAPHAEL Raphael Canta, Pronto 2017 |
| 2 | MANOLO MUNOZ Llamarada, Gas 4153 | 2 | CAMILO SESTO Memorias, Pronto 1021 |
| 3 | LOS HUMILDES Numero 4, Fama 541 | 3 | ROBERTO CARLOS En Espanol, Caytronics 1482 |
| 4 | CAMILO SESTO Memorias, Pronto 1021 | 4 | ISADORA Isadora, Arcano 3350 |
| 5 | VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441 | 5 | JULIO IGLESIAS America, Alhambra 27 |
| 6 | LOS DIABLOS Amigos, Latin International 2029 | 6 | SUSY LEMAN Fuerza El Triunfo, Vico 722 |
| 7 | LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012 | 7 | LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5000 |
| 8 | GRUPO LA CRUZ Grupo La Cruz, Caliente 7159 | 8 | VITIN AVILES El Cantate Del Amor, Alegen 6004 |
| 9 | LOS TERRICOLAS Los Terricolas En Mexico, Discolando 8240 | 9 | LOS ANGELES NEGROS Despacito, International 910 |
| 10 | JULIO IGLESIAS A Mexico, Alhambra 21 | 10 | EYDIE GORME La Gorme, Gala 2001 |
| 11 | LOS TIGRES DEL NORTE Pueblo Querido, Fama 538 | 11 | JULIO IGLESIAS El Amor, Alhambra 23 |
| 12 | LOS HIJOS DEL SOL Los Hijos Del Sol, Fama 548 | 12 | OMAR SANCHEZ Gorazon, Carazoncito, Pronto 2008 |
| 13 | JULIO IGLESIAS El Amor, Alhambra 23 | 13 | SANDRO Sandro Para Ti, International 915 |
| 14 | BRISAS DE MEXICO Nuestro Primer Album, Discolando 8309 | 14 | SOPHY Te Pido Que Te Quedes Esta Noche, Velvet 1517 |
| 15 | JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353 | 15 | CHIRINO One Man Alone, Gema 5014 |
| 16 | THE BROWN EXPRESS Maquina 501, Fama 542 | 16 | CARMEN SILVA Que Dios Proteja Nuestro Amor, Arcano 3334 |
| 17 | CAMILO SESTO Amor Libre, Pronto 1013 | 17 | LISSETTE Quiereirme, Borinquen 1302 |
| 18 | RIGO TOVAR Y SU COSTA AZUL NovaVox 304 | 18 | LUCIANA En La Soledad De Mi Apartamento, Latin International 6017 |
| 19 | LOS FELINOS Flor Morena, Musart 10523 | 19 | YOLANDITA MONGE Floreciendo, Coco 123 |
| 20 | JULIO IGLESIAS America, Alhambra 27 | 20 | ALBERTO DE CASTRO Alberto De Castro, Sandral 1001 |
| 21 | LOS FELINOS Los Felinos, Musart 1701 | 21 | PERLA Hipocresia, Audio Latino 5020 |
| 22 | MIGUEL GALLARDO Hoy Tengo Ganar De Ti, Latin International 6504 | 22 | CLAUDIA Claudia De Colombia, Vol. 7, Caliente 7218 |
| 23 | LEO DAN Leo Dan, Caytronics 1442 | 23 | JULIO IGLESIAS A Mexico, Alhambra 21 |
| 24 | LOS FREDDYS Un Sentimiento, Peerless, 10035 | 24 | TANIA Incredible, TH 2014 |
| 25 | ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334 | 25 | DYANGO Si Yo Fuera El, Latin International 6916 |

Billboard Hits Of The World™

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | KNOWING ME KNOWING YOU— *Abba (Epic)—Bocu (B. Anderson/B. Ulvaeus) |
| 2 | 2 | GOING IN WITH MY EYES OPEN— David Soul (Private Stock)— Macaulay (Tony Macaulay) |
| 3 | 4 | WHEN—*Showaddywaddy (Arista)— Southern (Mike Hurst) |
| 4 | 5 | SOUND AND VISION—*David Bowie (RCA)—S.A.R.L./Fleur (David Bowie/Tony Visconti) |
| 5 | 3 | CHANDON D'AMOUR—Manhattan Transfer (Atlantic)—Carlin (Richard Perry) |
| 6 | 8 | I DON'T WANT TO PUT A HOLD ON YOU—*Berni Flint (EMI)—Sparta Florida (Mike Berry/Hal Shafer) |
| 7 | 6 | MOODY BLUE—Elvis Presley (RCA)— EMI Music (Felton Jarvis) |
| 8 | 13 | RED LIGHT SPELLS DANGER—*Billy Ocean (GTO)—Black Sheep/Heath Levy (Ben Fidon) |
| 9 | 7 | SUNNY—Boney M (Atlantic)— Campbell Connolly (Frank Farian) |
| 10 | 11 | OH BOY—*Brotherhood of Man (Pye)—ATV (Tony Hiller) |
| 11 | 12 | LOVE HIT ME—Maxine Nightingale (United Artists)—ATV (Denny Dante) |
| 12 | 23 | YOU DON'T HAVE TO BE A STAR— Marilyn McCoo & Billie Davis Jr. (ABC)—Screen Gems/EMI (Don Davies) |
| 13 | 9 | TORN BETWEEN TWO LOVERS— Mary MacGregor (Arista)—Blue Mountain (P. Yarrow/B. Beckett) |
| 14 | 18 | LAY BACK IN THE ARMS OF SOMEONE—*Smokie (RAK)— Chinnichap/RAK (Mike Chapman) |
| 15 | 16 | MY KINDA LIFE—*Cliff Richard (EMI)—Cam-A/Heath Levy (Bruce Welch) |
| 16 | 10 | BOOGIE NIGHTS—*Heatwave (GTO)—Rondor/Tincabell (Barry Blue) |
| 17 | 17 | BABY I KNOW—*Rubettes (State)— State/Ladysmith (Rubettes/A. Blakely) |
| 18 | 24 | GIMME SOME—*Brendon (Magnet)— Sumbury (Jonathan King) |
| 19 | 34 | HAVE I THE RIGHT—Dead End Kids (CBS)—Ivy Music (Barry Blue) |
| 20 | 35 | FREE—Deniece Williams (CBS)—Kee- Drick (M. White/C. Stepane) |
| 21 | 29 | ROCK BOTTOM—Lynsey de Paul/ Mike Moran (Polydor)—Chappell/ Robinson/Sparkle (Mike Moran/ Lynsey de Paul) |
| 22 | 14 | ROCKARIA—*Electric Light Orchestra (Jet)—Jet/UA (Jeff Lynne) |
| 23 | 21 | YOU'LL NEVER KNOW WHAT YOU'RE MISSING—*Real Thing (Pye)—Open Choice/Peterman (Eddie & Chris Amos/D. Weinreich) |
| 24 | 43 | PEARL'S A SINGER—*Elkie Brooks (A&M)—Carlin (Lalber/Stoller) |
| 25 | 19 | ANOTHER SUITCASE IN ANOTHER HALL—*Barbara Dickson (MCA)— Evita/Leeds (Webber/Rice) |
| 26 | 22 | WHEN I NEED YOU—*Leo Sayer (Chrysalis)—Chappell (Richard Perry) |
| 27 | 42 | LONELY BOY—Andrew Gold (Asylum)—Warner Bros. (Peter Asher) |
| 28 | 25 | HOLD BACK THE NIGHT/SWEET ON YOU—*Graham Parker/ Rumour (Vertigo)—Carlin/ Intersong (Robert John Lange) |
| 29 | 30 | TOGETHER—O.C. Smith (Caribou)— ATV Music (John Guerin/Max Bennett) |
| 30 | 41 | 7 THOUSAND DOLLARS AND YOU— Stylistics (H&L)—Cyril Shane (Hugo/Luigi) |
| 31 | 33 | SOUTHERN NIGHTS—Glen Campbell (Capitol)—Warner Brothers (Gerry Klein) |
| 32 | 15 | ROMEO—*Mr. Big (EMI)—EMI/T. Bone (V. Garay) |
| 33 | 47 | I WANNA GET NEXT TO YOU—Rose Royce (MCA)—Leeds (Norman Whitfield) |
| 34 | 38 | RIO—Michael Nesmith (Island)— Warner Bros. (Michael Nesmith) |
| 35 | — | WHOOHIT—Tavares (Capitol)—ATV (Freddie Perren) |
| 36 | 28 | MORE THAN A LOVER—*Bonnie Tyler (RCA)—Mighty/RAK (MacKay/Scott/Wolfe) |
| 37 | 27 | TEAR ME APART—Suzi Quatro (RAK)—Chinnichap/RAK (Mickie Most) |
| 38 | 46 | WHITE RIOT—*The Clash (CBS)— Copyright Control (Mike Foote) |
| 39 | — | SIR DUKE—Stevie Wonder (Motown)—Jobeta (Stevie Wonder) |
| 40 | 20 | SATURDAY NITE—Earth, Wind & Fire (CBS)—Chappell (M. White/C. Stepney) |
| 41 | — | SOLSBURY HILL—*Peter Gabriel (Charisma)—Hit & Run (Bob Ezrin) |
| 42 | 50 | SOUL OF MY SUIT—*T. Rex (T. Rex)—Wizard (Marc Bolan) |

WEST GERMANY

(Courtesy of Musikmarkt)
SINGLES

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 1 | LIVING NEXT DOOR TO ALICE—Smokie (RAK/EMI Electrola)—Melodie der Welt |
| 2 | 2 | KNOWING ME, KNOWING YOU—Abba (Polydor/DGG)—SMV |
| 3 | 3 | PORQUE TE VAS—Jeanette (Polydor/DGG)— Melodie der Welt |
| 4 | 4 | OH SUSI—Frank Zander (Hansa)—Intro |
| 5 | 5 | SUNNY—Boney M (Hansa/Ariola)—Sikorski |
| 6 | 6 | ANITA—Costa Cordalis (CBS)—April |
| 7 | 7 | UNDER THE MOON OF LOVE— Showaddywaddy (Arista/EMI Electrola)— Intersong |
| 8 | 8 | ANOTHER FUNNY HONEYMOON—David Dundas (Chrysalis/DGG)—Roba |
| 9 | 9 | LIVIN' THING—Electric Light Orchestra (United Artists/Ariola)—Intersong |
| 10 | 10 | MARLEEN—Marianne Rosenberg (Philips/ Phonogram)—Radio Tele/Intro |
| 11 | 11 | LE REVE—Ricky King (Epic/CBS)—April |
| 12 | 12 | TARZAN IS WIEDER DA—Willem (Ariola)— Cyclus |
| 13 | 13 | IF YOU LEAVE ME NOW—Chicago (CBS)— Global |
| 14 | 14 | TUR AN TUR MIT ALICE—Howard Carpendale (EMI/Electrola)—Melodie der Welt |
| 15 | 15 | DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA/Metronome)—Leeds/ Gerig |

JAPAN

(Courtesy of Music Labo)
As Of 4/4/77
*Denotes local origin
SINGLES

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 1 | CARMEN '77—*Pink Lady (Victor)—Nichion, NTVM |
| 2 | 2 | FEELINGS—Hi-Fi Set (Express)—Nippo- Americana |
| 3 | 3 | SKY HIGH—Jigsaw (BASF)—MCA |
| 4 | 4 | YASASHII AKUMA—*Candies (CBS/Sony)— Watanabe |
| 5 | 5 | SHITSUREN RESTAURANT—*Kentaro Shimizu (CBS/Sony)—Nichion |
| 6 | 6 | MY PURE LADY—*Ami Ozaki (Express)— Intersong |
| 7 | 7 | BOOMERANG STORY—*Hideki Saijo (RCA)— Geiei |
| 8 | 8 | HI-HI-HI—*Teruhiko Aoi (Teichiku)—PMP, RFMP |
| 9 | 9 | TSUGARUKAIYO FUYUGESHIKI—*Sayuri Ishikawa (Columbia)—Tokyo |
| 10 | 10 | MUKASHINO NAMADE DEJIMASU— *Akira Kobayashi (Crown)—CMP |
| 11 | 11 | AMAYADOR—*Masashi Sada (Elektra)—JCM, Bird |
| 12 | 12 | SEISHUN JIDAI—*Koichi Morita & Top Gallant (CBS/Sony)—PMP, Nichion |
| 13 | 13 | SOS—*Pink Lady (Victor)—Nichion, NTVM |
| 14 | 14 | SHIWAASE MIMAN—*Hiromi Ohta (CBS/ Sony)—Watanabe |
| 15 | 15 | ANATONO SUBETE—*Juniko Sakurada (Victor)—Sun |
| 16 | 16 | ONNA MINATOMACHI—*Aki Yashiro (Teichiku)—RFMP, PMP |
| 17 | 17 | HEADLIGHT—*Kenji Ninuma (Columbia)— NTVM, Dai Ichi |
| 18 | 18 | OMOIDENO KINO SHITADE—*Hiromi Iwasaki (Victor)—NTVM, Geiei |
| 19 | 19 | SAYONARA IYUKIMONAI—*Kenji Sawada (Polydor)—Watanabe |
| 20 | 20 | KITAE—*Akira Kobayashi (Crown)—EMP |

DENMARK

(Courtesy of Danmarks Radio)
As Of 3/26/77

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 1 | ARRIVAL—(LP) Abba |
| 2 | 2 | EFTER ENDNU EN DAG—(LP) (Gasolin') |
| 3 | 3 | ANIMALS—(LP) Pink Floyd |
| 4 | 4 | GREATEST HITS—(LP) Showaddywaddy |
| 5 | 5 | TAKE THE HEAT OFF ME—(LP) Boney M |
| 6 | 6 | LIVIN' NEXT DOOR TO ALICE—Smokie |
| 7 | 7 | HOTEL CALIFORNIA—(LP) Eagles |
| 8 | 8 | A NEW WORLD RECORD—(LP) Electric Light Orch. |
| 9 | 9 | ULVEHOJEN—(LP) Sebastian |
| 10 | 10 | SONGS FROM THE WOOD—(LP) Jethro Tull |
| 11 | 11 | IN YOUR MIND—(LP) Bryan Ferry |
| 12 | 12 | BIFROST—(LP) |
| 13 | 13 | SOMETHING MAGIC—(LP) Procol Harum |
| 14 | 14 | RAY SAWYER—(LP) |
| 15 | 15 | TELEFONEN—Jan & Rene |
| 16 | 16 | ONE DRINK TOO MANY—Sailor |
| 17 | 17 | UNDER THE MOON OF LOVE— Showaddywaddy |
| 18 | 18 | FIREFLY—(LP) Uriah Heep |
| 19 | 19 | MEN DET GAR JO NOK—(LP) Niels Hauggaard |
| 20 | 20 | SONGS IN THE KEY OF LIFE—(LP) Stevie Wonder |

SOUTH AFRICA

As Of 3/19/77
*Denotes local origin

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | LIVIN' THING—Electric Light Orch. (United Artists)—Clan Music |
| 2 | 2 | IF YOU LEAVE ME NOW—Chicago (Date)— Chappell |
| 3 | 3 | LOST IN FRANCE—Bonnie Tyler (RCA)— M.P.A./Gallo |
| 4 | 4 | LOVE ME—Yvonne Elliman (RSO)—Intersong |
| 5 | 5 | DON'T LEAVE ME THIS WAY—Thelma Houston (Tamla)—April |
| 6 | 6 | SMILE—Pussycat (EMI)—EMI Brigadiers |
| 7 | 7 | HOWZAT—Sherbet (PD)—Intersong |
| 8 | 8 | WHAT HAVE I DONE—*Michael Eagar (EMI)—EMI Brigadiers |
| 9 | 9 | JUST ANOTHER POOR BOY—Chris De Burgh (A&M)—EMI Brigadiers |
| 10 | 10 | LIVING NEXT DOOR TO ALICE—*Smokie (RAK)—M.P.A. |

RCA Package 1st In Centenary

LONDON—First product to exploit the centenary of recorded sound, and its IFPI-organized celebrations, hit the U.K. market last week through RCA.

The company has released a prestigious package of two albums in boxed, limited edition form, with a retail price of around \$18, and called "A Century Of Sound." It showcases classical and pop music from the vaults of RCA Victor, with historic recordings dating back to 1917.

RCA advertising will be low-key, in line with its prestige and collectors' item concept. The package originates from RCA U.K. and the 12,000 packages being produced will feed all overseas territories, including the U.S., as well as the home market. In charge of compilation and supervision have been Phil Dexter and Steve Weltman of the firm's U.S. label division, and the project has been in the pipeline since last September.

Southern-Spark Is Restructured

LONDON—Monique Peer Nash, head of Southern Music, has made a series of changes in the U.K. Southern/Spark Records organization.

With the departure of Bob Kingston, longtime Southern Music general manager, after differences of opinion between himself and Mrs. Nash, the owner, Tom Ward has been appointed to coordinate all Southern Music London business of a worldwide nature. He takes on this job in addition to his general managership of all European countries' offices.

Marjorie Murray takes over the entire professional department which encompasses the worldwide catalog. In addition to promoting Lesley Astill as her personal assistant, she is to build a professional staff to develop closer liaison with producers, a&r directors and artists. She will also serve as head of the personnel department.

Jon Smith is in charge of all operations regarding Spark Records, particularly visiting Hamburg, and Italy where the Spark Italiana label is very successful.

APRIL 16, 1977, BILLBOARD

ITALY

(Courtesy of Germano Ruscitto)
As Of 3/29/77
LPs

| This Week | Last Week | |
|-----------|-----------|---|
| 1 | 1 | ANIMALS—Pink Floyd (EMI) |
| 2 | 2 | SOLO—Claudio Baglioni (RCA) |
| 3 | 3 | SONGS IN THE KEY OF LIFE—Stevie Wonder (EMI) |
| 4 | 4 | ALLA FIERA DELL'EST—Angelo Bradiardi (Polydor-Phonogram) |
| 5 | 5 | SINGOLARE/PLURALE—Mina (PDU-EMI) |
| 6 | 6 | FOUR SEASONS OF LOVE—Donna Summer (Dunum) |
| 7 | 7 | LIFE IS MUSIC—The Ritchie Family (CBS- MM) |
| 8 | 8 | VERITA' NASCOSTE—Le Orme (Phonogram) |
| 9 | 9 | PIU'—Ornella Vanoni (Vanilla Font/Cetra) |
| 10 | 10 | FESTIVAL—Santana (CBS-MM) |
| 11 | 11 | LOVE IN C MINOR—Cerrone (WEA-MM) |
| 12 | 12 | PETER GABRIEL—Peter Gabriel (Charisma- Phonogram) |
| 13 | 13 | WIND & WUTHERING—Genesis (Charisma- Phonogram) |
| 14 | 14 | GAROFANO D'AMMORE—Eugenio Bennato (Phonogram) |
| 15 | 15 | CHICAGO X—(CBS-MM) |

PORTUGAL

(Courtesy of Ivan H. Hancock)
SINGLES

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | PENSANDO EM TI—Gemini (Philips) |
| 2 | 2 | CALDEIRADA—Amalia Rodrigues (Columbia) |
| 3 | 3 | PORQUE TE VAS—Jeanette (Alvorada) |
| 4 | 4 | SANDOKAN—Television Series (RCA) |
| 5 | 5 | BRASILERO—Robert Montecristo (Pye) |
| 6 | 6 | THE BEST DISCO IN TOWN—Ritchie Family (Philips) |
| 7 | 7 | SOMEBODY TO LOVE—Queen (EMI) |
| 8 | 8 | QUAND TU CHANTES—Nana Mouskouri (Philips) |
| 9 | 9 | BOBBY—Movie Theme (Odeon) |
| 10 | 10 | DANCE LITTLE LADY DANCE—Tina Charles (CBS) |

AUSTRALIA

(Courtesy of Radio 2SM)
As Of 3/25/77
SINGLES

| This Week | Last Week | |
|-----------|-----------|--|
| 1 | 1 | TORN BETWEEN TWO LOVERS—Mary McGregor (RCA) |
| 2 | 2 | THE WAY YOU DO IT—Pussyfoot (EMI) |
| 3 | 3 | DADDY COOL—Boney M (Atlantic) |

Add Mogull, Stewart

• Continued from page 1

ing Today" is Sunao Asaka of Music Publishers Assn. of Japan. Publishers will discuss new trends in publishing in the international marketplace.

Added to the "Technological Innovations" panel chaired by Harvey Schein, president, Sony Corp. of America is Hal Haytin, president of Telecor-Panasonic Corp., Los Angeles.

A session titled "Lawyers: Makers Or Breakers Of Deals" will be chaired by Frederic N. Gaines, entertainment attorney with Bushkin, Kopelson, Gains & Gaines. Confirmed for that session is Bernie Solomon of Bernie Solomon & Associates in Toronto.

Confirmed on CBS president Bruce Lundvall's "U.S. Record Business—A Changing Scene" panel is Harold Lipsius, owner of Universal Record Distributing Corp. in Philadelphia.

Demonstrations of the Philips/MCA videodisk player and the Sony Betamax videocassette recorder/player will highlight the technological side of the conference.

Besides demonstrations of these two instruments, a panel on video programming will discuss opportunities for the music industry in this new home entertainment medium.

The registration fee is \$400 per participant which includes all sessions, meals, workbook materials and special events. In addition to the business sessions, special activities are planned for wives. Spouse registration is \$150.

IMIC Conference headquarters will be at the Okura Hotel. All correspondence regarding registration fees and hotel accommodations should be directed to Diane Kirkland, conference coordinator, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

Leased Masters Spark UA Suit Against 2 Companies

LOS ANGELES—United Artists Records and the UA Music & Record Group have instituted a two-pronged litigation against Springboard International and Apex Rendevouz Inc. in Superior Court here.

UA asks the court for an accounting into its July 1975 leaseout deal whereby Springboard leased masters from the plaintiff for release on \$2.49 LP and \$2.98 tape budget packages.

UA charges that Springboard has failed to account or pay properly since March 1976. UA advised Springboard that its pact was terminated in September 1976, requesting it return all masters, including approximately 65 Tale Spinner kidisks and a wide variety of pop acts. UA claims Springboard is still holding the masters.

In addition, the suit charges Springboard failed to report substantial quantities of records it sold; used UA-mastered records in barter and trade for other records and failed to report them, and applied improper royalty rates on records sold.

The defendant, it's alleged, sold records and tapes above the agreed upon \$2.49 and \$2.98 limit. Some UA artist albums were sold as schlock, another violation of the pact, it's charged.

UA asks Springboard to get Phil Walden and Gregg Allman and the

estate of Duane Allman off its back in the Supreme Court of New York, where the triumvirate is suing UA and Springboard because Springboard released an album, which specifically highlighted on its cover both the Allmans by name. UA contends its pact called for the act to be released under the name "Hour Glass."

In a reciprocal pact with Apex Rendevouz, UA charges the masters it got from that firm by Jerry Butler, Sammi Smith, Gladys Knight & the Pips, Frankie Avalon, Fabian and Patti Labelle and the Bluebelles were of poor audio quality and therefore unsuitable for release.

Apex Rendevouz was so slow in providing clearances that scheduled albums were so delayed they had to be scrapped, the suit alleges.

Apex Rendevouz sold UA schlock outside the U.S., violating its contracts of June 1973 and May 1974 with the label, according to the suit. Exhibits provided the court showed that UA sold 1 million LPs at 40 cents, 300,000 8-tracks at 80 cents and 150,000 cassettes at 50 cents in 1973 for a total cost of \$715,000. In 1974, UA sold the defendant 1,906,866 LPs at 30 cents and 582,926 8-tracks at 75 cents for a total of \$1,009,254.30.

The UA suit seeks a cumulative \$5 million in damages from the defendants.

Aggression Promo

NEW YORK—Morningstar Records and SESAC are pushing Tender Aggression's LP, "Fly Disco Fly" with a promo campaign designed to draw a response from DJs and program directors.

Stations are being sent promo EPs with a return card requesting feedback. A similar campaign was conducted last year by SESAC for the "Convoy" single. Tender Aggression is comprised of backup musicians for Silver Convention, Donna Summer and Passport.

Film Song Taped

LOS ANGELES—Dorsey Burnette has recorded the title song for the new Deno Paoli film, "The Legend Of Frank Woods," set for release May 13. The song, "The Ballad Of Frank Woods," will be released as a single along with Burnette's "Tennessee Hit Man."



MULL PERFORMANCE—ABC recording artist Martin Mull is visited backstage by Bette Midler following his soldout performance at the Roxy in Los Angeles. Mull plays the role of Garth and Barth Gimble in the television soap opera "Mary Hartman, Mary Hartman."

McClellan Active

• Continued from page 3

counsel Tom Brennan (who is rumored to be a front runner among candidates for membership on the new Copyright Royalty Tribunal, when President Carter gets around to naming appointees before the statutory deadline of April 19) expects that no major copyright legislation except the record performance rights will come up during the next two years.

This should happen after the Copyright Office reports to Congress on the right of copyrighted recordings to performance royalty, which is due Jan. 1, 1978 as required by the Copyright Revision Act. (Under both the old and revised copyright law, only the copyrighted music on the recordings can collect performance royalties.)

Well before then, the recording and music industries will probably have met the members of the new subcommittee. They will find it has a wholly different character from the mild-mannered five-man group which worked for a decade on the revision of the old law.

In addition to chairman McClellan (who has favored record royalty in the past), the membership includes Sen. Edward Kennedy (D-Mass.) and Sen. Strom Thurmond (R-S.C.), who have frequently crossed swords over other matters.

Also on the subcommittee is the powerful chairman of the full

Judiciary Committee, Sen. James Eastland (D-Miss.), and in contrast, a brand new senator, Sen. Orrin G. Hatch (R-Utah).

On the highly complicated procedures that have enabled Sen. McClellan to retain jurisdiction over copyright legislation, former counsel Brennan says the new Senate rules precluded McClellan's chairing the copyright subcommittee, even if he wanted to.

The new rules prohibit any Senator from serving on more than one subcommittee of a parent committee. The patent interests were most anxious to have Sen. McClellan as guide and mentor for their legislation. This led to his offering to take on responsibility for the patent, trademark and copyright legislation once again.

To make the jurisdiction official, Brennan says the senator will probably introduce a minor technical bill on trademarks, after the Easter recess.

The only other copyright legislation in view is the extension of the life of the National Commission on New Technological Uses of Copyrights.

The House Judiciary Committee has already approved a bill to extend its life through another six months since it lost several months of existence because of the delay in making appointments by former President Richard Nixon.

Industry Wins 3 Honor Medals

NEW YORK—ASCAP, WJR Radio, Detroit, and Mike Whorf, an air personality with the station, have been awarded George Washington honor medals by the Freedoms Foundation, Valley Forge, Pa.

The citations, for devotion to patriotism and responsible citizenship, honor Whorf's weekly 60-minute series on WJR titled, "The Bards Of Tin Pan Alley." More than 50 top ASCAP members have so far been interviewed on the program.

Program content has covered a broad spectrum of pop, theatre and movie music. Another 52 programs are already in the works for future airings.

'Redhead' Feted

CHICAGO—A private performance/party here Thursday (24) at the Earl Of Old Town celebrated the release of "Redhead," an LP by the Redhead Band, a Chicago-based country, folk, rock fusion quintet.

Chicago 2d Shop To Open

CHICAGO—A second Chicago-area Greatest Hits Records outlet will open in the north suburban Deerfield Commons Shopping Center here the first week of May.

The new 1,500-square foot mall location joins free-standing Greatest Hits Records, Evanston. Both are under the same ownership as the two full-line Laury's Discount Records outlets here.

"We feel we run the best full-line stores in the country and now we must learn to run a mall store," explains Jon Shulman, general manager for Laury's and Greatest Hits. Since it is difficult to find suitable locations for full-line stores, Laury's has added mall-type outlets in its plans for expansion, Shulman says.

He says the new store will feature a "mix of fast-selling product in most areas of music."

Special order service will be emphasized heavily, Shulman says, "because we have two of the best stocks in the country to draw upon."

Three employees initially will staff the outlet, including manager Gene Good, who transfers from Laury's Chicago Loop store.

Calif. Homage To Sammy Fain

LOS ANGELES—The embryo of a popular annual television special or a Public Broadcasting System series has developed in the annual American Guild of Authors and Composers' Celebrity night, staged here by Donald Kahn and Bernie Wayne.

What started out four years ago as a loose concept to honor a veteran songspinner became 75 minutes of solid entertainment recently honoring Sammy Fain, a veteran among melody writers.

The cast included: Ginny and Matt Dennis, Alan Bergman, Eddie Manson, George Jessel, Vicki Benet, Patsy Garrett, Paul Weston, Sid Miller, Ben Lessy, Margaret Whiting, Roberta Sherwood, Barry O'Hara, Jay Livingston and Johnny Green.

And working the keyboard for accompaniment were Ben Oakland, Vic Mizzy, Kahn and Wayne.

They reprised about 18 Fain hits, all of which were memorable. Wayne and Kahn researched material that was made even more entertaining by Green's wit.

Air Label History

NASHVILLE—WRBN-FM in Macon, Ga., included a two-hour segment on the formation and development of Capricorn Records in a recent 66-hour "Southern Rock Weekend" broadcast.

The segment featured interviews with Phil Walden, president of Capricorn, and Frank Fenter, executive vice president, as well as selections from records made during the seven-year history of the label.

2 'Mary Hartmans'

LOS ANGELES—"Mary Hartman, Mary Hartman" by the Marketts on Calliope Records is set to be released in both a 7-inch and 12-inch 45 disco edition, with a new LP "Step On It" to follow shortly. The new Marketts features two of the original members, Ben Benet and Kurt Allen.

Elektra/Asylum

• Continued from page 6

Gotham as the center of mass media communication is another factor in the buildup, notes East coast publicity director Hope Antman.

Linda Ronstadt's recent appearance on the cover of Time Magazine is a case in point.

21 Field Chiefs

• Continued from page 8

releases and finalize merchandising strategies.

In charge of the WB meetings are Russ Thyret, vice president and director of promotion; Lou Dennis, vice president and director of sales; Tom Draper, vice president and director of black music marketing and Stan Byrd, director of county sales and promotion.

Increased Sales

• Continued from page 4

tionally. Between them they have captured almost 100 important store window displays and have kept dealer interest riveted on the building album.

Prior to the Academy Awards television special, UA's creative group decided to create a 30-second black-and-white tv spot, which first played on tv during the Awards' show in 11 major markets.

The spot was repeated the following two nights in prime time for a total 37-time repetition. This also assisted the album's rise, Bossin says.

Mechanical Fees

• Continued from page 1

expected moves by industry groups to realize added benefits offered by the new copyright statute. Some of these bids are certain to be hotly contested by competing interests via logical jousting before and after the new law becomes effective.

In the present case, Berman feels the specific language of the new law places proper authority clearly in the camp of publishers.

He points particularly to the statute's provisions on compulsory licensing, which awards that right to someone "only if his or her primary purpose in making phonorecords is to distribute them to the public for private use."

Rates will have to be negotiated according to the special circumstances in each case, says Berman. "No statutory rate applies."

He feels taping rates will evolve as bargaining between users and publishers gets underway.

The scope of public dissemination of the taped music will be a key determinant in fixing rates, he indicates.

Meanwhile, Berman is advising legal tape duplicators to consider mechanical royalties in preparing operating budgets for the coming year.

"The free ride is over," he says.

BMI Suit Versus N.Y. Promoter

NEW YORK—BMI is suing promoter Reggie Fluellen in U.S. District Court here for not paying performance fees on four songs used by singer Natalie Cole in a Winter Garden concert November 1976.

BMI's policy is that the sponsor is responsible for logging and paying such fees. Involved are the songs "How Can Anything Good Be So Bad For You," "I Kinda Miss You," "Kiss And Say Goodbye" and "There's No Me Without You."

Blackwood Music and Nattahnam Music are listed with BMI, as

(Continued on page 86)

5 A&M Nabobs Off On 11-City Air Trek

LOS ANGELES—Five A&M executives will promote current and forthcoming album releases in a five-day, 11-city tour commencing Monday (11).

The group includes Jerry Moss, chairman; Gil Friesen, president; Barry Grieff, vice president of merchandising; Bob Fead, senior vice president and director of marketing and distribution; Harold Childs, vice president of promotion, and Andy Meyer, assistant to Moss.

They will make stops in Dallas,

New Orleans, Atlanta, Boston, Washington, D.C., Philadelphia, Cleveland, Detroit, St. Louis, Minneapolis and Chicago.

The contingent will be promoting albums by Supertramp, Captain & Tennille, 38 Special, the Tubes, the Brothers Johnson, Cat Stevens, David Liebman, Michael Katakis, Elkie Brooks, Joan Armatrading, Garland Jeffreys, Nils Lofgren and Quincy Jones' "Roots."

A private plane will carry the de-

(Continued on page 86)

Beatles Revival

• Continued from page 10

of many record-oriented shows" built around themes geared to younger audiences employing a full range of multi-media techniques and effects.

Films, slides, lights and music, with hardly any dialog will attempt to capture the mood and meaning of what Leber describes as an "exciting, tumultuous time."

Fisher, along with "editorial staffers" Bob Gill and Bob Rabinowitz, is scouring all available sources of visual documentation. The "script" intends to feature the time between the assassination of President John F. Kennedy and the breakup of the Beatles.

Leber assembled four professional musicians who look and sound like the original Liverpool quartet in a series of national auditions.

The show will run for approximately two hours, excluding intermission.

The show, Leber notes, is designed to go on the road. "It's meant to play arenas," he says. "That's next."

The original Beatles last performed publicly in 1966 at San Francisco's Candlestick Park, according to Leber.

A&M Growth Plans

• Continued from page 3

will continue to be independently distributed.

"As long as the independent distributors are able to grow with us, we're with them. When they no longer are able to, we'll seek changes," Moss says.

Meanwhile, Irving/Almo Music and Rondor Music, the A&M publishing arm will develop its Australian company and continue expansion of its folio line under the direction of newly appointed president Chuck Kaye.

Kaye says that Almo will continue growth on all levels as it obtains more copyrights and develops its internal writers. Kaye is expected to announce changes within the next few weeks.

Moss also cited the label's growth in Canada under the auspices of newly appointed president of A&M Canada Gerry Lacoursiere. A&M has been highly successful with artists such as Nazareth, Styx and Supertramp, says Moss.

Plugging a Duck

NEW YORK—Peter Pan Records is promoting two new LP releases featuring Irwin, the Disco Duck, with posters, buttons and appearances by the character in stores as well as on local kiddie television shows. Albums are "Disco Duck, Vol. II" and "Alley Cat/Chicken Fun Dances."



They made it 109.

It just wouldn't be the Academy Awards without an ASCAP member winning an Oscar. Of the 122 Academy Awards given out over the years for musical achievement, 108 have been won by ASCAP songwriters. This year proved no different. ASCAP songwriters Barbra Streisand and Paul Williams won for Best Original Song with their collaboration "Evergreen," from the movie *A Star Is Born*. We share their joy and congratulate them on their achievement. **ASCAP**

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/16/77

Number of LPs reviewed this week **47** Last week **64**

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Pop

DICKEY BETTS & GREAT SOUTHERN, Arista AL4123. Guitarist-writer-singer Betts on his first leader LP since the Allman Bros. Band broke up and he joined Arista has delightfully distilled the finest essence of the Allman groundbreaking Southern rock style. His main innovation is to make the fluent electric picking style supported by an even lighter and jazzier rhythm base than in the Allmans' heyday. The familiarity of what Betts is playing on his liquidlike slide guitar runs and singing in his expressively plainspoken rock voice for these solidly constructed originals simply underlines what a primary role he filled in the classic Allman sound.

Best Cuts: "Run Gypsy Run," "Bougainvillea," "California Blues," "Out To Get Me."

Dealers: The whole LP is very much in the groove of Allman classic "Ramblin' Man," which Betts wrote, sang and played lead on.

BONNIE RAITT—Sweet Forgiveness, Warner Bros. BS2990. Raitt sticks within the confines of her gutsy blues style, tackling material by some obscure writers and by some more prominent ones. Her voice reflects passion and raw energy which breathes life into songs of desolation, love and pain. Besides her throaty sincere vocals, Raitt showcases her guitar playing with some piercing riffs that blend well with her close-knit band that has played on most of her previous albums. Especially satisfying is a blues rendition of Del Shannon's "Runaway," which generates new excitement to the classic. Paul Rothchild's sound production makes this one of Raitt's most satisfying efforts.

Best Cuts: "About To Make Me Leave Home," "Sweet Forgiveness," "Runaway," "My Opening Farewell," "Louise."

Dealers: This long-awaited LP should get a Warner promo push.

Soul

GRAHAM CENTRAL STATION—Now Do-U-Wanta Dance, Warner Bros. BS3041. Sly Stone's influence is probably more evident on this LP than on the group's past efforts. Hand-clapping, a capella singing opens this album with excellent voices resembling instruments. Strong electronic instruments are as much a part of this LP as vocals, if not more so. Most of the tunes were written by Larry Graham, who also produced and arranged the album. While most of the disk is high energy, the group throws in a semi-ballad spotlighting a female vocalist and a ballad featuring Graham.

Best Cuts: "Happ-E-2-C-U-A-Ginn," "Last Train," "Earthquake," "Lead Me On."

Dealers: This group has strong following.

Country

LORETTA LYNN—I Remember Patsy, MCA 2265. Lynn's salute to the all-time country music great, Patsy Cline, includes the songs most significant in Cline's career. The sensitive tribute is brought off effectively with an underplayed tone. Owen Bradley keeps the instrumentation strictly country and simple with an emphasis on rhythm and electric guitar. The LP contains an interesting conversation between Lynn and Bradley, reflecting on the human qualities and talent of Cline. A personal, poignant album gives country partisans the powerful combo of Lynn, Bradley and the late Cline. Contains the greatest Cline hits including "Crazy" and "I Fall To Pieces."

Best Cuts: "I Fall To Pieces," "She's Got You," "Crazy," "Sweet Dreams," "I Remember Patsy" (conversation).

Dealers: A natural teaming of Lynn with Cline's hits.

Classical

FAVORITE BEETHOVEN SONATAS ("MOONLIGHT," "AP-PASSIONATA" & "PATHETIQUE")—Vladimir Horowitz, piano, Columbia M34509. A well-worn repertoire path is retraced here, placing the three most popular Beethoven sonatas on a single disk. All were issued in other couplings earlier, but now are certain to enjoy a distinct sales surge. Of the host of market duplicates, none boasts anywhere near the name power of a Horowitz.

First Time Around

DEAF SCHOOL—2nd Honeymoon/Don't Stop The World, Warner Bros. 2LS3011. Warners has combined this eight-piece progressive English rock group's first overseas release with its first for the label. The double pocket LP contains everything from '30s rock to madcap off-the-wall theatrical silliness expressed in the wry satirical vein that launched this group in England. Leader Cliff Langer's lyrics are often as bizarre as the group's name, yet set to music, the sound is a

Spotlight



CAPTAIN & TENNILLE—Come In From The Rain, A&M SP4700. An extremely versatile, well-rounded set from Mr. & Mrs. Dragon which is equally honest in solid

boogie-keyboard studio rock and torchy, lavishly-textured ballads. A song like the current hit single, "Can't Stop Dancin'," with its rocking disco beat and gutsy vocal by Toni should swiftly put away fears this pair might have settled into a cutesy routine with "Muskrat Love" even while it beats the notorious jinx against hit records coming from artists who get television series of their own. The rest of the album showcases Tennille's warm contralto in songs of forgiving love and the most sensuous version yet of Alan O'Day's oft-recorded "Easy Evil." The Captain, besides playing most of the rhythm instruments and creating impeccable productions and charts, has fun with a synthesized voice box that enables him to sound like a muffled Wolfman Jack as he comments on Toni's more sweet lyrical lines. Widely appealing commercial fare with the duo in top form.

Best Cuts: "Can't Stop Dancin'," "Come In From The Rain," "Easy Evil," "Let Mama Know," "Don't Be Scared," "We Never Really Say Goodbye."

Dealers: Captain & Tennille's tv series has given them more exposure than they've ever had yet. pop pick

humorous mock of day-to-day living. Crooning and high pitch vocals help bring across lyrical emphasis.

Best cuts: "Taxi," "Second Honeymoon," "Don't Stop The World," "Capaldi's Cafe," "What A Way To End It All," "Nearly Moonlit Night Motel."

Dealers: Specially priced double LP should click with progressive FM stations.

DUSTY CHAPS—Honky Tonk Music, Capitol ST11614. Crisp, original Texas music in a progressive Western Swing vein by seven young men who have perfected their art on the genuine Southwestern bar circuit. Leader-songwriter-producer George Hawke has a gift for sly humor in the style of a Dr. Hook or Commander Cody. The band has a pair of accordions, a pedal steel guitar and a fiddle, so it is obviously planning to remain true to its regional roots. But it gets a tight, swinging instrumental sound at all times and the singing is cheerfully catchy.

Best cuts: "Honky Tonk Music," "Invisible Man," "Too Many Pretty Women."

Dealers: This kind of music always goes over well in live appearances so watch for touring in your area to boost sales.

Billboard's Recommended LPs

pop

KRAFTWERK—Trans-Europe Express, Capitol SW11603. This work is a hypnotically offbeat and meticulously crafted marriage of electronic effects and rock music. The mostly elongated selections have a symphonic quality with members Ralf Hutter and Florian Schneider injecting electronically processed vocals along the way also. **Best cuts:** "Europe Endless," "Showroom Dummies," "Trans-Europe Express," "Metal On Metal."

URIAH HEPP—Firefly, Warner Bros. BS 3013. Except for the organ-flavored title song this is a thunderous collection of hard rock. The band has gone through a personnel change with ex-Lucifer's Friend John Lawton handling the vocals, replacing David Byron. He delivers them with spirit and conviction. **Best cuts:** "Been Away Too Long," "Sympathy," "The Hanging Tree," "Rollin' On."

SUPERTRAMP—Even In The Quietest Moments, A&M SP4634. This U.K. quintet featuring a pair of keyboards and a leadman rather than lead guitar has been around for some time and developed a core following stateside. Supertramp puts out its share of subdued rock, often riffing on melodies as straightforwardly linear as nursery songs. But it is at its best on quietly lush, romantic ballads of extended poetic meaning that combine full orchestrations with colorful synthesizer textures. **Best cuts:** "Downstream," "Even In The Quietest Moments," "Fools Overture."

LONNIE MACK—Home At Last, Capitol ST11619. Mack shows here that the lull in his recording career hasn't taken away any of the powerhouse rocking abilities he brings to the fluent picking style of progressive Southern crossover music. Aside from impressive guitar styling and a set of solid original tunes, Mack here displays a rich mellowness of singing in a particularly clean Nashville recording production. **Best cuts:** "Running Wild," "Lay Some Loving On Me," "My House."

38 SPECIAL, A&M SP4638. This sextet was produced in New York by Dan Hartman, bassist and songwriter with various Winter-Derringer groups. 38 Special plays a brand of energetic, high-voltage rock you might expect from this pedigree. However, around the edges of the fast rockers and in the nicely harmonized easy ballads on the album there is a surprising and most welcome flair for laidback countryish elements to the riffing. **Best cuts:** "Around And Around," "Just Hang On."

CATHY CHAMBERLAIN—Rag 'n' Roll Revue, Warner Bros. BS3032. Having scored with Leon Redbone's return to yesterday droll style of simple old time singing, WB now gives us Cathy, a campy vocalist who starts her debut LP with a ricky ticky ballad "Debbie's Song (Love That Man)." The more

1920s feel carries through with the vocalist leaning on the effect of singing like a toot-toot-tootsie girl than a vocalist with a unique voice. The dixieland is stolid, not loose. **Best cuts:** "Rag 'N' Roll," "Old Rockin' Chair" (vocal by oldie dixieland drummer Fred Moore), "Backseat Baby" (a 50s rock ditty).

KIND HEARTS AND ENGLISH—A Wish For A Season, DJM DJLPA5 (Amherst). This is the work of a U.K. singing duo composed of Tony Bird and John Tippet. Using a not-too-raucous rock band as background this is an LP of pop sensibilities. The vocal harmonizing is very fashionable, sounding at times like Hall & Oates. **Best cuts:** "A Wish For The Season," "Viking Invasion."

VARIOUS PIANISTS—Music Of Jerome Kern, Biograph BLP1021Q. Recorded off old piano rolls originally made by J. Lawrence Cook, Victor Arden, Paul Jouard and Dick Watson for QRS, this LP offers seven tunes by the late composing giant plus a medley of his "Show Boat" melodies. It's all a bit ricky-tick, but the enduring quality of Kern's music shines through. **Best cuts:** "Show Boat Medley," "All The Things You Are," "A Fine Romance."

soul

HUES CORPORATION—I Caught Your Act, Warner Bros. BS3043. This former RCA group has moved away from its "Rock The Boat" sound, while maintaining its driving catchy beat. Heavy instruments are at times out front but without drowning the trio. Although there are male and female leads, the thrust is to group harmony. **Best cuts:** "Telegram Of Love," "What You Need Is Lovin'," "I Caught Your Act," "I Love You A Lot."

DEXTER WANSEL—What The World Is Comin To, Philadelphia International P234487 (CBS). Instrumentation is excellent, however, vocals tend to sound like they are in the background, there only to accompany the instruments, as opposed to the other way around. Wansel, who wrote the entire LP with the exception of one cut, receives vocal assistance from Jean Carn. Much of the LP is instrumental. **Best cuts:** "First Light Of The Morning," "Dance With Me Tonight," "Disco Lights," "Dreams Of Tomorrow."

BILLION DOLLAR BAND, Good Sounds GS102 (T.K.). This five-man band provides the core of its instrumentation, with a little bit of help from studio musicians, and does all its vocals. Vernon Maddox writes most of the songs and sings lead. The sound is good mainstream soul, with the emphasis on the smooth vocals. **Best cuts:** "Without Your Lovin'," "Let's Just Be Friends."

BARBARA MASON & BUNNY SIGLER—Locked In This Position, Curtam 5014 (WB). This duo has had hits as individual singers and turns in a creditable performance on this LP. Most tunes are uptempo, disco-oriented, while romantic and soothing. Orchestral arrangements highlight this team's efforts throughout. Several tunes were written by Sigler, who also produced the LP. **Best cuts:** "Lonely (Lonely For You Baby)," "Locked In This Position," "Can't Believe A Word You Say," "Leaving."

TAJ MAHAL—Brothers/Original Soundtrack, Warner Bros. BS3024. This soundtrack is believed to be the story of George Jackson of the Soledad Brothers. One side of the LP has Mahal singing blues-oriented tunes, while the back side is instrumental. Instrumentation is simply structured and complementary to Mahal's vocal style. There are no happy moments on this album. It's difficult to select a best cut as the entire A-side tells an unhappy tale.

ANN SEXTON—The Beginning, Sound Stage 7 SS1500. Powerful clear vocals are offered to good, although somewhat dated material primarily dealing with misguided love affairs. Production is good and the string and horn sections dominating this LP are complementary to the vocalist. **Best cuts:** "I Had A Fight With You," "Color My World Blue," "I Want To Be Loved."

country

CHARLIE RICH—Big Boss Man/My Mountain Dew, RCA APL12260. RCA has reassembled some previously released Rich cuts into a new LP. The release will probably chart on

the strength of Rich's name. Though there are some good and lasting cuts (somehow only the Bill Justis arrangements seem to hold up), some of the selections sound dated. As usual, Rich contributes his hearty vocals and piano work. **Best cuts:** "The Ways Of A Woman In Love," "Big Boss Man."

jazz

ADELAIDE HALL—That Wonderful..., Monmouth Evergreen MES 7080. Backed by a tasteful seven-man band sparked by Brian Lemon's piano, Hall taped these 10 old tunes in England in 1970 under Denis Preston's supervision. Hall's legendary career started in 1921; before it ended she starred in "Blackbirds Of 1928," recorded with Duke Ellington and appeared at the old N.Y. Cotton Club. Here she re-creates her hits. **Best cuts:** "Ill Wind," "That Old Feeling," "Creole Love Call."

STAN KENTON—Live In Europe, London SP44276. Although he has created and purveyed consistently superior big band music for 36 years, this crew is plainly the finest Kenton has ever assembled. Taped live in Holland last September, it's a program of nine brilliant cuts marred only by poor presence of the reeds and inaudibility of Stan's announcements. Dick Shearer's trombone, Gary Robbs' drums and the leader's virile, ever-provocative piano stand out; three of the outstandingly musical charts are by Kenton himself including a new version of his moody, Ravel-inspired theme. **Best cuts:** "Artistry In Rhythm," "Lush Life," "Eager Beaver," "I'm Glad There Is You," "Love For Sale."

RARE BIG BAND GEMS—Nostalgia Book Club 1004. A knowledgeable book publisher, Neil McCaffrey of Arlington House, has put together a delectable three-LP package of truly rare performances by bands led by Benny Goodman, Glen Gray, Red Norvo, Les Brown, Harry James, Artie Shaw, Gene Krupa, Jack Teagarden and Will Bradley and it makes for a winning combination. Vocalists include Peggy Lee, Mildred Bailey and Dick Haymes on once-popular tunes from the 1932-1947 period, all from Columbia's treasurable vaults. Older buyers will find this a memorable collection and the sound is remarkably good. **Best cuts:** "You've Changed," "How Deep Is The Ocean," "Please Be Kind."

RINALDO & SONS—Jazz Is A Four-Letter Word, J&J unnumbered. Oddity by California trumpeter and teacher John Rinaldo and sons Dave, on trombone, and Doug, reeds, finds them cooking with Mundell Lowe, Shelly Manne, Monte Budwig, Leroy Vinnegar, Dolo Coker and narrator Bob Summers on six standards. All the trombones are played by Dave, the entire reed section is performed by Doug and Pappy John blows all the trumpet parts. There are excellent solos as well. This is hardly a chart-topping entry but certainly it scores 100% as a novelty. **Best cuts:** "Joy Ride," "Perdido," "So Rare."

LOUIS VAN DYKE—Round Midnight, Columbia M34511. Columbia says right on the front cover that Van Dyke is the best jazz pianist in Europe. Be that as it may, this is a quiet LP of nice restful music with only bass and drum accompaniment. Van Dyke rearranges everything from Bach to Beatles to create his own sound. **Best cuts:** "Round Midnight," "What The World Needs Now Is Love."

PHAROAH SANDERS—Pharoah, India Navigation IN1027. Sanders, one of the modern masters of the saxophone, is joined by Lawrence Kilian, percussion; Steve Neil, bass; Munoz, guitar; Jiggs Chase, organ; Greg Bandy, drums; and Be-ria Sanders, harmonium on this 40 minute plus collection of heavy sounds drawn from the four quarters of consciousness. Side two cooks; side one ruminates. **Best cuts:** "Love Will Find A Way."

MICHAEL HOWELL—Alone, Catalyst CAT7615. This collection of nine cuts is devoted exclusively to the solo acoustic guitar of the 33-year-old Howell, a guitarist of broad range and skills. His virtuosity is apparent on interpretations of Wes Montgomery, McCoy Tyner, Stevie Wonder and traditional Japanese folk music. **Best cuts:** "Sama Layuka," "Sophisticated Lady," "The Thumb."

DAVID MURRAY—Flowers For Albert, India Navigation IN1026. This is a product of the exciting New York loft jazz scene. Tenor saxman Murray, drummer Philip Wilson, trumpeter Olu Dara and bassist Fred Hopkins play mostly Murray's work, which ranges from the dark and deep to the invigorating. Music for here and now, played by cats who cut their teeth on Mingus. Ayler (who this LP commemorates) and Coltrane. **Best cuts:** "Flowers For Albert."

DAVID NEWMAN—Front Money, Warner Bros. BS2984. Newman's alto and soprano sax is aggressive yet comfortable in this generally relaxed series of quasi crossover small group cuts. He plays finely honed, clean lines on both instruments with piano, baritone sax and trombone providing repeat, supportive and assertive underlays. The eight-pieces work together to get into the commercial riff style ("Front Money") and also offer a hard, pure jazz effort. **Best cuts:** "Amazing Grace," "Sneakin' In," "Suki Duki."

TONY RIZZI—Plays Charlie Christian, Milagro 1000. California guitarist Rizzi, four other guitarists, tenor sax, drums, bass and piano comprise this group dedicated to orchestrating and

(Continued on page 76)

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 Tiegler, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nasser, Jim McCullough.

off the record

SWEET

Their New Album
STAO-11636
on Capitol Records and Tapes



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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 4/16/77

Number of singles reviewed
this week **73** Last week **110**

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Pop

FLEETWOOD MAC—Dreams (4:14); producers: Fleetwood Mac, Richard Dashut, Ken Caillat; writer: Stevie Nicks; publishers: Gentoo/Welsh Witch, BMI, Warner Bros. WBS8371. Stevie Nicks wrote and sings lead in her breathier style on this midtempo ballad with its easily-apparent lyric examination of her breakup with fellow-Fleetwood Lindsay Buckingham. As second single from the group's more-than-platinum LP "Rumours," this follow-up to the high-charting single "Go Your Own Way," will obviously have a lot going for it in front. A simple, precise bass-drum line underpins the uncluttered instrumental backing.

BOB SEGER—Mainstreet (3:41); producers: Bob Seger, Muscle Shoals Rhythm Section; writer: Bob Seger; publisher: Gear, ASCAP. Capitol P4422. Another poetic, evocative rock ballad of smalltown teen lust follows Seger's breakout single "Night Moves." Here the guitarist-singer brings Van Morrison-type lyric images to recall his old desire for a flashy bar dancer. A recurrent guitar hook breaks into a pleasing solo towards the end of the piece. Clever use of counterpoint organ line to fill out the moody production.

RUFUS FEATURING CHAKA KHAN—Hollywood (3:45); producer: Rufus; writers: D. Wolinski, A. Fischer; publishers: Big Elk/American Broadcasting, ASCAP. ABC AB12269. This tune has Chaka displaying her vocal ability to its fullest, hitting highs and lows while remaining clear and smooth. The band surrounds the singer on this bouncy midtempo number with precise, driving instrumentation which never overshadows. The single builds from its first chord to its conclusion.

recommended

BACHMAN-TURNER OVERDRIVE—My Wheels Won't Turn (5:20); producer: Randy Bachman; writer: Randy Bachman; publishers: Rambach/BMIC/Top Soil, BMI, Mercury 73903 (Phonogram).

BILLY PRESTON—Girl (3:15); producers: Billy Preston, Robert Margoulet; writers: B. Preston, B. Fisher; publishers: Irving/WEA, BMI/Almo/Rich-Fish, ASCAP. A&M 19255.

POUSETTE-DART BAND—Fall On Me (2:25); producer: Norbert Putnam; writer: Jon Pousette-Dart; publishers: Jit & Run/Brattle, ASCAP. Capitol P4420.

KEANE BROTHERS—Help! Help! (3:29); producer: David Foster; writer: T. Keane; publishers: Fox Fanfare/Tomjon, BMI. 20th Century TC2337.

CADO BELLE—Airport Shutdown (2:30); producer: Keith Olsen; writers: C. Tully, A. Robertson; publisher: Rock, BMI. Anchor AN21005 (ABC).

CITY BOY—The Violin (5:23); producer: Mutt Lange; writers: Mason, Broughton; publisher: Chappell, ASCAP. Mercury 73900. (Phonogram).

Soul

recommended

FOUR TOPS—Strung Out For Your Love (3:20); producer: Lawrence Payton; writers: R. Benson, M. Cummings, C. Paul; publishers: ABC/Dunhill/Rail, BMI. ABC AB12267.

GROVER WASHINGTON, JR.—A Secret Place (3:21); producer: Creed Taylor; writer: Grover Washington Jr.; publishers: Three Brothers/G.W. Jr./ASCAP. KUDU KU937F (Motown).

LEROY EMMANUEL—The Freedom Song (The Ballad of Kunta Kinte) Pt. 1 (3:52); producer: Marlin McNichols; writer: Leroy Emmanuel; publishers: Fudge Lips/Leroy Emmanuel/Kat Family, BMI. Mercury 73902 (Phonogram).

Country

WAYLON JENNINGS—Luckenbach, Texas (Back To The Basics Of Love) (3:18); producer: Chips Moman; writers: Bobby Emmons-Chips Moman; publisher: Baby Chick, BMI. RCA JB10924. Tremendous performance by Jennings with some help from Willie Nelson on the last verse. Though written by Bobby Emmons and Chips Moman, the song's lyrics perfectly fit Jennings and Nelson. Jennings sings that the successful life they've been living "has got us feuding like the Hatfields and McCoy's." Expect pop crossover action to develop.

MEL TILLIS—Burning Memories (2:38); producers: Mel Tillis-Jimmy Bowen; writers: Mel Tillis-Wayne P. Walker; publisher: Cedarwood, BMI. MCA MCA40710. Coming off a No. 1 hit, Tillis sticks with his tried and true country formula: a love ballad spiced by fiddle and guitar. Tillis wrote this evergreen with Wayne P. Walker and gives it new life with this fresh version.

recommended

VERNON OXFORD—Only The Shadows Know (2:24); producer: Bob Ferguson; writer: Carly Putman; publisher: Tree, BMI. RCA JH10952.

DON EVERLY—Brother Jukebox (2:08); producer: Wesley Rose; writer: Paul Craft; publisher: Black Sheep, BMI. ABC/Hickory AH54012.

SKEETER DAVIS—It's Love That I Feel (2:33); producer: Peter Drake; writer: Jeff Twell; publisher: Window, BMI. Mercury DJ482.

JAN HOWARD—I'll Hold You In My Heart (Till I Can Hold You In My Arms) (2:35); producer: Bill Walker; writers: Eddy Arnold-Hal Horton-Tommy Dilbeck; publisher: Adams-Vee & Abbott, BMI. Con Brio 118A.

CONNIE CATO—I'll Be A Lady Tomorrow (But I'm Gonna Be Your Woman Tonight) (2:37); producer: Don Davis; writer: Peggy Forman; publisher: Hello Darlin', SESAC. Capitol P4419.

BRIAN COLLINS—If You Love Me (Let Me Know) (3:44); producer: Jim Foglesong; writer: John Rostill; publisher: Al Gallico, BMI. ABC/Dot D017694.

DAVID HOUSTON—So Many Ways (2:23); producer: Tommy Hill; writer: Bobby Stevenson; publisher: Times Square, BMI. Starday Gusto SD156.

BOBBY LEWIS—What A Difference A Day Made (2:25); producer: Earl Richards; writers: Stanley Adams-Maria Grever; publishers: Stanley Adams, ASCAP/E. B. Marks, BMI. RPA RPA7622A.

CUMBERLANDS—You Ain't Coming Back Here Anymore (3:22); producer: Chuck Glaser; writer: Turley Richards; publisher: Kiongazi, BMI. Mountain Creek IRDA385A.

BOYS IN THE BUNKHOUSE—Willie, Write Me A Song (2:44); producer: Snuff Garrett; writer: C. Crofford; publisher: Peso, BMI. United Artists UAXW954Y.

JOE ELY—Tennessee's Not The State I'm In (3:04); producer: Chip Young; writer: Butch Hancock; publisher: Rainlight, ASCAP. MCA MCA40709.

BILLY DON BURNS—He's The One She's Living For (2:10); producers: Joe Johnson-Walter Hale; writer: Billy Don Burns; publisher: Four Star, BMI. 4 Star 51029.

Disco

WALTER MURPHY—Rhapsody In Blue (3:49); producers: Thomas J. Valentino, Walter Murphy; writer: Gershwin; publisher: New World, ASCAP. Private Stock PS45146. Following a short but ponderous intro, Murphy breaks loose in an exploration of the swinging possibilities of a traditional theme. Relying heavily on a jazzy saxophone, the work is a solid follow-up in Murphy's disco/classic genre.

First Time Around

LAKESIDE—If I Didn't Have You (3:30); producers: Frank E. Wilson, Terri McFadden; writers: John Footman, Frank Wilson; publishers: Screen Gems-EMI/Traco, BMI/Colgems-EMI/Spec. O-Lite, ASCAP. ABC AB12255. This ballad features a strong, clear lead vocalist, who is strongly reminiscent of the Four Tops lead singer. Instrumentation is uncomplicated but always there. A mini piano solo near the end leads to a dramatic vocal production. This group's harmony is tight and smooth.

FRINGE BENEFIT—All In Vain (3:15); producer: Clive Crawley; writer: John Jones; publisher: Geoff & Eddie, BMI. Capricorn CPS0271 (Warner Bros.). A catchy rocker by this progressive English band. The lead vocal, coarse and throaty, reminiscent of Rod Stewart, is highlighted by some nifty guitar support. Tune has momentum from the beginning and builds to greater intensity by the end.

DENISE COCHRAN—Lucky Chicago (2:44); producer: Don Smith; writers: Keith Leiken; publisher: Warner-Tamerlane, BMI. Cherish IRDA384. Cochran premieres with a sharp up-tempo production that complements her singing style and delivery. Instrumentation is strong and well handled with support from a tight horn section and lively piano work.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard LPs

• Continued from page 74

popularizing the late Christian's work with Benny Goodman. It's a noble experiment, if not wholly successful, as the five guitars romp through Rizzo's charts in impressive synchronization. **Best cuts:** "Rose's Loom," "Breakfast Food," "A New Baby."

EARL HINES—Solo Walk In Tokyo, Biograph BLP12055. Time has in no way dimmed the pianistic skills of the Fatha' and these 10 tracks are proof. In his 70s now, he rips off a program of goodies sans help from a rhythm section with his darting, stabbing right hand providing punchy, imaginative improvisations few others would attempt. **Best cuts:** "My Blues," "Ain't Misbehavin'," "My Ship," "Tea For Two."

BOBBY HACKETT—Thanks Bobby, Dobie DR1004. Taped in 1958 in Columbus, Ohio, 18 years before his death last June, Hackett's eight tunes remind how musical was his cornet, and how fertile his mind in weaving delightful variations on melodies. An unbilled pianist merits accolades for remarkable backup and solo contributions. Mundell Lowe, the guitarist, is producer of the package and, oddly, credit as recording engineer goes to Hackett himself. **Best cuts:** "What's New?" "Paradise," "Chimes Of Spring."

classical

MUSSORGSKY: PICTURES AT AN EXHIBITION; PROKOFIEV: CLASSICAL SYMPHONY—Chicago Symphony (Gulini), Deutsche Grammophon 2530783. A literal performance of "Pictures" that misses some of the excitement others have been able to inject in the Mussorgsky score. But the disk is distinguished by sound that sets extremely high standards for clarity and impact. Hi fi buffs will relish the achievement of the DG engineers, who were able to avoid sonic burial of complex instrumental strands, letting everything be heard, yet without clinical highlighting. Similar qualities in the Prokofiev.

AN EVENING WITH HENRY RUSSELL—Clifford Jackson, baritone/William Bolcom, piano, Nonesuch H71338. Probing America's musical past was Nonesuch's concern long before the bicentennial push, and the label still manages to come up with some of the most attractive period material to surface on disk. Composer/balladeer Russell toured the States with tremendous success in the first half of the 19th century and wrote highly popular tunes to such verses as "Woodman! Spare That Tree!" and "The Old Arm Chair." Jackson provides some introductory remarks as well as convincing performances in this re-creation of a Russell concert.

Major Campaign On Salsoul Acts

NEW YORK—Salsoul Records is embarking on a promotional and marketing campaign for releases by the Moment of Truth group and its new artist Eddie Holman.

Both acts will benefit from individual radio time buys in major markets, newspaper trade and consumer ads, posters and assorted in-store materials. Both acts are also planning their own tours of the U.S. and Europe.

The two acts have recently released singles that Salsoul is marketing in both the 7 inch and 12-inch, 45 r.p.m. forms. Moment of Truth's release is "Lovin' You Is Killin' Me," and Holman's is "This Will Be A Night To Remember." Both are now also working on albums that will be released soon.

Contest Promotes Fleetwood Mac LP

NEW YORK—Warner Bros. Records and the WEA marketing department in New York recently organized a special promotion for Fleetwood Mac in conjunction with radio station WPLJ and the Sam Goody record chain.

The campaign, entitled "Back Stage Rumours," gave 10 contest winners each a copy of "Rumours," the new Fleetwood Mac LP, as well as tickets to the recent concert by the group at Nassau Coliseum and an opportunity to go backstage and meet the group following the concert.

Jazz Show By NARAS

NEW YORK—The New York Chapter of NARAS will host an evening of college jazz Monday (18) at the Storyville club featuring one of the top university jazz bands that represented the U.S. at last year's Montreux Jazz Festival.

Headlining will be the Univ. of New Hampshire jazz band, a 22-piece contemporary group under the direction of David Sella, which represented U.S. collegiate orchestras as last year's Montreux festival.

This group will share the stage with the 18-piece Univ. of Bridgeport jazz ensemble directed by Neil Slater, and the Univ. of New Hampshire all-Girl dixieland jazz band.

The three-hour program which will be presented free to NARAS members is part of the Academy's continuing program to encourage musical creativity with particular emphasis on what Allan Steckler, NARAS' N.Y. chapter president, calls the excellent contemporary music that college bands are playing.

A \$3 donation is requested from non-members of the Academy desiring to attend the concert. Students will be charged \$1.50.

Honor Art Gelles

CHICAGO—Art Gelles, Phonodisc Baltimore/D.C. branch manager, has been named branch manager of the year by Phonogram/Mercury. Gelles received the commendation at a Polygram Records Group meeting.

\$7.98 Albums Rise On Charts

LOS ANGELES—Ten or 20% of the albums in the top 50 of Billboard's Top LPs & Tape chart are \$7.98 suggested list price single-pocket LPs. And "A Star Is Born" \$8.98 soundtrack LP, the icebreaker for the burgeoning \$7.98 increase on albums by selected acts, continues to hold fourth slot in its 18th week.

In order, the 10 albums are: 1 starred, Fleetwood Mac's "Rumours"; 10 starred, Natalie Cole's "Unpredictable"; 11, John Denver's "Greatest Hits Vol. 2"; 12, George Benson's "In Flight"; 14, Pink Floyd's "Animals"; 19 starred, Bad Company's "Burnin' Sky"; 30 starred, Marshall Tucker Band's "Carolina Dreams"; 40 starred, Spinners' "Yesterday, Today & Tomorrow"; and 45 starred, Glen Campbell's "Southern Nights."

Willie Bobo Opens Pilgrimage Series

LOS ANGELES—Latin/jazz bandleader Willie Bobo is scheduled to open the Pilgrimage Jazz series of free concerts Sunday (17) at the John Anson Ford County Cultural Arts Theatre.

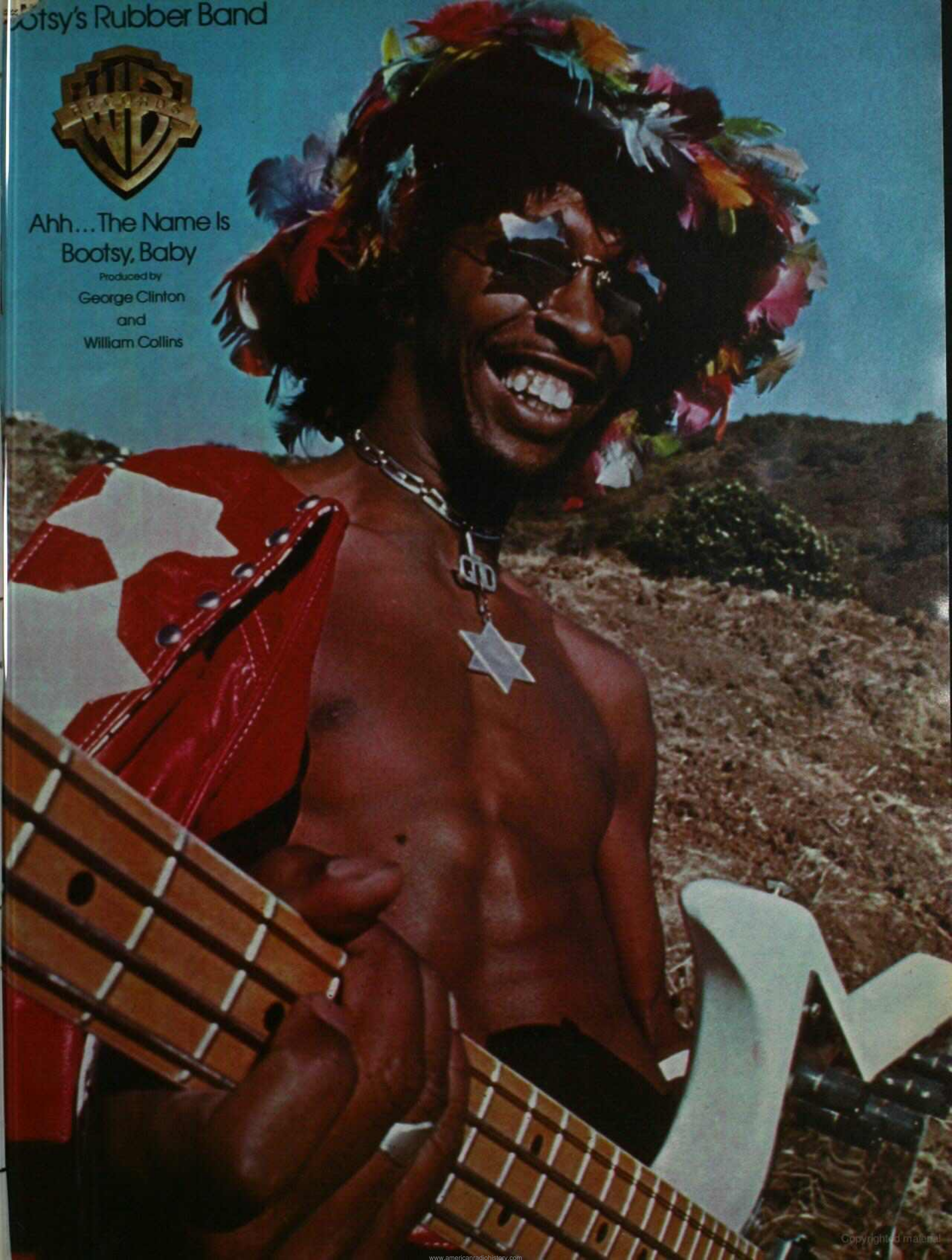
The Bobo show will be the first of 10 jazz performances slated for the series of consecutive Sunday afternoons. Sponsored by Los Angeles County agencies in association with the musicians union, the series will feature Ken Richmond and the New Hereafter on the second date, April 24.

Bootsy's Rubber Band



Ahh... The Name Is Bootsy, Baby

Produced by
George Clinton
and
William Collins



MAINSTREET 4422

The Second Single By
BOB SEGER

From His Platinum Album
NIGHT MOVES

ST-11557



SCHROEDER

Closeup

Protest Dirty Songs

• Continued from page 3

use of four-letter words. Many times, I toss a great song by a major artist in the trash simply because of an unneeded hell or damn.

"I'm a diehard country music fan, as are many of our listeners. But I wish the artists and the producers would make an effort to clean some of it up."

Brad Hosford, operations manager of WDTM in Selmer, Tenn., says that some of "our little ol' lady listeners have complaints about the lyrics, but most of our listeners can live through the lyrics, if not thrive on them." Gordon Marly at KLOZ, an FM station in El Paso, points out that what is objectionable to one person may not be to others.

But when the complaints were there, they were loud. Glen Corbin at KMAX in Madill, Okla., says, "We feel the lyric content of many of the current records is ridiculous, especially in light of the fact that not one suggestive song was a hit because of the lyrics, but because of the sound. This trend has gone too far and needs to stop. We're playing more classics than ever so we can avoid some of the current stuff which is too raunchy to play on radio."

Dave Morris of KNUZ in Houston comments that the station's major complaints refer to "blatant sexuality" in the lyrics. "We're not prudish, but a little imagination could convey the thought. If the industry won't police itself, the FCC will."

John O'Day at WFGL in Fitchburg, Mass., comments that the lyrics are "too blatantly suggestive. I sometimes think the producers are too far ahead of average America."

There were other complaints about country records sounding too pop, about them being too sad, and management at KNAL in Victoria, Tex., complains about records containing commercial product lyrics such as mentioning Lone Star Beer and Holiday Inn.

Tom Busch at KNOM in Nome, Alaska, says there are too many downers in country music. "Are there no grassroots themes other than drinking and cheating? We used to play them, but we're in an extremely religious area and listener complaints have resulted in our deleting about half the music that comes in from our playlist. Most folks here, we think, would also like a return to a softer sound."

Louis Maierhofer, WKMC, Roaring Springs, Penn., says there's too much swearing and/or out and out sexuality or suggestiveness in country music lyrics today. "Some recording 'artists' have a teenage mentality about them," he says.

At KCUE, Red Wing, Minn., management has received calls from listeners with questions such as: "Does the devil have all of the good tunes?" And it's a hard question to answer, says a spokesman for the station, "when you hear lyrics of people who live like animals."

Complaints about country music lyrics are not new—though this is the first extensive survey to depict a national and widespread concern. Don

Nelson, general manager of WIRE in Indianapolis, has been campaigning against suggestive lyrics in country music for some while.

Oddly enough, country music has always contained some elements of suggestiveness. One only has to listen to many older tunes to fully get the message. As musicologist Paul Ackerman, former music director of Billboard, once said, country music concerned "sex, sin, and salvation." And any older country music fan will remember Hank Thompson singing, "Swing wide your gates of love..." One could read many things into country music lyrics from time to time.

Perhaps there's a new morality coming along in country music and perhaps country music artists and record producers will have to react to it or suffer decreasing airplay and decreasing record sales.

It should also be noted that singles are currently selling more to jukebox operators than anywhere else and lyric content isn't so much of a problem in bars where many jukeboxes are located. Still, the complaints are there and they are extensive.

Jerry Marvin at KDHN in Dimmitt, Tex., says, "Song lyrics are too suggestive. Profanity is unacceptable. Lyrics dealing too explicitly with sex cannot be programmed. There is too much material dealing with drinking, alcohol and sex."

"There is a great need for bright, uptempo, positive material. The excessive amount of material dealing with sex, alcohol and illicit love and the tremendous number of slow ballads forces radio to seek material outside the standard country field."

"Here, all records are reviewed individually and selected on merit. However, those records which deal with negative subject matter never receive more than seven weeks of airplay. Records that deal explicitly with sex or profanity receive no airplay."

Ron Rogers, manager of KVET in Austin, Tex., also says he's concerned with profanity where it "sticks out" or lyrics that are too suggestive for young listeners and glorify drunkenness or cheating.

Bill Rohde at KKYX in San Antonio, says, "I agree that lyrics are becoming too dirty." He also feels that too many old rock songs are being recorded by country artists. J. C. Benoist at WKDX in Hamlet, N.C., says he has complaints about bad language. Wynn Alby at WYDE in Birmingham, Ala., mentions complaints on sex-oriented lyrics. Mary Catherine Murphy at WSM in Nashville says the station gets obscenity complaints, but "many times listeners read obscenity into the lyrics. We won't program an obscene record, but there is a thin line between obscene and non-obscene lyrics."

Ted Fleming, music director of WYRL in Melbourne, Fla., says many people in his area simply do not like cussing in songs "and/or the provocative manner of story telling in songs, perhaps because a lot of young people are tuning in country music today."

(Continued on page 86)

For the Record

LOS ANGELES—Contrary to what was reported in the new companies column (Billboard, April 2, 1977) Longneck Records is a registered label name belonging to Crow-Smith Productions of Austin, Tex.

Principals of newly established Longneck Records of Berkeley, Calif., have agreed to cease using the Longneck name immediately.



LEUKEMIA PUSH—Helen Reddy pitches in at WIP in Philadelphia to raise funds for the Leukemia Society of America. Dean Tyler, program director of the station, is at her side and below is Arthur Field, Philly promotion executive.

RIAA Gold Record Winners

Singles

Eagles' "New Kid In Town" on Asylum; disk is its first gold single.

Kenny Nolan's "I Like Dreamin'" on 20th Century; disk is his first gold single.

Barbra Streisand's "Love Theme From 'A Star Is Born' (Evergreen)" on Columbia; disk is her second gold single.

Daryl Hall & John Oates' "Rich Girl" on RCA; disk is duo's second gold single.

Abba's "Dancing Queen" on Atlantic; disk is its first gold single.

David Soul's "Don't Give Up On Us" on Private Stock; disk is his first gold single.

Alice Cooper's "I Never Cry" on Warner Bros.; disk is his fourth gold single.

Albums

Al Stewart's "Year Of The Cat" on Janus has achieved platinum status.

Bob Seger & The Silver Bullet Band's "Night Moves" on Capitol has gone platinum.

John Denver's "Greatest Hits Vol. 2" on RCA; disk is his 11th gold album.

Waylon Jennings' "Dreaming My Dreams" on RCA; disk is his fourth gold album.

"Queen" on Elektra; disk is its fourth gold album.

"The Jacksons" on Epic; disk is its first gold album.

Manfred Mann's Earth Band's "Roaring Silence" on Warner Bros.; disk is its first gold album.

Pynes Indicted

• Continued from page 8

To further conceal income, Pynes and others allegedly prepared and filed fraudulent personal income tax returns. Ten substantive counts explain Pynes' role in assisting in such false income tax returns.

If convicted, Pynes is subject to a maximum of 35 years imprisonment and fines of \$60,000 plus prosecution costs. Assistant U.S. Attorney Robert Newell is handling the case.

New Companies

Charles Martignette Management Corp. launched in Boston with a concert promo division known as Dudley Winchester Productions. Firm will handle all phases of management and booking with plans to open a recording and rehearsal studio. Address is P.O. Box 9295, Boston, Mass., (617) 734-5400.

The International Musician Union, an affiliate of the Artist & Technicians Guild International, has been founded in Los Angeles to provide blanket protection for all instrumentalists, vocalists, arrangers, directors and performers in the music industry. Union is located at 6253 Hollywood Blvd., (213) 466-7743.

Standby Records formed by Stanley Markowski and Andy Cittadino. Headquarters, mastering and pressing facilities are located at 760 Blandina St., Utica, N.Y.

Publishing Firm For Casey Songs

NEW YORK—Harry Wayne Casey, known as K.C. of K.C. & the Sunshine Band, and his songwriting partner Rick Finch have formed Harrick Music Inc., which will publish all K.C. material beginning with last year's "Shake Your Booty."

The new music firm will be administered by Sherlyn Publishing Inc.

Also formed is Sunshine Sound Records, a division of Sunshine Sound Enterprises Inc., producer of all the K.C. product. The label will be distributed by T.K. Records.

K.C. & the Sunshine Band has recently re-signed with T.K. and will continue to be released on the T.K. label. First scheduled issue on Sunshine is "It's Been So Long" by a new group, Fire.

Strike Concludes

LOS ANGELES—The warehouse employes strike at Phonodisc's Sun Valley, Calif., depot ended Sunday (3). An agreement was reached with the General Warehouse Union Local 598 ending the month-long walk-out. Employees were back on the job Monday (4).

South Carolina

• Continued from page 10

producers are not inclined to take risks with new and unproven material.

"Instead, they turn to reviving proven successes, because there is little difficulty in soliciting private backers, and there is the sure box-office of nostalgia seekers among older audiences, and the newer generation of theatregoers who may have heard of 'My Fair Lady,' 'Fiddler On The Roof' or 'Guys & Dolls,' from their parents and whose interests may have been stimulated as a result."

Hersher and Baker cite "Chorus Line" as a classic example of a top-rate original production which could have been stalled on its launching pad for want of funds, had it not been for the courage and conviction of producer Joseph Papp who sustained it financially during its tricky tryouts.

"That," they say, "is the sort of theatre which desperately needs government help, and we are hoping that the move by the South Carolina State government in backing 'Green Pond' will play an important role in achieving this objective."

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HOLLYWOOD—Rufus Featuring Chaka Khan (ABC 12289)
MAINSTREET—Bob Seger & The Silver Bullet Band
(Capitol 4422)
RHAPSODY IN BLUE—Walter Murphy
(Private Stock 45146)
SEE TOP SINGLE PICKS REVIEWS, page 76

| THIS WEEK | | | LAST WEEK | | | WEEKS ON CHART | | | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | | | THIS WEEK | | | LAST WEEK | | | WEEKS ON CHART | | | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | | | THIS WEEK | | | LAST WEEK | | | WEEKS ON CHART | | | TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

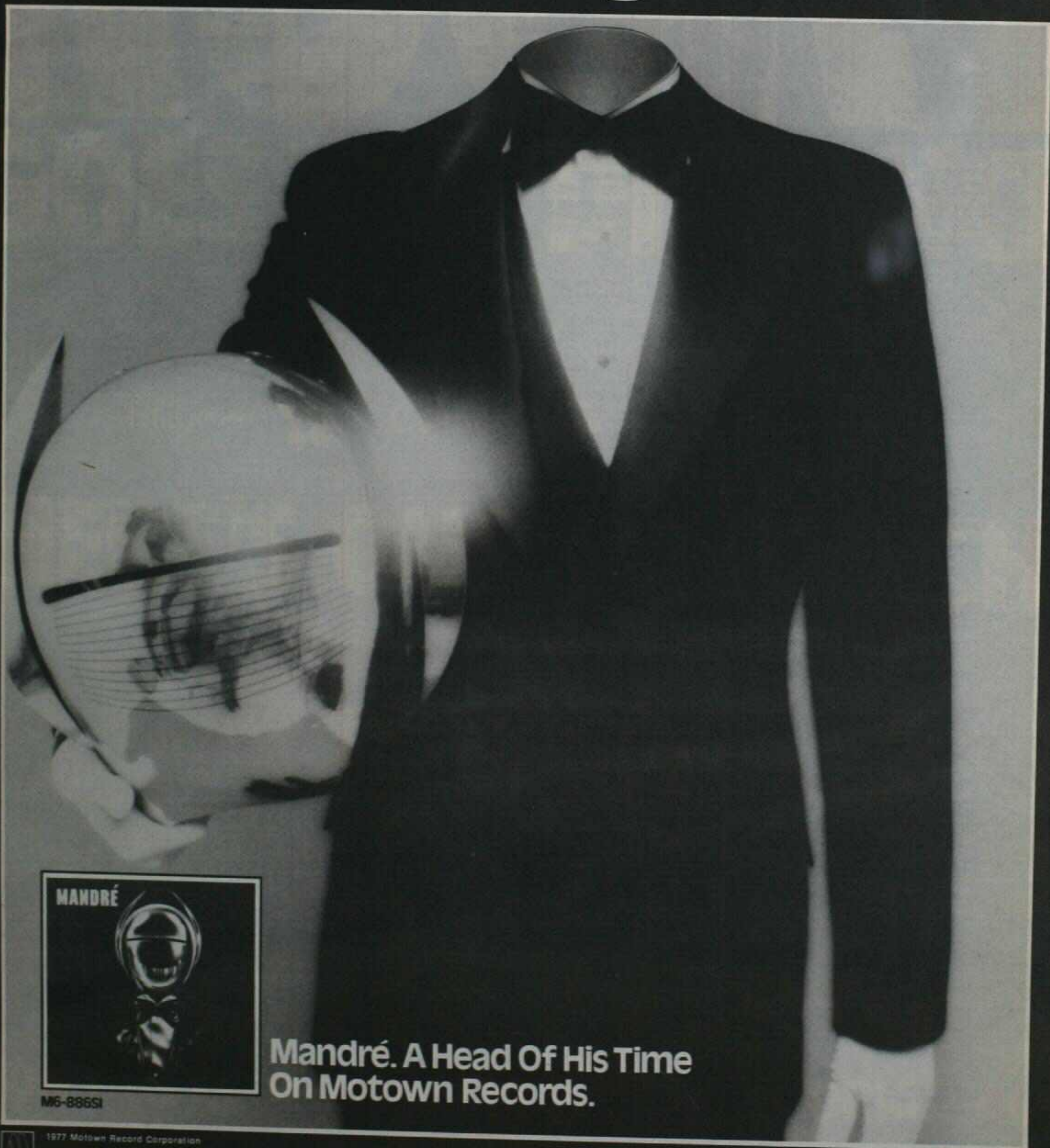
HOT 100 A-Z—(Publisher-Licensee)

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|--|----|---|-----|---|----|---|----|--|----|---|----|---|----|
| Any Gonna Bump No More (With No Big Fat Woman) (Taz, BMI) | 47 | Cherry Baby (Rock Steady) (Harris, BMI) | 48 | I'm Your Boogie Man (Shirley/ Harris, BMI) | 20 | Locle (Brougham Hall/Andie Inman, BMI) | 42 | Rock and Roll Star (Daglow, ASCAP) | 91 | Slow Down (British Rocket, ASCAP) | 71 | Torn Between Two Lovers (Musica Shows Sound, BMI/Silver Doves, ASCAP) | 56 |
| Angel In Your Arms (Song Taz, BMI) | 29 | Cinderella (Fender, ASCAP) | 54 | I Think We're Alone Now (Petrone, BMI) | 88 | Margaretville (Coral Reeler, BMI) | 61 | "Roots" Medley: A. Motherland, B. Theme From "Roots" (D.R., ASCAP) | 82 | So In To You (Joe Lou, BMI) | 9 | Trying To Love Two (Bill Kat, BMI) | 12 |
| Arise (Blendingwell, ASCAP) | 86 | Cousins Get It Right (Bibi Chaqui, ASCAP) | 16 | I've Got Love On My Mind (Jay's Enterprises, Chappell, ASCAP) | 46 | Maybe I'm Amazed (Mack, BMI) | 18 | Theme From "Roots" (D.R., BMI) | 83 | Sound And Vision (Honey Bros., Triad, BMI) | 76 | Undercover Angel (Warner Bros., ASCAP) | 70 |
| Arrested For Driving While Blind (Hammann, BMI) | 92 | Dancin' (Deightful/Cabell, BMI) | 55 | I Wanna Be A Star (Jubilee, ASCAP) | 27 | My Sweet Lady (Cherry Lane, ASCAP) | 46 | Summers (J. J. J., BMI) | 80 | Southern Nights (Warner Tanagerland/Marsand, BMI) | 3 | Uptown Festival (Jubilee, ASCAP) | 39 |
| At Midnight (My Love Will Lift You Up) (American Broadcasting/Elamco, ASCAP) | 30 | Dancin' Man (Ame/Gravesturn, BMI) | 52 | I Wanna Get Next To You (Duchess, BMI) | 64 | Night Moves (Gee, ASCAP) | 81 | Sure Girl (Kusperman/Brandel, BMI) | 87 | Spring Rain (Barnegat, BMI) | 40 | Whatcha Gonna Do? (Irving/Pablo Cruise, BMI) | 93 |
| Back In The Saddle (Dakot/Song And Dances/Vindoo, BMI) | 20 | Dancing Queen (Countess, BMI) | 34 | It Feels So Good To Be Loved So Bad (Razale Dazzle, BMI) | 59 | Old Fashioned Boy (You're The One) (Rick V. Varnick, BMI) | 51 | Sweet Girl (Blue Gum, BMI) | 35 | Starline (Barnegat, BMI) | 41 | When I Read You (Unchappell/Regina Melton/Albert Hammond, BMI) | 13 |
| Be My Girl (Electronic, ASCAP) | 99 | Deeply (Joe Gendle, BMI) | 100 | Get To Give It Up Pt. 1 (Jubilee, ASCAP) | 29 | Phantom Writer (High Wave/Warner Bros., ASCAP) | 97 | Thyme From "Roots" (D.R., BMI) | 84 | Swampy (Barnegat, BMI) | 42 | You Are On My Mind (Big On/Mule Me Tonic, ASCAP) | 71 |
| Boogie Child (Stepwell/Unchappell, BMI) | 64 | Disco Lucy (Delella, ASCAP) | 24 | Go Your Own Way (Gentle/Now Sound, BMI) | 98 | Rufus (Unchappell, BMI) | 98 | Thyme From "Roots" (D.R., BMI) | 85 | Tunes, BMI) | 43 | You're Movin' Out Today (Dime/Regina Melton/Unchappell/Feldman, BMI) | 34 |
| Breakin' (Colgems/Ty Tiger, ASCAP) | 80 | Do What You Wanna Do (Shirley/Detroit, BMI) | 52 | Hear A In A Love Song (No Exit, BMI) | 37 | Sailin' Ships (Ding Teltors/Everybody's International, BMI) | 88 | Thyme From "Roots" (D.R., BMI) | 86 | Unchappell, BMI) | 44 | You're Throwing A Good Love Away (Mighty Three, BMI) | 43 |
| Calling Dr. Love (Cale Americana/Kiss, ASCAP) | 27 | Don't Give Up On Us (Macaulay, ASCAP) | 1 | Held Back The Night (Carter, BMI) | 38 | Shuffle (Joe Scaggs/Hudner, ASCAP) | 37 | Thyme From "Roots" (D.R., BMI) | 87 | The First Cut Is The Deepest (Duchess, BMI) | 21 | You Take My Heart Away (United Artists, ASCAP/Unat, BMI) | 67 |
| Can't Stop Dancin' (A&M, BMI) | 19 | Don't Leave Me This Way (Mighty Three, BMI) | 2 | Headed On (Yao/Rapahale, ASCAP/Hotel California (Not Labeled), BMI) | 82 | Lonely Boy (Lucky, BMI) | 36 | Thyme From "Roots" (D.R., BMI) | 88 | The Whistler (Five Star/Chrysalis, ASCAP) | 74 | Your Love (K1/Pedro, BMI) | 22 |
| Carry On Wayward Son (Don Kinsman, BMI) | 14 | Dreams (Carbin/Wash Witch, BMI) | 77 | Love Theme From "A Star Is Born" (Evergreen) (First Artists, ASCAP/20th Century, BMI) | 94 | Love In 'C' Minor (Pt. 1) (Feller, BMI) | 84 | Thyme From "Roots" (D.R., BMI) | 89 | Undercover Angel (Warner Bros., ASCAP) | 70 | | |
| | | | | Love's Grown Deep (Sound Of Nelson/Cheney, BMI) | 23 | Love In 'C' Minor (Pt. 1) (Feller, BMI) | 84 | Thyme From "Roots" (D.R., BMI) | 90 | Unchappell, BMI) | 44 | | |

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

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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 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| ★ | 2 | 17 | EAGLES Hotel California A&M 7E 1084 | ▲ | | | | 6.98 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

STAR PERFORMERS: Stars are awarded on the Top LP's & Tape chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

ROCKY



GOES THE DISTANCE.

Picture of the Year. Winner of three Academy Awards. An Original Motion Picture Score that's turned into one of the hottest albums of the year. Rocky. Featuring "Gonna Fly Now" and "You Take My Heart Away."

Billboard: ★ 44

Cashbox: 54

Record World: 30

HERE'S OUR 1-2 PUNCH:

"Gonna Fly Now"
(Theme from Rocky)

Bill Conti
UAXW 940 Y

This one is selling in Detroit,
Philadelphia, New York, and
Kansas City and is the first

version to go on major stations:

| | | |
|------|------|------|
| CKLW | KQWB | WVUD |
| WIBG | WAVZ | WMGC |
| KBEQ | WING | WORD |
| WABB | WCUE | KERN |

#1 requests

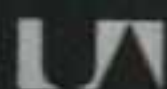
ORIGINAL MOTION PICTURE SCORE

ROCKY



MUSIC BY BILL CONTI

Including: You Take My Heart Away
Gonna Fly Now/The Final Bell
Fanfare For Rocky



"You Take My Heart Away"
(Love Theme from Rocky)
DeEtta Little & Nelson Pigford
UAXW 941 Y

This one is selling in
Philadelphia, New York
and Detroit off
of R&B airplay.

UALA 693-G

DON'T BE CONFUSED-THESE ARE THE ORIGINALS!

On United Artists Records and Tapes.



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TOP LPs & TAPE

POSITION
106-206

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| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|---|--|-------|-----------|---------|----------|----------|--------------|
| 118 | 4 | KENNY NOLAN 20th Century T 532 | 6.98 | 7.98 | 7.98 | | | | |
| 107 | 97 | 24 | DONNA SUMMER Four Seasons Of Love Casablanca NBLP 7028 (Casablanca) | 6.98 | 7.98 | 7.98 | | | |
| 108 | 71 | 150 | PINK FLOYD Dark Side Of The Moon Harvest SF 1103 (Capitol) | 7.98 | 7.98 | 7.98 | 7.98 | | |
| 109 | 89 | 13 | GARY WRIGHT The Light Of Smiles Warner Bros. WS 2951 | 6.98 | 7.97 | 7.97 | 8.95 | | |
| 121 | 3 | MAYNARD FERGUSON Conquistador Columbia PC 34457 | 6.98 | 7.98 | 7.98 | | | | |
| 111 | 106 | 20 | JAMES TAYLOR'S GREATEST HITS Warner Bros. WS 2979 | 6.98 | 7.97 | 7.97 | 8.95 | | |
| 112 | 114 | 31 | ABBA Greatest Hits Atlantic SD 18189 | 6.98 | 7.97 | 7.97 | | | |
| 113 | 81 | 14 | QUEEN A Day At The Races Elektra EK 101 | 7.98 | 7.97 | 7.97 | | | |
| 124 | 7 | PABLO CRUISE A Place In The Sun A&M SP 4625 | 6.98 | 7.98 | 7.98 | | | | |
| 115 | 101 | 12 | JEFFERSON AIRPLANE Flight Log (1966-1976) Globe CNYL 1255 (RCA) | 10.98 | 11.95 | 11.95 | 13.95 | | |
| 116 | 116 | 61 | NEIL DIAMOND Hot August Night MCA 8008 | 9.98 | 11.98 | 11.98 | | | |
| 117 | 107 | 35 | DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL 1-1504 | 6.98 | 7.95 | 7.95 | | | |
| 174 | 2 | IGGY POP The Idiot RCA APL 1-2275 | 6.98 | 7.95 | 7.95 | | | | |
| 119 | 120 | 8 | MAZE Featuring FRANKIE BEVERLY Capitol ST 11607 | 6.98 | 7.98 | 7.98 | | | |
| 164 | 2 | NORMAN CONNORS Romantic Journey Buddah BDD 5082 (RCA) | 6.98 | 7.95 | 7.95 | | | | |
| 121 | 53 | 13 | EMMYLOU HARRIS Luxury Liner Warner Bros. WS 2998 | 6.98 | 7.97 | 7.97 | | | |
| 122 | 131 | 54 | HEART Dreamboat Annie Mushroom MRS 5005 | 6.98 | 7.98 | 7.98 | | | |
| 123 | 123 | 6 | JOHN TRAVOLTA Can't Let You Go Midway International BNL 1-2211 (RCA) | 6.98 | 7.95 | 7.95 | | | |
| NEW ENTRY | | | JOHNNY GUITAR WATSON A Real Mother For Ya SUN GULP 1 (A&M) | 6.98 | 7.98 | 7.98 | | | |
| 125 | 109 | 13 | BILLY PAUL Let Em In Philadelphia International PZ 34389 (Epic) | 6.98 | 7.97 | 7.97 | | | |
| 126 | 93 | 27 | EARTH, WIND & FIRE Spirit Columbia PC 34241 | 6.98 | 7.98 | 7.98 | 7.98 | | |
| 139 | 19 | CLIMAX BLUES BAND Gold Plated See SASD 7521 (ABC) | 6.98 | 7.95 | 7.95 | | | | |
| 128 | 128 | 21 | BLACKBYRDS Unfinished Business Fantasy F 3518 | 6.98 | 7.95 | 7.95 | | | |
| 146 | 6 | YVONNE ELLIMAN Love Me RSO RS 1-3018 (Polydor) | 6.98 | 7.98 | 7.98 | | | | |
| 140 | 38 | BARRY MANILOW I Arista AR 3057 | 6.98 | 7.98 | 7.98 | | | | |
| 131 | 125 | 34 | LINDA RONSTADT Hasten Down The Wind Asylum FC 1072 | 6.98 | 7.97 | 7.97 | | | |
| 132 | 132 | 14 | GROVER WASHINGTON JR. A Secret Place Rula RJ 3221 (Motown) | 6.98 | 7.98 | 7.98 | | | |
| 133 | 122 | 57 | THE CAPTAIN & TENNILLE Song Of Joy A&M SP 4570 | 6.98 | 7.98 | 7.98 | | | |
| 134 | 137 | 7 | THE BABYS Crysis CH 1125 | 6.98 | 7.98 | 7.98 | | | |
| 135 | 135 | 51 | BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SABR 11523 | 7.98 | 8.98 | 8.98 | | | |

| THIS WEEK | LAST WEEK | Weeks on Chart | STAR PERFORMER—LP's registering greatest proportion of upward progress this week | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|--|--|--|-------|-----------|---------|----------|----------|--------------|
| 136 | 126 | 10 | DONALD BYRD Caricatures Blue Note BN-LA633 G (United Artists) | 6.98 | 7.98 | 7.98 | | | | |
| 137 | 138 | 25 | DRAMATICS Joy Ride ABC A&M 955 | 6.98 | 7.95 | 7.95 | | | | |
| 178 | 3 | RITA COOLIDGE Anytime... Anywhere A&M SP 4616 | 6.98 | 7.98 | 7.98 | | | | | |
| 139 | 104 | 20 | THE JACKSONS Epic PE 34225 | 6.98 | 7.98 | 7.98 | | | | |
| NEW ENTRY | | | STARZ Violation Capitol ST 11617 | 6.98 | 7.98 | 7.98 | | | | |
| 154 | 5 | JOHN MILES Stranger In The City London PS 602 | 6.98 | 7.98 | 7.98 | | | | | |
| 155 | 2 | SLAVE Capitol SD 9514 (Atlantic) | 6.98 | 7.97 | 7.97 | | | | | |
| 143 | 143 | 10 | RITCHIE FAMILY Life Is Music Mercury 2203 (TK) | 6.98 | 7.98 | 7.98 | | | | |
| 156 | 5 | POUSETTE DART BAND Amnesia Capitol ST 11608 | 6.98 | 7.98 | 7.98 | | | | | |
| 145 | 136 | 11 | STARCASTLE Fountains Of Light Epic PE 34275 | 6.98 | 7.98 | 7.98 | | | | |
| 146 | 111 | 13 | LEON REDBONE Double Time Warner Bros. WS 2971 | 6.98 | 7.97 | 7.97 | | | | |
| 147 | 147 | 22 | BRASS CONSTRUCTION II United Artists UA-LA627 G | 6.98 | 7.98 | 7.98 | | | | |
| 169 | 3 | HEAD EAST Gettin' Lucky A&M SP 4624 | 6.98 | 7.98 | 7.98 | | | | | |
| 149 | 148 | 10 | RAMONES Leave Home See SA 7529 (ABC) | 6.98 | 7.95 | 7.95 | | | | |
| 160 | 4 | GARLAND JEFFREYS Ghost Writer A&M SP 4625 | 6.98 | 7.98 | 7.98 | | | | | |
| 151 | 151 | 9 | JEAN CARN Philadelphia International PZ 34387 (Epic) | 6.98 | 7.98 | 7.98 | | | | |
| 162 | 4 | PROCOL HARUM Something Magic Warner Bros. WB 2967 | 6.98 | 7.97 | 7.97 | | | | | |
| 153 | 157 | 8 | CERRONE Love In C Minor Capitol SD 9513 (Atlantic) | 6.98 | 7.97 | 7.97 | | | | |
| 154 | 149 | 9 | JOURNEY Next Columbia PC 34311 | 6.98 | 7.98 | 7.98 | | | | |
| 155 | 159 | 47 | AEROSMITH Rocks Columbia PC 34145 | 6.98 | 7.98 | 7.98 | 7.98 | | | |
| 156 | 115 | 42 | ELECTRIC LIGHT ORCHESTRA Ole ELO United Artists UA-LA620 G | 6.98 | 7.98 | 7.98 | | | | |
| 157 | 127 | 21 | ENGELBERT HUMPERDINCK After The Lovin' Epic PE 34381 | 6.98 | 7.98 | 7.98 | | | | |
| 158 | 161 | 6 | JERRY BUTLER Suite For A Single Girl Mercury M3 87021 | 6.98 | 7.98 | 7.98 | | | | |
| 170 | 3 | DOLLY PARTON New Harvest... First Gathering RCA APL 1-2198 | 6.98 | 7.95 | 7.95 | | | | | |
| NEW ENTRY | | | AMAZING RHYTHM ACES Toucan Do It Too ABC AB 1085 | 6.98 | 7.95 | 7.95 | | | | |
| 161 | 150 | 29 | LYNYRD SKYNYRD One More From The Road MCA MCA 2-4081 | 7.98 | 8.98 | 8.98 | | | | |
| 162 | 119 | 9 | MICHAEL FRANKS Sleeping Gypsy Warner Bros. WS 3064 | 6.98 | 7.97 | 7.97 | | | | |
| 163 | 166 | 4 | FLORA PURIM Nothing Will Be As It Was... Tomorrow Warner Bros. WS 2985 | 6.98 | 7.97 | 7.97 | | | | |
| 177 | 3 | TANGERINE DREAM Stratosphere Virgin PE 34437 (Epic) | 6.98 | 7.98 | 7.98 | | | | | |
| 165 | 167 | 107 | BEACH BOYS Endless Summer Capitol SD 998 11207 | 7.98 | 8.98 | 8.98 | | | | |
| 166 | 171 | 4 | CHILLIWACK Dreams, Dreams, Dreams Mushroom MRS 5006 | 6.98 | 7.98 | 7.98 | | | | |
| 179 | 2 | ATLANTA RHYTHM SECTION MCA 2-4114 | 7.98 | 8.98 | 8.98 | | | | | |
| 190 | 2 | FACTS OF LIFE Sometimes Fayette 802 (TK) | 6.98 | 7.98 | 7.98 | | | | | |

| THIS WEEK | LAST WEEK | Weeks on Chart | ARTIST Title Label, Number (Dist. Label) | ALBUM | 4-CHANNEL | 8-TRACK | Q-8 TAPE | CASSETTE | REEL TO REEL |
|-----------|-----------|---|--|-------|-----------|---------|----------|----------|--------------|
| 180 | 2 | CHICAGO X Columbia PC 34289 | 6.98 | 7.98 | 7.98 | 7.98 | | | |
| 170 | 163 | 23 | BEE GEES Gold, Vol. 1 RSO RS 1-3096 (Polydor) | 6.98 | 7.98 | 7.98 | | | |
| 171 | 175 | 3 | SHAKTI with JOHN McLAUGHLIN A Handful Of Beauty Columbia PC 34372 | 6.98 | 7.98 | 7.98 | | | |
| 172 | 172 | 5 | NEIL DIAMOND His 12 Greatest Hits MCA 2106 | 6.98 | 7.98 | 7.98 | | | |
| 173 | 165 | 22 | CHUCK MANGIONE Main Squeeze A&M SP 4612 | 6.98 | 7.98 | 7.98 | | | |
| 174 | 145 | 5 | JOHNNY MATHIS Mathis Is... Columbia PC 34441 | 6.98 | 7.98 | 7.98 | | | |
| 175 | 153 | 7 | ENCHANTMENT United Artists UA-LA602 G | 6.98 | 7.98 | 7.98 | | | |
| 176 | 152 | 97 | THE CAPTAIN & TENNILLE Love Will Keep Us Together A&M SP 4552 | 6.98 | 6.98 | 7.98 | 7.98 | | |
| 177 | 141 | 45 | BLIND FAITH RSO RS 1-3015 (Polydor) | 6.98 | 7.98 | 7.98 | | | |
| 189 | 2 | ERIC GALE Genseng Woman Columbia PC 34423 | 6.98 | 7.98 | 7.98 | | | | |
| 179 | 181 | 6 | HENRY GROSS Show Me To The Stage Liberty LS 5019 | 6.98 | 7.98 | 7.98 | | | |
| NEW ENTRY | | | PATRICE RUSHEN Shout It Out Prestige P 10101 (Fantasy) | 6.98 | 7.95 | 7.95 | | | |
| NEW ENTRY | | | ASLEEP AT THE WHEEL The Wheel Capitol ST 11620 | 6.98 | 7.98 | 7.98 | | | |
| 182 | 186 | 4 | LATIMORE It Ain't Where You've Been Globe 7529 (TK) | 6.98 | 7.98 | 7.98 | | | |
| 183 | 183 | 3 | VALERIE CARTER Just A Stone's Throw Away Columbia PC 34155 | 6.98 | 7.98 | 7.98 | | | |
| 184 | 184 | 80 | THE BEATLES Magical Mystery Tour Capitol SDMS 2825 | 7.98 | 8.98 | 8.98 | | | |
| 185 | 117 | 5 | MIRACLES Love Crazy Columbia PC 34460 | 6.98 | 7.98 | 7.98 | 7.98 | | |
| NEW ENTRY | | | KRAFTWERK Trans-Europe Express Capitol ST 11603 | 6.98 | 7.98 | 7.98 | | | |
| 187 | 130 | 12 | UNDISPUTED TRUTH Method To The Madness Windward WR 2967 (Warner Bros.) | 6.98 | 7.97 | 7.97 | | | |
| NEW ENTRY | | | WALK ON THE WILD SIDE— THE BEST OF LOU REED RCA APL 1-2001 | 6.98 | 7.95 | 7.95 | | | |
| NEW ENTRY | | | GRAHAM PARKER Heat Treatment Mercury SBR 1-1112 (Phonogram) | 6.98 | 7.95 | 7.95 | | | |
| NEW ENTRY | | | KALYAN MCA 2245 | 6.98 | 7.98 | 7.98 | | | |
| 191 | 192 | 6 | A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581 | 7.98 | 7.98 | 7.98 | 7.98 | | |
| 192 | 195 | 4 | STALLION Casablanca NBLP 7040 | 6.98 | 7.98 | 7.98 | | | |
| 193 | 134 | 12 | JANIS IAN Miracle Row Columbia PC 34440 | 6.98 | 7.98 | 7.98 | | | |
| 194 | 133 | 20 | JEAN-LUC PONTY Imaginary Voyage Atlantic SD 13135 | 6.98 | 7.97 | 7.97 | | | |
| 195 | 182 | 24 | LED ZEPPELIN Soundtrack From The Film/ The Song Remains The Same See SA 7521 (Atlantic) | 11.98 | 11.97 | 11.97 | | | |
| 196 | 129 | 23 | BRICK Good High B&W BLP 408 (B&W) | 6.98 | 7.98 | 7.98 | | | |
| 197 | 158 | 8 | SAMMY HAGAR Capitol ST 11589 | 6.98 | 7.98 | 7.98 | | | |
| 198 | 200 | 3 | RACING CARS Downtown Tonight Crysis CH 1099 | 6.98 | 7.98 | 7.98 | | | |
| 199 | 142 | 19 | LONNIE LISTON SMITH & THE COSMIC ECHOES Renaissance RCA APL 1-1022 | 6.98 | 7.95 | 7.95 | | | |
| 200 | NEW ENTRY | | JOHN HANDY Carnival ABC/Topical AG 5214 | 6.98 | 7.95 | 7.95 | | | |

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

| | |
|-------------------------------------|-------------|
| Abba | 20, 112 |
| Aerosmith | 59, 155 |
| America | 21 |
| Angel | 76 |
| Joan Armatrading | 93 |
| Atlanta Rhythm Section | 19, 167 |
| AWB | 72 |
| Amazing Rhythm Aces | 160 |
| Bachman-Turner Overdrive | 134 |
| Bad Company | 73 |
| Gato Barbieri | 86 |
| Band | 70 |
| Beach Boys | 165 |
| Beats—Magical M. Tour | 184 |
| Jeff Beck With The Jan Hammer Group | 34 |
| Bee Gees | 89, 170 |
| William Bell | 98 |
| George Benson | 11, 88 |
| Blackbyrds | 128 |
| Blind Faith | 177 |
| Bootsy's Rubber Band | 18 |
| Boyz | 7 |
| David Bowie | 82 |
| Brass Construction | 147 |
| Bread | 104 |
| Brick | 196 |
| Jimmy Buffett | 37 |
| Jerry Butler | 158 |
| Jackson Browne | 36 |
| Donald Byrd | 136 |
| Glen Campbell | 38 |
| Captain & Tennille | 133, 176 |
| Jean Carn | 151 |
| Valerie Carter | 183 |
| Cerrone | 153 |
| Chicago X | 169 |
| Chilliwack | 166 |
| Climax Blues Band | 127 |
| Natalie Cole | 9 |
| Commodores | 40 |
| Norman Connors | 120 |
| Rita Coolidge | 138 |
| John Denver | 27 |
| Neil Diamond | 8, 116, 172 |
| Dobie Brothers | 94 |
| Dr. Buzzard's Savannah Band | 117 |
| Dramatics | 137 |
| Eagles | 1, 48 |
| Earth, Wind & Fire | 126 |
| Yvonne Elliman | 129 |
| ELO | 14, 156 |
| Emerson, Lake & Palmer | 24 |
| Enchantment | 175 |
| Maynard Ferguson | 110 |
| Fleetwood Mac | 2, 50 |

| | | | |
|------------------------------|--------|---------------------------|----------------|
| Foreigner | 60 | Kiss | 32, 66, 97 |
| Peter Frampton | 96 | Klaatu | 54 |
| Michael Franks | 162 | Kraftwerk | 186 |
| Peter Gabriel | 52 | Latimore | 182 |
| Eric Gale | 178 | Led Zeppelin | 191 |
| Marvin Gaye | 29 | Facts of Life | 160 |
| Genesis | 42 | Nils Lofgren | 47 |
| Henry Gross | 179 | Lynyrd Skynyrd | 161 |
| Sammy Hagar | 197 | Mary MacGregor | 83 |
| Daryl Hall & John Oates | 26, 92 | Chuck Mangione | 173 |
| John Handy | 200 | Barry Manilow | 6, 41, 74, 130 |
| Emmylou Harris | 121 | Manhattans | 79 |
| George Harrison | 84 | Manfred Mann's Earth Band | 101 |
| Isaac Hayes & Dionne Warwick | 102 | Marshall Tucker Band | 28 |
| Justin Hayward | 65 | Johnny Mathis | 174 |
| Head East | 148 | Maze | 119 |
| Heart | 122 | McCoy & Davis | 75 |
| Thelma Houston | 15 | John Miles | 141 |
| Engelbert Humperdinck | 157 | Steve Miller Band | 10 |
| Janis Ian | 193 | Miracles | 185 |
| Isley Brothers | 63 | Olivia Newton John | 105 |
| Bob Jones | 139 | Kenny Nolan | 106 |
| Jefferson Airplane | 64 | Pablo Cruise | 114 |
| Garland Jeffreys | 115 | Dolly Parton | 159 |
| Quincy Jones | 150 | Graham Parker | 189 |
| Tom Jones | 61 | Billy Paul | 125 |
| Journey | 91 | Teddy Pendergrass | 30 |
| Kalyan | 154 | Quincy Presley | 100 |
| Kansas | 190 | Pink Floyd | 25, 108 |
| K.C. & Sunshine Band | 39 | Jean-Luc Ponty | |

Introducing an "Amazing" new album.



AB-1005

With their first album, *Stacked Deck*, The Amazing Rhythm Aces turned a "Third Rate Romance" into a first rate hit. Second time out they were *Too Stuffed To Jump* and came up a Grammy winner for their single "The End Is Not In Sight." And Rolling Stone called them "The finest rock band to emerge in years... as dazzlingly accomplished as they are unpretentious." Now the world is about to discover...

Toucan Do It Too

From The Amazing Rhythm Aces
On ABC Records and GRT Tapes
Produced by Barry "Byrd" Burton

Ma & Pa Shops Get Nod From New Roadshow Label

NEW YORK—"We believe in taking full advantage of the ma and pa stores. We treat them the same way a major would treat a rackjobber," say Fred Frank and Sid Maurer, co-presidents of Roadshow Records.

Roadshow, distributed by United Artists, is a new label, in business since November. But already it has had chart success with the LP "Enchantment" by the group of the same name. Previously Moondock, the production company formed by Frank and Maurer was instrumental in forming and promoting BT Express and Brass Construction.

Roadshow provides its artists a full array of services, say the presidents, including promotion, sales, marketing, management and publicity. "We even buy their clothes for them," adds Maurer.

Frank says the label's deal with UA gives it a measure of autonomy, with Roadshow initiating the first surge in the marketplace. A 13-man field staff, called "the dogs of war," concentrates on selected markets.

For "Enchantment," the strategy was to go to the group's hometown, Detroit, and launch it from there, with the promotion people going to record stores, radio stations, discos and colleges in the area, backed up by spot advertising on radio.

To key with the group's appearance on the "Soul Train" television program, Roadshow is sponsoring 10-second spots tagged to Record Shack commercials during the show in six markets.

Roadshow and UA are also supplying retailers with posters of the group, as well as easel back versions of the jacket, stickers and streamers.

Roadshow believes in having the group visit record stores, recently throwing a champagne party in two Los Angeles stores for the customers to coincide with the group's visit.

Among future projects for Roadshow is the recently released LP by a group called Morning, Noon & Night, which Roadshow is promoting primarily through disco play in 12 markets, mostly on the East Coast. For an upcoming gospel LP by Shirely Ceasar, Roadshow is going to the ma and pa stores with its biggest push.

"We don't like to overship on our releases," says Frank. "We prefer to wait for the distributor to come back and reorder with us. That way it gets everybody more excited."

"We don't build singles acts. We like to go in with an album concept, where the DJ can take the record and put on any cut and it sounds good."

Protest Dirty Songs

• Continued from page 79

"As music director, I think we should tone down what we play on the air. I do not believe that cussing goes with country music for young ears to hear or to insult so many adults while enchanting so few."

Ray Hammons, music director at WLBB in Carrollton, Ga., says his audience doesn't complain about lyrics, "but then again no song with any type of profanity is put on the air." Jay Albright, program director of KUZS in Bakersfield, Calif., says

he's selective in what he puts on the air, "so we really experience very few complaints regarding lyric content."

William Burgess at WFIV in Kissimmee, Fla., among the 200 plus broadcasters who had complaints about lyrics, remarks, "Kindly keep it country and keep it clean country. We have had many calls on suggestive records, which we don't normally play, but if it's borderline, then we pull it when we get complaints. But we don't play any with four-letter words."

Mentioned frequently as getting listener complaints were "The Pill" by Loretta Lynn released more than a year ago and a recent record by Conway Twitty titled "We've Never Been This Far Before." But, on the other hand Duug Collins at KDJW in Amarillo, Tex., says, "I haven't received many complaints concerning country music. The only real hassle I have ever received was on a Wynn Stewart record 'I'm Gonna Kill You.' That one brought in the calls."

New Console

• Continued from page 65

The box carries a five-year warranty on all moving parts and requires no lubrication for five years, according to Rowe.

Rowe says the CTI-1S is compatible with its NRD solid state 200-selection wallbox, an option introduced this year, and with a variety of accessories carried over from previous years, including Monitor burglar alarm, dollar bill acceptor and stacker, 120-watt solid state auxiliary stereo amplifier, extension speakers, paging system, four-coin rejector, solid state printout money meter, non-printout money counter, remote volume control and cancel and Autotmix kit for intermixing 45 and 33 $\frac{1}{3}$ records.

The CTI-1S is one of a new generation of solid state boxes introduced by Rowe for 1976. This year, Rowe says, is the first year of large-scale production of the solid state machines.

RSO Records and Island Records are expected to confirm a merger of its field promotion staffs this week. While the two labels will remain autonomous, they will work together in the promotion aspect of the operation only. Island recently signed a distribution deal with Phonodisc.

Atlantic Records' game plan for regaining its dominant position in black music will be boosted by the imminent return of Ray Charles and the almost certain signing of the Temptations. And the search for topline black acts doesn't end there.

Is Tom Colley, long-time Mercury Southwest regional director and more recently Phonodisc Dallas branch manager, coming back to the wars as Pickwick Records' regional manager out of Dallas? ... Carl Davis wants the world to be more aware of his new Chi-Sound label. The one-time Brunswick a&r biggie is taking a bus to seven U.S. cities so artists like Walter Jackson can meet and greet their public. ... The Nitty Gritty Dirt Band is headed for the Soviet Union, whose commissars in charge of rock reportedly dig their country music approach. ... Asleep At The Wheel received a commendation from the Smithsonian Institution because of its country music roots. ... Ask Morry Lathower, Casablanca Records' international topper, about his latest bout with U.S. customs, but don't expect a friendly answer. ... Motown has U.S. distribution for the top-selling French single, "Do It For Me" by Jennifer, which will be backed with Syreeta's "One To One," for a disco single. ... Los Angeles International, H&L and Brunswick/Dakar are now being distributed by Zamoiski Distributors, Baltimore. ... David Cassidy married actress Kay Lenz in Las Vegas Sunday (3). ... Composer/conductor John Green has resigned as president of the Young Musicians' Foundation, Los Angeles. ... Larry Rosmarin, 43, who had been ill for some time, died last week at his home in Houston. Rosmarin and his father started a record rackjobbing adjunct to their drug and cosmetic distribution business in the late '50s. He leaves his wife and two children. The original Rosmarin business was sold to National Tape, after which father and son formed Music Service, Houston.

Record Industry Record: Mathilde Cuburnek of Mercury/Phonogram's international department has been with the label continuously for almost 30 years in the Chicago home office. ... Artie Mogull of UA feted by industryites at his 50th birthday last week. ... Will Harvey Cooper add a&r duties to his marketing overseership now that Russ Regan has left 20th Century? ... Alan Perper, advertising major domo with J.L. Marsh, Minneapolis, is rumored buying a ticket to L.A., where he may wind up with WEA. ... Does the Casablanca Records' parking space behind Bogart's Block contain more expensive leased foreign cars per executive than any label in the business? ... If American Can would withdraw its tender offer to buy all Pickwick International shares, would Amos and Danny Heilicher come up with the scratch to make the control buy?

The Ohio Players pacted by producer Fred Williamson to appear in and do the original music for the soundtrack for a forthcoming flick "The Big Beat." ... Jules Malamud in Los Angeles checking out job prospects. ... Johnny Pohl, pioneer in the one-stop field with his Original St. Louis One-Stop, is now running arcades around St. Louis. ... FM radio promo chief Mike Klenfner exiting Arista to become executive vice president at Atlantic Records, 'tis said. He takes key aide Perry Cooper with him. ... Apex Martin is closing the firm's New York office and Joe Martin is considering further retrenchment. ... Charles Fox scored and composed the title song for "Last Chance," tv pilot, with Hal David's lyrics. ... Twenty authors of books on folk, bluegrass, country and blues, published by Oak Publications, perform Saturday (16) at Berklee, Boston.

The Amazing Rhythm Aces were honored during the week of April 4 in their home base of Memphis with presentations, proclamations and a key to the city.

Inside Track

Proclaimed "Amazing Rhythm Aces Week" by Johnny Phillips, president of the Memphis chapter of NARAS, the week's activities kicked off with presentations from Mayor Wyeth Chandler, who recognized the group's outstanding achievement in the music industry and presented the group with its Grammy, awarded for the single "The End Is Not In Sight," as well as a key to the city.

Other activities during the week included the band's appearance on WREG-TV's "Good Morning Memphis," a picnic hosted by ABC Records and Phillip Recording Studios at the Bella Vista Country Club and the Amazing Rhythm Aces' concert salute to Memphis at the Dixon Meyer Auditorium.

Republic Records has reached agreement with RCA Canada for distribution of all Republic product throughout the Canadian provinces. Another pact has been reached with London Records for worldwide distribution of Republic product, except the U.S. and Canada.

Meanwhile, Dave Burgess, Republic vice president, notes that a subpublishing agreement has been reached with Sunbury-Dunbar of Canada for Singletree Music, its affiliates, and the Gene Autry Golden West Melody catalog and affiliated publishing companies.

Merle Haggard, Brenda Lee and Mickey Newbury will perform at the Nashville Songwriters Assn., International benefit show, April 27. Proceeds from the \$5, \$6 and \$7 tickets will be used to kickoff fund-raising efforts for the organization's Hall of Fame.

A full-sized cigar, wrapped with specially prepared cigar bands, and other surprises will accompany promotional copies of the Billion Dollar Babies LP and single shipping this week.

The LP, "Battle Axe," from Alice Cooper's old backup band, will also benefit from a marketing program Polydor is planning to support its April releases. ... A distribution pact between the Big Boss label and International Record Distributing Associates will back a new LP by Roy Willing and the original Riders of the Purple Sage.

The New York chapter of NARAS hosts an evening of live music for members and friends at the Storyville Manhattan Monday (18). Featured are the Univ. of Bridgeport Jazz Ensemble and the Univ. of New Hampshire Jazz Band. An all-girl band will perform during the social hour.

Kiss lugging 10 scribes on its current Japanese trek at a cost of \$8,000 per head. An American breakfast in Tokyo hotel runs \$25. And you think coffee is high in the U.S.? ... Stanley Clarke producing the new Roy Buchanan album with Steve Cropper sitting in among the other name guitars. ... Beastial promotion: Columbia herded pigs, sheep and other animals up Sixth Ave. to Central Park to hype the current Pink Floyd package. ... Grover Washington was feted by his hometown Philadelphia Friday (1) for his philanthropic effort, including high school jazz workshops and prison concerts there.

The lead instrument on "Jam On The Groove," Ralph McDonald's new single on Marlin, is a baby's toy hammer. ... Independent label distributors mingled with the new wave punk rock denizens at a recent Amerama Records soiree in New York. Jim Schwartz and Aubrey Moore, Schwartz Bros., Washington, D.C.; Len Rakliff, Universal, Philadelphia; Joe Simone, Progress of Cleveland and soon-to-come Chicago; Mary Ginsburg, Aquarius, Hartford; and Jerry Winston and Joe Grippio, Malverne, New York, met David Johansson of the New York Dolls; Dee Dee Ramone of the Ramones, Paul Zone, Harry Toledo and rag 'n' roll chanteuse Cathy Chamberlin. Then they partied at Max's Kansas City, where Dorian was performing.

Neil Diamond's Feb. 21 "Love At The Greek" television special was rerun in Chicago Tuesday (28) in a special Advent Videobeam screening. The private showing, hosted by CBS Records at the Greek Islands restaurant, launched a month-long LP promotion effort tying CBS with Chicago area Datsun dealers.

Executive Turntable

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Generation. ... Barry Bergman promoted to vice president/professional manager of Edward B. Marks Music Corp., New York. He was director of promotional activities. ... Bill Elson named vice president of the A.T.I. booking agency, New York. He comes from Premier Talent. ... Bruce Palley joins the Leber-Krebs organization as director of Finance, New York. He was tour accountant for Aerosmith. ... Ian Copeland has joined Paragon Agency, Macon, Ga., as special assistant to the president for foreign clients and West Coast coordination. ... At Cream Records and its associate Churn, Butter and East Memphis Music publishing firms, Los Angeles, Pam Shira joins as publishing administrator, Elaine Bolchini publishing administrative assistant, Andy Zane general professional manager, Greg Gayton promotion and Nina Carlin marketing coordinator. ... At Electric Factory Concerts, Philadelphia, Marie Langner named publicity director and Larry Ahearn as director of advertising and promotion.

\$1,308 Daily Sheet Sales In 7 Stores

LOS ANGELES—Sheet music and folio sales averaged \$1,308.85 a day in the seven Wallichs Music City stores from March 8 to March 16.

These figures came from the Federal Bankruptcy Court dossier filed by the firm in its pending petition for bankruptcy (Billboard, March 19, 1977).

From March 8 to 16, the petitioner filed a running report of total gross for the sagging long-time retail chain, which had to include sheet music/folio business, because it is done through a concessionaire, Pacific Coast Music.

A&M Execs Tour

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legation, which plans to hit three cities a day. The trip concludes in Chicago on Friday (15) where Armatrading and the Brothers Johnson will be appearing in concert.

BMI Vs. Promoter

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plaintiffs, along with composers Hermine Hanlin, Gerald Alston, Edward Bivens, Richard Taylor, Winifred Lovett and Kenneth Kelly.

The Beach Boys Love You

Rolling Stone's Comeback Artist of 1976, Brian Wilson,
(with brothers, cousin and friend)
follows 15 Big Ones with 14 new ones on the new Beach Boys album ...

THE BEACH BOYS LOVE YOU.

It's a new creative peak for The First Family of American Pop Music.

It's produced by Brian Wilson.

It's on Brother/Reprise Records and Tapes. MSK 2258

