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Concert Ticket Price Rises \$1 Since 1976

LOS ANGELES—Despite strong cost-holding efforts by leaders in the talent industry, concert ticket prices this summer have generally risen about \$1 over this time last year.

Factors most often pointed to in a Billboard national survey as causing the price boost are overall hikes in costs of physical production such as equipment rentals, transportation and union crews plus artist fee rises which also reflect increased touring costs.

Key exposure nightclub rooms are also either raising admission prices by about \$1 or setting admissions at the higher end of their spectrums far more often, the survey shows.

Prices for shows tend to be higher in major markets where audiences are accustomed to paying premium to see top acts. In secondary areas where major headliners come less often, concert audiences have not gotten used to paying higher prices.

While ticket prices in New York can go up to \$25 and beyond for such acts as Frank Sinatra, prices for Madison Square Garden shows peak at about \$11 for such acts as Pink Floyd and Emerson Lake &

Palmer. According to promoter Ron Delsener's office that is generally \$1 above what it was last year for similar events.

(Continued on page 30)

Music Industry Staggered In New York Power Loss

NEW YORK—The massive power blackout which hit the New York City area at 9:34 p.m. Wednesday (13) virtually pulled the plug on

this city's music and recording industries.

The electrical failure, caused by a lightning bolt striking a Con Edison transformer, terminated or severely curtailed radio and television broadcasting, concert and nightclub performances, Broadway shows, and activities at recording studios and discotheques. In addition, late night record stores were forced to shutter their doors early.

The next morning, the music business here remained at a practical standstill. With electricity still off throughout midtown Manhattan, record company offices closed for the day, as did most music related businesses, including studios and retail outlets.

By late Thursday afternoon both Jimmy's Music World and King Karol had opened. Power had been restored to major portions of Manhattan and Broadway shows, clubs, concert halls and the like were looking forward to operating as usual. However, cutbacks in public transportation threatened to limit the number of paying customers.

Widespread looting, which resulted in more than 2,500 arrests by mid-afternoon Thursday, left the major record and music equipment outlets relatively intact.

However, in the south Bronx and in

(Continued on page 8)

RCA's Latin Affiliates Hold 1st Confab In U.S.

By AGUSTIN GURZA

MIAMI—In an atmosphere sparked with enthusiasm for the ever-mounting international potential of Latin American music, more than 40 RCA Latin American affiliates and licensees from 17 nations met here for two days of product presentation meetings Thursday and Friday (14 and 15).

It was the first time since RCA began such meetings 11 years ago that the U.S. was selected as the host nation.

It was also RCA's first product conference since the firm estab-

lished a Latin American regional administration some 10 months ago.

Those two precedents defined the overall mood of the meetings. Conference participants are confident among themselves that Latin America has emerged as an increasingly unified, continent-wide market, and they are anxious to communicate the strength and depth of that market to the rest of the world, especially the U.S.

In his opening remarks Thurs-

(Continued on page 66)

Musicians Strike Halts Mexico's Recording Dates

By MARV FISHER

MEXICO CITY — Mexico's recording industry is at a standstill. A June 30 cutoff date on the last two-year industry-musician contract could extend for several weeks, thus creating a staggering blow to Mexican studio production.

Both sides in negotiations, AM-PROFON, representing the 18 major companies, and SUTM, the musicians union headed by Venus Rey, have reached an impasse in their initial talks.

(Continued on page 50)

36 Noted Speakers Added To 10th Intl Radio Forum

LOS ANGELES—More than three dozen speakers have been added to the roster for the International Radio Programming Forum Aug. 3-6 at the Harbour Castle Hotel, Toronto, announce Keith James, vice president of programming for Moffat Communications, Calgary, and Gary Stevens, senior vice president of Doubleday Broadcasting and general manager of KDWB in Minneapolis.

Stevens and James are co-chairpersons of the Forum, celebrating its 10th year with a truly international flavor.

Speakers added to the four-day agenda include: Bill Brown, sales executive, Major Market Broadcasters, Toronto; Rosalie Trombly, music director, CKLW, Detroit;

(Continued on page 16)

Wholesaler On Wheels Specializes In Cutouts

By ALAN PENCHANSKY

CHICAGO—"Everytime I read about a new gas tax hike I tremble," says cutout wholesaler Hal Gold, shaking his head at the thought of his overhead soaring.

For most wholesalers the threat of fuel price increase is far from the top of the list of cost concerns. But not Gold, whose Music Wagon, Inc. serves retailers throughout Illinois and Wisconsin and in parts of Iowa, Indiana, Missouri and Minnesota.

"I'm lucky if I get six to eight miles per gallon," Gold says, pointing accusingly to the front of his Dodge

(Continued on page 54)



Commodores! Just returned from a sensational world tour and now playing to sold out houses all over America! Watch for the Commodores coming your way and discover why it's 'easy' to call them America's biggest supergroup! The single is "Easy" M-1418, the album "Commodores" M7-884R1, on Motown Records & Tapes. (Advertisement)



Elvis is here with "Way Down," this year's biggest single smash. The response is phenomenal with action on the charts, airplay at the stations and sell-through in the street. And that's just the beginning because Elvis' incredible hit single is part of his brand new album, "Moody Blue," featuring Elvis' last big hit, "Moody Blue," "Let Me Be There" plus eight more including Elvis' monster smash, "Way Down." On RCA Records. Now, AFL1-2428. (Advertisement)

(Advertisement)



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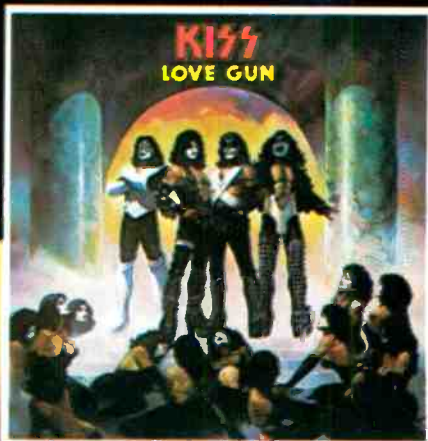
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Monument Records and Tapes



“I don’t usually say things
like this to girls your age.
But when I saw you coming
out of school that day,
that day I knew. I knew I’ve got
to have you. I’ve got to have you.”

...GENE SIMMONS 1977



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PRODUCTION INC.

PRODUCED BY KISS AND EDDIE KRAMER

Casablanca
Records and Filmworks

3-Man FCC Team Probing Possible L.A. Air Payola

By JEAN WILLIAMS

LOS ANGELES—A three-man team from the FCC's Washington headquarters is currently conducting interviews here for upcoming closed door payola hearings to begin in about two weeks.

This, the second phase of the FCC's payola probe which began here four weeks ago, involves primarily West Coast stations, with the FCC team working out of its temporary home in an IRS building in Hollywood.

Attorneys Ted Kramer and Steve Fadem along with John McDonald from the Complaints and Compliance Division are compiling a list of potential witnesses from those now being interviewed. The hearings will be held before an Administrative Law Judge.

The local hearings will be closed to the public because of the "circus-like" atmosphere which prevailed during the initial Washington sessions which ran in February, March and May and called at least 13 known witnesses. Those sessions dealt primarily with soul concerts and soul radio station WOL.

Stevie Wonder and some general market station DJs are among those who have been interviewed here and a source says Wonder had absolutely no information for the investigators.

"Their (FCC) jurisdiction only encompasses radio and television but because of the nature of radio and tv, the entire entertainment spectrum is involved and persons from any area may be called," says the source.

While investigators are interviewing from two to five persons daily, more than 20 are expected to be called for the hearing.

Although the team is conducting its investigation from the IRS building, it's reported that the trio is also holding interviews at individual's businesses.

The FCC has been taken to task by some members of the music community who contend blacks have been the target of its investigations. But the source claims the team—which also handled the Washington investigation—is covering every area of broadcasting.

The hearings will begin following the interviews, with only the three investigators, court reporter, witnesses and if they wish their (witnesses) attorneys and the judge present. The hearings will continue indefinitely, says the source.

The FCC probe was initially launched Dec. 23, 1976, when two Washington, D.C., concert promoters, Jack Boyle of Cellar Door Productions and William Washington, head of Dimensions Unlimited, complained to the commission

about what they felt were anticompetitive tactics exercised by DJ Productions, the now defunct firm owned by six WOL radio announcers.

The pair also alleged the announcers demanded payola from them in exchange for airplay.

DJ Productions was ordered disbanded in October 1976 by the Sonderling Broadcasting Corp., the station's licensee.

WOL witnesses at the Washington hearings included Egmont Sonderling, head of the Sonderling chain of 11 stations; Roger Bethel (air name Raymond St. James); Marshall Payne (Bobby Bennett); Charles Green (Chuck McCool); Gregory Hynes; Mel Edwards, former head of DJ Productions who is no longer with the station; James Kelsey, general manager of WOL; Cortez Thompson, program director; and William Doubleday, vice president in charge of programming for the chain.

Other witnesses (not WOL) along with Washington and Boyle included singer Al Green and Teddy Powell, head of T.P. Productions in New York.

WOL was largely exonerated of all major charges made against it by the D.C. rock concert promoters.

Following West Coast hearings, the FCC group is expected to take up headquarters in at least one other major city.

Georgia's Oz & Hi Fi Buys Will Combine In 2 Atlanta Locations

By JOHN SIPPEL

LOS ANGELES—Two important Atlanta firms, Emerald City, Inc., parent company of the burgeoning Oz record/tape/bazaar retailing concept, and Hi Fi Buys, Georgia's biggest hardware retailer, will meld together in two traffic-center stores in Atlanta starting around Sept. 1.

It would be the biggest boost for this embryonic marriage of records and tapes and audio componentry under one roof yet.

Alan Rosen has combined one of his Recordland stores with an audio retailer in Amarillo and Siebert's Little Rock, has a Davey's Locker store in San Antonio, which is combined with an Audio Concepts retail outlet.

David Kaye, Emerald City, Atlanta retail chain which introduced the Oz innovation (Billboard, Oct. 23, 1976), and Mel Silverman of Hi Fi Buys open their first store in Mar-

ietta, Ga., Atlanta suburb, in combination with Harold Rottenburg, who operates Waterbed Warehouse.

But the second Atlanta store, whose lease signing is imminent, will house only Oz and Hi Fi Buys. Both Kaye and Silverman feel the first two stores will prosper and are already considering other sites, perhaps outside of Atlanta.

The three-stores-under-one-roof operation will be given a theme name, as yet unselected, with each of the three stores operating in the 20,000-square-foot gutted building under its own name.

There will be three separate doors, offering entrance into each of the three separately sectioned areas plus doors into adjoining stores.

Oz and the waterbed firm will each occupy 8,000 square feet, while the hardware retailer takes the remaining 4,000 square feet.

Kaye and Silverman estimate renovation of the building will cost \$175,000. Both feel strongly that the inter-relation between software and hardware offers powerful traffic potential, plus both have six-figure advertising budgets yearly, which when combined, will provide them with a major marketing clout in the important Atlanta market.

In the case of the Marietta store, their budgets will also be working with Harold Rottenburg, who operates the waterbed retail outlet.

Kaye and Silverman have been talking about the alliance for about 18 months. Silverman, a personal

Anderson Sets Exchange Company For Abba's LPs

By LEIF SCHULMAN

STOCKHOM—Stig Anderson's Polar Music is planning a unique deal whereby hit Abba product will be exchanged for trade commodities, including oil, in Eastern Europe.

In collaboration with Sannes AB, owned by major Swedish investment company Beijerinvest, Polar is setting up a new company called Sannes Trading & Co. to serve as the exchange vehicle.

Sannes AB has strong business links with the East.

The deal promises to make Abba the best selling Western act in East European countries.

The move is an open attempt to circumvent currency restrictions which hamper the sale of Western music product in communist countries. Royalties to the West are al-

ways paid in local currency and governments have set limits on amounts allowed to leave their countries.

Poland, for instance, may manufacture and sell only 800,000 albums featuring Western artists each year. Consumer demand far exceeds supply, and many records find their way into the black market (Billboard, July 16, 1977).

"For some time I've been trying to devise a way of increasing our sales in Eastern countries," says Anderson. "I think a trading company doing 'compensation business' is a very good idea."

Polar's plan is based on Abba's proven popularity in Eastern Europe. This year Poland's entire 800,000 album quota was reported filled by Abba's "Arrival" album.

(Continued on page 66)



HELEN SINGS—Windsong artist Helen Schneider performs at the Roosevelt, L.I., mall on behalf of the Record World stores. The folks liked what they saw as she sold 500 LPs on the spot.

Soul And Disco Dominating Summer Charts In England

By ADAM WHITE

LONDON—Soul and disco's hottest summer in the U.K. since 1974 is shaping up this year and most of the major labels plus several key independents are taking a piece of the action.

Setting the trend in chart terms are Donna Summer (GTO), Boney M (Atlantic), Gladys Knight & the Pips (Buddah), the Jacksons (Epic), T-Connection (TK), Bo Kirkland and Ruth Davis (EMI International), the Detroit Emeralds (At-

lantic), Tavares (Capitol), the Commodores (Motown), the Brothers Johnson (A&M), and Fat Larry's Band (Atlantic).

The soul/disco takeover is capturing little media attention, in marked contrast to another trend of the moment, punk rock—which has as yet to prove itself on the charts on the same scale.

Record companies offer no consistent explanation for the activity, other than pointing to the strength of their individual product and the health of the discotheque scene which, despite the warm weather, continues to attract patrons throughout the country.

But radio is also playing an important part, with new titles by Deneice Williams (CBS), David Ruffin (Motown), the Purify Brothers and the Dells (both Mercury) and Billy Paul (Philadelphia International) among those picking up plenty of exposure.

The 12-inch configuration is helping too—hit titles by T-Connection,

(Continued on page 48)

King Karol Boosts N.Y. One-Stop Volume By Price Cut

By IS HOROWITZ

NEW YORK—Two weeks into its new subdistributing pricing policy, King Karol reports a heavy increase in one-stop volume.

Now strictly cash-and-carry, the retail chain's one-stop prices have been cut to \$3.50 for \$6.98 LPs, \$4 for \$7.98s, and \$4.30 for \$7.98 tapes. Singles go for 60 cents each. Former prices were about 10% higher.

King Karol has long supplemented its retail business with one-

stop service to local area dealers. But in recent years grosses have dwindled.

"We've seen our one-stop volume going to competitors who handle mostly hits with little catalog depth," says Ben Karol, partner.

"We used to think our tremendous inventory was reason enough for a higher price. But after much study we concluded we were wrong. Price is too important in today's market."

Now the firm sells all comers at the lower prices, competitive to other area one-stops, but dealers must come into the chain's flagship store and warehouse on 42d St., pick up their orders and pay cash at the register.

"That's where we save," says Karol. "We don't have to worry about extra labor costs, packaging, shipping or collections."

But Karol admits that the added

volume of an active one-stop operation is only one of the reasons for his new policy.

"We don't expect to make any real money through subdistribution," he says, referring to a small operational margin. "However, we will increase the extent of our over-all purchases, and so be better able to take advantage of volume incentives offered by manufacturers. It will help keep our retail operation competitive."

Federal Grand Jury Probes Chi 'Superbowl Of Rock' Records Of City Venue Subpoenaed

By ALAN PENCHANSKY

CHICAGO—The successful "Superbowl Of Rock" outdoor concert series here is under investigation by a federal grand jury, following charges of ticket sale fraud and inequities in management of the city-owned venue, Soldier Field.

Records pertaining to the concerts were subpoenaed Monday (11) from the Chicago Park District, which manages the stadium, from promoters Carl Rosenbaum (Flipside Productions) and Bruce Kapp (Celebration Productions), and from Ticketron Inc., handling ticket sales for the events. The federal probe was undertaken following a series of published and broadcast reports based upon investigation conducted by Chicago's Better Government Assn., WTTW-TV and the Chicago Sun-Times.

Allegations are that access for promoters to the 60,000-plus capacity Soldier Field was granted only to those dealing with a close associate of Edmund L. Kelly, Park District superintendent. And the grand jury wants to know about reported irregularities in ticket sales, among them the assessment of a 65-cent service charge on sale of "boxoffice" tickets, in contravention of Ticketron company policy.

Edward Cassin, Ticketron chief ticket agent here, was suspended from his post Tuesday (12), until the company can conclude its own investigation. It is charged that Cassin sold "boxoffice" tickets at Ticketron's 308 N. Michigan Ave. outlet here, and collected a 65-cent service fee that, according to Ticketron policy, applies only to sale of "remote," computer-recorded tickets.

Andy Nyberg, Ticketron regional manager, says his firm's initial investigation indicates that a service charge was being applied to "box-office" tickets. Such tickets should not have been sold from the outlet under any circumstance, says Nyberg, who confirms that records concerning all four concerts are being handed over to the grand jury.

Investigation of inequities in the handling of the concert site centers on disclosure that promoters granted access to the stadium all had as their attorney Victor J. Cacciatore, who is described as a "close personal friend" of Superintendent Kelly. Kelly's son is an employee of Cacciatore's South Side real estate and insurance firm.

Jerry Mickelson of Jam Productions here, has revealed that his company offered to better by 2½% the

(Continued on page 53)



WET PROMO—Joe Owens, national promotion director at Quality of Canada, dons underwater gear in Toronto to promote the Casablanca Records sound-track LP from "The Deep."

INVOLVES LATIN PRODUCT

Globe Stores In Texas Exit Pickwick For Alamo

By AGUSTIN GURZA

LOS ANGELES—Pointing to an increasing preference for specialty service in Latin record/tape racking, three Globe stores in San Antonio recently switched suppliers to Alamo Distributors, one of the fastest growing exclusively Latin jobbers in Texas.

The three stores, in areas of heavy Chicano population, had been racked in Spanish product by Pickwick the past 1½ years. A Globe official calls the switch merely an "experiment" covering the three stores.

The Latin switch in no way affects Pickwick's English racking service to the Globe chain, which is a Walgreen's subsidiary.

But there is a definite possibility of Alamo increasing its share of Globe accounts for the Latin product if initial results prove successful.

The heated competition on Latin product in Texas, therefore, stands to increase the trend toward the currently rare situation where two different jobbers share the same store on different product.

Rock Renfrow, buyer for Globe's electronics / television / record / tape

departments, stresses that switching to Alamo in the first three stores was an experimental move.

But he adds as a confident prediction that Alamo "should have" all six San Antonio stores for Latin by early next month.

At this time, Pickwick and Western Merchandisers share the other

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Executive Turntable

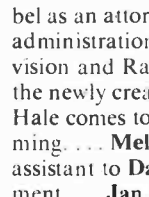
Sheldon Heller has been named president of ABC Records International, Los Angeles, succeeding Steve Diener who was previously upped to president, ABC Records. Heller comes from WEA International and Warner Pioneer Corp., Tokyo, where he was its resident representative. ... Mark Spector has been appointed director of West Coast a&r at A&M Records, Los Angeles. He



Spector

joins the firm from Columbia Records where he was director of contemporary music. ... At ABC Records, Los Angeles, John Sievers

has been elevated to classical product coordinator from production assistant, classical. Also at ABC Records, Los Angeles, Ira B. Selsky is promoted to general attorney from assistant general attorney. And Ken Ellner moves from staff attorney to assistant general attorney, while Gary Culpepper joins the label as an attorney, coming from A&M Records where he was manager of a&r administration. ... Cecil Hale, former president of the National Assn. of Television and Radio Announcers (NATRA) has joined Phonogram/Mercury in the newly created post of national album promotion/publicity manager, r&b. Hale comes to the label with a background in marketing and radio programming. ... Mel Suzuki moves up at A&M Records, Los Angeles, to executive assistant to Dave Alpert, vice president of operations, planning and development. ... Jan Rhees has been elevated to the newly created post of sales coordinator for Elektra/Asylum Records' country division, Nashville. ... At Janus Records, Los Angeles, Renee Manzo is named national secondary promotion



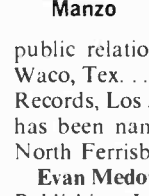
Manzo

rep. She was doing college promotion for the label. ... Appointments at Capitol Records, Los Angeles, include Susan Scharf to promotion manager, smaller markets surrounding the Los Angeles area, and Laura Lazenby to national promotion coordinator. Lazenby fills the post vacated by Scharf. ... Jane "Koko" Manabe joins the promotion staff of GRT Records, Nashville, handling the West Coast. ... Gary Whitlock has been appointed public relations coordinator for the records/music division of Word, Inc., Waco, Tex. ... John Antoon exits his West Coast promo post at Springboard Records, Los Angeles. He had been with the label one year. ... Robin Sloane has been named national radio promotion coordinator for Philo Records, North Ferrisburg, Vt.



Sloane

Evan Medow moves up to director of business affairs at Almo/Irving Music Publishing, Los Angeles, but will continue as director of the Randor Group, Almo/Irving's foreign publishing operation. Also, Audrey Sporleder has been promoted to administrator from international coordinator, while Margo Matthews, the firm's director of copyright, is the new international coordinator. ... Jack Messler leaves as Los Angeles branch manager of M.S. Distributing to join Pickwick Distribution's Atlanta branch as manager. Augmenting Messler in a newly created post will be Mike Walker, who was in the Atlanta Branch. Replacing Bob LaValle as Pickwick Distribution Miami manager is Bob Wilder, former Southern regional sales director for UA Records. Scott Krantzberg, former Private Stock regional promo director, has joined the Pickwick Distribution branch as local promotion manager. ... John Babcock joins the management team at Marty Pichinson Management, Los Angeles. He was West Coast director, artist development at CBS Records. ... Mark Hammerman has joined Jeff Wald/Ron DeBlasio Associates, Los Angeles, firm as a principal. ... At Levinson Associates, New York, Beth Wernick is the new director of East Coast publicity and Pat Ravalgi is now East Coast account coordinator. ... John T. Benson III has been elevated to chairman of the board at the Benson Company, Nashville, while Bob Benson Sr. moves to the president post at the major Christian recording and publishing firm. ... Dick Bushnell and Doris Lynch have joined Circle "T" Entertainment, Nashville, as booking agents. Ron Blackwood has exited the firm to work in public relations and personal management. ... Johnny "K" has joined the promotion staff at Record Productions of America, Nashville. ... Mel DaKroob, veteran marketing executive last with 20th Century Records as national sales manager, is now with Ivy Hill Communications, Los Angeles, as vice president of tape merchandising. ... Theodore J. Cutler is elevated to vice president, consumer and business media group, Memorex Corp., Santa Clara, Calif. He was general manager, audio division. Succeeding Cutler is Howard F. Earhart, a nine-year general manager of the Comdata division, and Anthony P. Mauro, formerly manufacturing manager, succeeds Earhart. James Ottinger is appointed general manager, Word Processing division. He was director, corporate service. ... Mitch Perliss, formerly director of purchasing for the Warehouse Record chain, Los Angeles, now is vice president of merchandising.



Sporleder

added three records, "Kiss," and "Hotter Than Hell," catalog items to its new release, "Love Gun," which also went platinum during the surge.

The other two albums are Donna Summer's "I Remember Yesterday," her fourth gilt release, and Parliament's double-pocket "Live-Funk Earth Tour," its third consecutive gold certification.



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Detroit Indie Schlee Axes Handling Of Disks, Tapes

LOS ANGELES—John Schlee Sr., veteran Detroit independent label distributor since 1961, has dropped all records and tape distribution from his Merit Distributing and switched to record/tape accessories.

Schlee says he was disenchanted with record/tape distribution, but is keeping his finger in the pie, having acquired Consolidated One-Stop, one of the Motor City's oldest from its founder/owner, Tom Mutter, who is retiring to Florida. Schlee blames eroding profit mar-

gins and skyrocketing overhead for his precedential changeover. "I got my feet wet in the accessories business in 1969, when Merit bought out a division of Radio Distributors, a major white goods and hardware distributor from George McDuff," Schlee says. "More recently, I was encouraged to make the move when I saw that discounting was permeating the record/tape industry while promotion, sales and administration costs were vaulting."

Merit's thrust at distributing ac-

(Continued on page 39)

007

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enormous new hit, "Nobody Does It
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about Carly.**

**THE SPY WHO LOVED ME. AN
ORIGINAL MOTION PICTURE
SCORE FEATURING CARLY
SIMON'S SMASH HIT, UA-LA774-H**

**** "NOBODY DOES IT BETTER."
MUSIC BY
MARVIN HAMLISCH AND LYRICS
BY CAROLE BAYER SAGER.**

* Produced by Marvin Hamlisch
** Produced by Richard Perry



**ON UNITED ARTISTS RECORDS
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Vol. 89 No. 29

General News



Billboard photos by Bonnie Tiegell

Los Angeles' newest record shop is Don Owens Celebrity Records on Santa Monica Blvd. where the emphasis is shown on the store's front sign (left) is Broadway cast and movie soundtrack LPs. In photo above, Owens displays Alice Faye and Bette Davis titles. Top left: he observes as assistant Skip Blackburn takes a special order on the phone.

WEA Romancing Small Dealers

LOS ANGELES—"Small retailers never get the goodies or the big deals. They have a lot of gripes and rightly so," says Oscar Fields, WEA's director of black music marketing.

WEA is giving these retailers a chance to relieve some of their frustrations by holding dealer meetings across country.

The dealers are now able to advise WEA of ways in which the firm can better serve them so they will realize larger profits, according to Fields.

"I believe the record business is going to turn around in favor of the small retailer and we want to help them grow. We're looking at aggressive retailers who want to own more than just one outlet." He cites as an example VIP Records which now has eight West Coast retail stores.

The company is sponsoring cocktail parties followed by panel sessions in selected markets.

Todate WEA has held meetings in Chicago, Detroit, Cleveland, New York, Philadelphia, Dallas, Houston

Strategy Is To Relieve Their Frustrations

By JEAN WILLIAMS

and this week in Los Angeles and San Francisco.

"We want dealers to be involved in our three companies on a local level and familiarize them with our branch operations," he says.

Fields insists that whenever possible these sessions are held in the black communities so the money paid for these functions will automatically go back into these areas. At the same time the meetings are convenient for the dealers to attend.

"It's difficult for a small dealer to take several hours from his day to go to a downtown hotel to a function so we're taking our message to them."

He explains that the meetings are structured to have each retailer voice his or her complaint from any level,

be it shipping from branches or just knowing about product.

Says Fields: "WEA has made a total commitment to the small mom and pop retailers. And to help fulfill this commitment we have hired r&b display specialists in both major and secondary markets."

These 11 r&b specialists will set up displays in shops dealing with all outlets and are not restricted to those who buy from WEA.

The specialists will also make sure the shops are outfitted with displays which best fit their needs and see that all shops have DJ copies of new product.

"The small shops usually have to buy all of their records and in order to play a record in-store they must break open one which they have purchased. This costs them money," says Fields.

It will be the responsibility of the r&b specialists to familiarize the shops with all new releases at the

(Continued on page 47)

Montilla Label, Head, Indicted By U.S.

By MILDRED HALL

WASHINGTON—An FBI raid on Montilla Records Inc. of Puerto Rico, resulted in a nine-count indictment by a federal grand jury Wednesday (13), which includes allegations of mail fraud, copyright infringement of Motown recordings,

and violation of the "Racketeer Influenced and Corrupt Organizations" statute, commonly known as RICO.

Maximum penalties for violation of the RICO statute runs to \$25,000 fine and/or up to 20 years imprison-

ment. Also, if convicted the defendant is subject to forfeiture of any interest he has in the enterprise, in violation of RICO.

Montilla Records and its principal, Fernando Montilla Ambrosiani, are also subject to four counts of mail fraud for allegedly sending Motown Records fraudulent quarterly royalty report statements.

The firm is charged with three counts of criminal copyright infringement of Motown recordings: "Innervisions" by Stevie Wonder; "The Last Time I Saw Him" by Diana Ross; and "Diana And Marvin" by Diana Ross and Marvin Gaye.

Montilla is also charged with transporting sound recordings with counterfeit labels in interstate commerce in violation of a statute against transportation, sale or receipt of recordings with forged or counterfeit labels.

Montilla has also been subjected to a restraining order by the Federal District Court in San Juan, preventing disposal of any of his assets in the company. The court has also appointed an appraiser to estimate their value.

The next step, as Billboard went to press, was for arraignment of Montilla, who can enter a plea of guilty or not guilty, and request trial by jury or a judge only.

Letters To The Editor

Dear Sir:

When the 12-inch single made its debut on the market place, I thought it was a pretty nifty idea. However, I now have second thoughts. I assumed that the 12-inch pancake would be used only for long singles. This is not the case. I am surprised at just how short many of these 12-inchers are, timewise.

A single cut less than six minutes on a 12-inch pancake? I have come across too many to suit me. With all the talk of conserving these days, this is a real waste of a petroleum product-vinyl.

To my way of thinking, the big single should have been 10 inches in diameter all along. A 10-inch disk at a standard speed would be easy to identify by its unique size. Currently we have 12-inch LPs at 33 1/3, 12-inch singles at 45 r.p.m., 12-inch singles at 33 1/3 r.p.m. Seems chaotic and illogical to me.

As always, the buying public ends

up paying through the nose. This year singles which run less than six minutes on 12-inch disks are priced at between \$2-\$3. Yet, last year Andrea True's "More, More, More" could be purchased for about a buck. It ran 6:14 on a 7-inch single.

I theorize that the record companies will be (or already are) producing shorter standard singles in order to rationalize the "need" for big versions. I am quite sure that if "Hotel California" had been disco material, we would not have been offered the present 6:08 version on a 7-inch donut. Instead the standard single would be about 3:30, with the full version available only on a 12-inch pancake.

I am not against big singles. However, I feel that they should be reserved for cuts which are considered too long for standard singles.

Pat O'Brien
WJRC Production Manager
Joliet, Ill.

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#73943

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Month Of Major Names To Celebrate Troubadour's 20 Years

By NAT FREEDLAND

LOS ANGELES—Doug Weston is marking the 20th anniversary of his Troubadour nightclub here in September with a month-long festival of special headliner appearances by as many as possible of the still-ac-

tive artists who have appeared at the showroom over the years.

Although still in the earliest phases of booking, invitations to participate in the anniversary celebration are now going out to some 35

major performers ranging from Elton John to Joni Mitchell, whose early careers are associated with the Troubadour.

Among the first acceptances are

by Tom Waits, Roger Miller and War.

Opening acts for the anniversary shows will be upcoming artists who relate to the musical appeal of the
(Continued on page 66)

N.Y. Music Blacks Out

• Continued from page 1

areas of Brooklyn, plus Harlem, entire blocks of stores were broken into, with smaller record shops and stereo equipment outlets among those hardest hit.

When the lights went out Wednesday evening, many of the city's musical events were in full throttle. Broadway musicals were, for the most part, well into their second acts. At Lincoln Center's Avery Fisher Hall, Columbia artist Boz Scaggs was in mid-concert. And at suburban Westchester Premier Theatre, Paul Anka was singing to a packed house.

Assistance in preparing this story provided by Ed Kelleher, Is Horowitz, Roman Kozak, Steve Traiman, Dick Nusser and J.B. Moore.

Concertgoers and Broadway audiences filed out peaceably as announcements were made of the electrical failure. A notable exception occurred at the Royale Theatre, where a private generator was hastily hooked up, allowing the crowd to enjoy the remaining moments of "Grease."

Because of the relatively early hour, most discos were just preparing to open or else were welcoming only the first arrivals.

Television and radio stations were hit hard by the blackout. On the tv side, only WCBS and WNBC continued to function. The five other major channels ceased operations. Though many radio stations were extinguished, some turned to auxiliary equipment (WABC) or out-of-town transmitters (WNEW) to make their signals heard.

In characteristic "show must go on" fashion, several night spots made quick adjustments to the power shutdown. At the Imus restaurant, where the Alan Harris Band was showcasing, an electric set was converted to acoustic, as the management brought out free cheese and champagne.

At Kenny's Castaways in Greenwich Village, club owner Pat Kenny asked performer Patricia Sheridan to do a set on autoharp. He then lit candles, unearthed three ancient but workable gaslights, and ordered the bar to stay open until dawn—much to the delight of four exhausted police patrolmen who wandered in at 5:30 a.m. for a well-deserved nightcap.

Jazz pianist McCoy Tyner was unable to perform at the Village Gate and therein lay a coincidence. Twelve years ago, during the 1965 New York blackout, Tyner was a member of the John Coltrane group which was prevented from playing at the same location.

Full electrical power was restored to the city by 10:40 p.m. Thursday night. Though there were isolated cases of vandalism during the hours before dawn, music related outlets remained largely unaffected.

By Friday morning, it was business as usual. All major record companies were open for the day. A complete lineup of radio and television stations was on the air. Recording studios were in full operation and in the process of rescheduling sessions that were missed. And all major record stores were back in time for payday business.

Display Fem Songs

NEW YORK—Women songwriters is the theme of the current exhibit at the Songwriters' Hall of Fame here.

THE WORLD ENDS ON FRIDAY!

Billboard

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Advertising Deadline: This Friday, July 22, 1977.

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WRVQ—new
WORC—29-24
WPRO—22

WGNG—new
WCRO—new
WYSL—new
KING—23-21
KJR—(D)
KJRB—(HB)
KTAC—(LP)
KPAM—27

KJOY—new
KSTN—new
KDWB—15-13
KSTP—23-21
WAKY—19-12
KFYR—17-13
KKLS—11-10
KKXL—28-25

KVOX—16
KQWB—8
WOOK—new
WFLB—new
WKIX—26
WMAK—30
WTIX—31
WQXI—30-21

WLAC—new
WFOM—10-7
WABB—23-21
KAAY—18-16
WMPS—29
KOMA—38
WULK—new
KAKC—new

WBBQ—24-22
WAAY—5-4
WGSU—18-14
WSGN—21-17
KINT—25-20
WORD—20-19

...THE CHARTS

THE SINGLE "ON AND ON"

BILLBOARD 37*

RECORD WORLD . . 52*

CASHBOX 50*

...THE ROAD

New York City
July 11, 12
"THE OTHER END"

Boston
July 15, 16
"PAULS MALL"

Los Angeles
July 21-24
"THE GREEK THEATER"

Philadelphia
July 14
"THE MAIN POINT"

Washington, D.C.
July 18, 19
"THE CELLAR DOOR"

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Byrd Hopes To Revitalize Jazz

New Blue Note Chief Says Art Needs An Overhauling

By JEAN WILLIAMS

LOS ANGELES—Dr. Donald Byrd, who will be the new head of Blue Note Records in August, plans to revitalize jazz by giving its musicians more money. He'll be taking over the label from George Butler who is resigning.

"Right now jazz needs a major overhauling and the musicians need work. Some are not even recording," says Byrd. "It has reached a point where these musicians are not playing nightclubs but in lofts," he adds.

He says he will bring new acts to Blue Note, the oldest existing strictly jazz label, as well as veteran musicians. "Our music will be 'people-oriented' which does not mean we're selling out to commerciality but it will be directed at people."

"My philosophy for the label will be people-oriented. I don't go along with the classical philosophy of music, which is where a lot of people are thrown off. I don't think music should be above the people, relegated to an elitist type of thing. The music coming from Blue Note will be marketed, promoted and advertised in the same manner as any other music," says the outspoken Byrd.

Another area which Byrd is looking into is that of the musicians' attitudes. "Musicians must now understand what their role is. The Western philosophy of music is that it's up above the people, but I subscribe to the African concept that music springs, from, of and for the people."

He notes he will counsel and help his acts secure jobs without going into agent management. "Just to be a producer and produce a record is not very much. Too many people produce records and then dump them because they feel that's the extent of their commitment but I'm involved in all areas of the artists careers."

He feels because of his experience, 20 years with Blue Note and 25 years in what he calls "the streets," he can properly guide artists.

Although he was working from behind the scenes in marketing the Blackbyrds, he contends he will get young audiences interested in jazz by using the same methods used to launch the Blackbyrds and most recently the New Central Connection Unlimited.

For some time Byrd has been an instructor at North Carolina Central Univ. in Durham, N.C., and he says that in addition to his label duties he will continue to lecture at universities.

New Central Connection Unlimited, signed to U.A. Records, will carry the full teaching load as instructors at North Carolina Central Univ. while Byrd will supervise visiting the school approximately every two weeks.

CBS Earnings Hit New High; \$87 Mil Profits

LOS ANGELES—CBS Records Group's second quarter sales increase of 27% for the period ending June 30, 1977, helped pace CBS Inc. to record second quarter and first half sales and earnings.

All four divisions of the Records Group contributed to an 11% increase in revenues by the CBS/Columbia group in the second quarter, with the CBS retail stores division making the largest gain.

Both domestic and international divisions contributed to the healthy increase.

CBS Inc. reports net earnings of \$87.9 million for the six-month period or a 17% hike over last year's comparable figures. Sales rose 23% to \$1.29 billion compared to sales of \$1.05 billion a year ago.

In the second quarter net earnings increased 16% to \$54.9 million compared to last year's \$47.5 million. Sales rose 23% to \$653.7 million compared to \$529.4 million for the same period last year.

The CBS/Broadcast Group enjoyed sales increases of 14% in the second quarter on the strength of the television and radio divisions.

Rock In a Tent Scheduled For Site Near Woodstock

By DICK NUSSER

NEW YORK—A series of weekly rock concerts housed under what's billed as the world's largest music tent is being planned for a small upstate hamlet here near the site of the 1969 Woodstock festival.

Set to open Saturday (16) with Black Oak Arkansas, Roy Buchanan and Jan Hammer, the Woodridge Festival, as it's being called, almost didn't happen at all.

Local authorities in Monticello, N.Y., where the concert series was to be originally held, balked at the last minute, reportedly wary of attracting crowds of Woodstock size.

The Woodstock festival drew 500,000, created a monstrous traffic

Market Quotations

As of noon, July 13, 1977

1976	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
46%	37	ABC	10	464	45%	44%	45%	+ 1
11%	7%	Ampex	13	320	11%	10%	10%	- 1/2
5%	3%	Automatic Radio	4	24	4%	4%	4%	+ 1/2
61%	55	CBS	10	179	60%	59%	59%	- 1/2
1%	7%	Columbia Pictures	5	233	14%	13%	14%	+ 1/2
15%	10%	Craig Corp.	3	81	12%	12%	12%	- 1/4
47%	32%	Disney, Walt	15	247	35%	35%	35%	Unch.
4%	3%	EMI	8	41	3%	3%	3%	Unch.
18%	12%	Gulf + Western	4	607	13%	13%	13%	- 1/2
8%	4%	Handleman	11	44	7%	7%	7%	Unch.
35%	23%	Harman Industries	10	17	34%	34%	34%	+ 1/4
5%	3%	K-tel	8	2	3%	3%	3%	Unch.
9%	5%	Lafayette Radio	69	12	6%	6%	6%	Unch.
26%	21%	Matsushita Electronics	9	3	23%	23%	23%	Unch.
44%	36%	MCA	9	167	41%	40%	41%	- 1/2
25%	16	MGM	9	47	23%	23%	23%	- 1/2
57	47%	3M	16	600	48%	48%	48%	- 1/2
56%	36%	Motorola	12	383	40%	39%	40%	+ 1/2
36	31%	North American Philips	7	17	32%	32%	32%	Unch.
9%	5%	Playboy	13	58	7%	7%	7%	+ 1/2
32%	25%	RCA	12	1147	30%	30%	30%	Unch.
10%	8%	Sony	15	506	8%	8%	8%	+ 1/2
22%	16%	Superscope	5	55	17%	17%	17%	- 1/2
42%	21	Tandy	6	2154	25%	24%	25%	- 2 1/2
6%	4%	Telecor	4	73	6%	6%	6%	Unch.
3%	2%	Telex	9	48	2%	2%	2%	- 1/2
4%	2%	Tenna	12	3	2%	2%	2%	Unch.
16%	13%	Transamerica	8	418	16%	15%	16%	+ 1/4
24%	9%	20th Century	15	324	21%	21%	21%	- 1/2
32%	26%	Warner Communications	7	101	29%	29%	29%	- 1/2
28	20	Zenith	11	73	21%	21%	21%	+ 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	-	2 1/2	3	Kustom Elec.	7	-	2%	3 1/2
Gates Learjet	3	-	9%	9%	M. Josephson	4	29	16%	17
GRT	5	68	2%	3%	Memorex	7	246	27%	27%
Goody Sam	3	-	1%	1%	Orrox Corp.	-	-	15/16	1 1/16
Integrity Ent.	3	182	1	1 1/4	Recoton	4	-	2%	2%
Koss Corp.	5	1	3 1/2	4	Schwartz Bros.	10	-	1 1/2	2 1/2

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas Vollmer of Loeb, Rhoades & Co., Inc., 9440 Santa Monica Blvd., Beverly Hills, Calif. 90210, 213-273-7711, member of the New York Stock Exchange, Inc.

Recording Execs Slated For L.A. Royalty Panel

By MILDRED HALL

WASHINGTON — The recording industry will be the star witness when the Copyright Office hearings on record performance royalty come to California Wednesday, Thursday and Friday (26, 27, 28).

Speaking for the RIAA at the hearings to be held in the Monaco Suite of the Beverly Hilton Hotel in Beverly Hills will be Stan Gortikov, president of the association, accompanied by attorney James Fitzpatrick of the Washington firm of Arnold and Porter.

Alan Livingston, head of 20th Century-Fox's music wing, will do a reprise of his June 1965 testimony at the House Copyright Subcommittee revision hearings, where he was the first to urge a

performance royalty for recording artists, backup singers and musicians.

Herb Alpert, executive vice president of A&M and Hal Davis of the AFM will also urge the Copyright Office hearing panel to recommend record performance royalty in the federal copyright law, when Register Barbara Ringer makes her report to Congress in January 1978.

Broadcast opposition, which had its big day at Virginia Copyright Office hearings (July 7) will be represented by KLOS-FM of Los Angeles, and Forward Communications Corp., a broadcast licensee.

Copyright Office spokesmen say the list is still tentative, and more witnesses are expected to appear.

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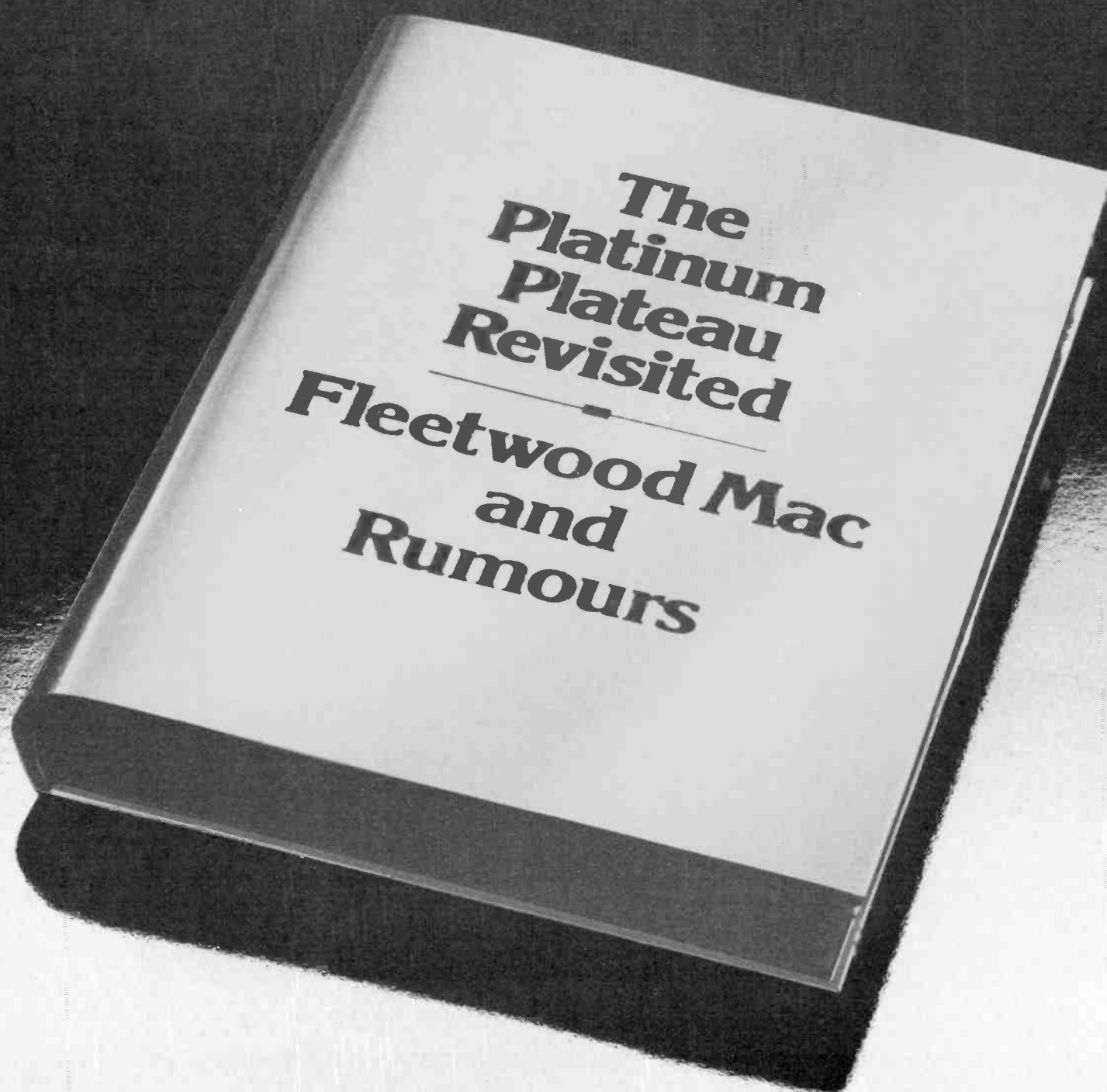
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August 20 Portland, Oregon
More Dates To Be Announced



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Listeners Tape Album

CHICAGO—Winners of the WKQX "Home Town" LP competition have been announced here, and the FM station is initiating a search for album cover art.

The NBC station reportedly received 1,900 tape entries in response to on-air requests for material to be included in a Chicago talent LP. Listeners now are being invited to submit album cover art, as the promotion continues.

The 11 winners, none under record contracts as stipulated, are: Ashcraft, Frank D. Wright, Nathan Shaffer, Vesuvius, Tetra, Gabriel Magno Band, Macren, Teaser, Street Kids, W.A. Gorak, and New Earth Rhythm Band.

Material, selected by a committee of area promotion men and music writers, is "reasonably diverse," representing rock, folk and Latino-funk, says an air personality working closely with the projects.

Submitted in demo form, the songs are being re-recorded here at Mantra Studios, and the disk likely will be mastered at Diskwerks here, completing the made-in-Chicago theme. Album is slated to appear in mid-September, and will be sold in record stores for \$1.50.

JAZZ SERIES COMES TO U.S.

LOS ANGELES—Atlantic Records has released the 20 volume series titled "That's Jazz" which was initially released in Europe by WEA International. Nesuhi Ertegun, president of WEA International, produced the historic jazz recordings when he was associated with Atlantic.

Dealer cost per LP is \$4.70. Under terms of a special WEA dealer deal two LPs are given free if 18 are ordered at the deal price of \$84.60 in a special prepack. This program runs through Aug. 26.

Dealers are also being offered a two disk in-store sampler LP plus display and bin cards. Among the artists in the series are the Modern Jazz Quartet, Charles Mingus, Roland Kirk, Ray Charles, Woody Herman, Herbie Mann, John Coltrane, Ornette Coleman, Lennie Tristano, Shorty Rogers, Chico Hamilton and Erroll Garner.



GERMAN GOLD—Neil Diamond with his gold record presented to him by CBS Records Germany for the LP "Beautiful Noise" which has surpassed 250,000 units sold. With him is Rudy Wolpert, the label's managing director.

General News

MERCURY'S McBRIDE ON JAZZ Slant Emarcy LPs To 'Tell a Story'

By ALAN PENCHANSKY

CHICAGO—An Emarcy jazz reissue package is designed to be like "an article in sound," says series producer Robin McBride, Mercury's international a&r chief.

"Each of these packages is designed to tell a story. We're trying to avoid potpourri and best of concepts or even just putting two known albums together in a package," McBride explains.

Jay McShann, Big Bill Broonzy, Dinah Washington, Jerry Mulligan, Maynard Ferguson, Max Roach, Helen Merrill and Erroll Garner are among artists whose stories, in part, will be told in upcoming Emarcy packages, as McBride reveals plans for at least 25 more two-fers in the series to appear before the end of 1978.

With 11 releases the Emarcy reissues already have chronicled important segments of the careers of Sarah Vaughan, Dizzy Gillespie, Roland Kirk, Clifford Brown and Max Roach, Maynard Ferguson, and Oscar Peterson, among others.

"The Peterson package told a very important story in personnel change of his trio," McBride points out. "It was the annotator Chris Albertson who found that story," he says, noting that the package is a combination of two LPs as they appeared originally.

In all other cases, material on the two-fers has been entirely reprogrammed, with a "story" concept the key to the new organization.

The key may be suggested by one of the series' jazz annotators and the writers sometimes audition, select and organize the material. Scribes have included Leonard Feather, Dan Morgenstern, Don DeMichael, Ira Gitler and Albertson.

Other times the unifying theme is supplied by McBride. One annotator was asked to "completely redo and rethink" a Dinah Washington blues package that will appear in the fall. The writer had offered a "favorite cuts" selection, when what McBride envisioned was "the history of Dinah Washington as a blues singer on Mercury."

Also in a fall package the series will recount an extraordinary chapter in the career of pianist Erroll Garner. The release is to comprise 24 masters all cut in one evening in Chicago, exemplifying, says McBride, the "astoundingly prolific aspect of Garner's studio activity."

The entire session will be represented in order from start to finish, to give an "almost you are there experience," in the producer's words.

The session also includes a number of cuts with bongo player Candido, and is indicative of Latin influences in Garner's music.

In addition to albums released originally on Mercury and Mercury's Emarcy label, the reissue packages draw occasionally on prior Limelight and Philips issues. "Although we're releasing material from the '40s and '60s, the feeling and the focus of the series is from the middle and late '50s," McBride explains. He says the strength of the two-fer line is in the late bop and early West Coast cool jazz idioms.

According to the producer, biggest seller in the series has been a Maynard Ferguson entry. The long unavailability of the California-waxed sides and Ferguson's current popularity account for the package's success, notes McBride.

Cap Meet In San Diego, Aug. 15-19

LOS ANGELES—Capitol Records' field force will attend the label's "Take It To The People" national sales conference now being readied for the Hotel Del Coronado, San Diego, Aug. 15-19.

Approximately 307 representatives are expected including all regional promotional and sales personnel, as well as key Capitol marketing and a&r executives.

Cancer Fatal To Roseland's Owner

NEW YORK—Funeral services were held Monday (11) for Louis J. Brecker, founder and owner of Roseland Dance City here, home since 1919 to big band music and ballroom dancing.

Brecker, 79, died of cancer July 8. His wife, Dorothy, died last December. She had been president of Roseland at her death.

The venerable ballroom attracted big names and generations of New Yorkers who liked to dance to the latest steps. As its patrons grew older, however, the Roseland tempo slowed and in the early 1960s it was decided to outlaw the twist and other rock dances. Two house bands still churn out waltzes, fox trots and Latin danceables.

Brecker is survived by a son and a daughter.

In addition, a delegation from Capitol of Canada and EMI will be in attendance.

The conference officially kicks off in Los Angeles Sunday evening, Aug. 14, with the field force attending a Carole King and Navarro concert at the Greek Theatre.

The following day chairman Bhaskar Menon will deliver a year-end financial statement at the Hollywood Palladium attended by all Capitol employees.

Afterwards, buses will take conference attendees to San Diego to begin the program of seminars and presentations.

Janus Cooking An Al Stewart Twofer

LOS ANGELES—Janus Records has compiled tunes from four previously released Al Stewart LPs for a twofer which is due for August release with a list price of \$8.98.

One LP, "Love Chronicles," was released in the U.S. and England and the second album includes tunes from three Stewart LPs released in England only, "Bedsitter Images," "Zero She Flies" and "Orange."

The package, which was triggered by the success of Stewart's "Year Of The Cat" LP, has material dating back to 1967.

Hartstone In Bid To Obtain 5 Music City Retail Stores

By JOHN SIPPEL

LOS ANGELES—The silver lining in the clouds that long shrouded the debt-ridden Wallichs Music City retail chain loomed brighter as possible purchase of five of its locations for \$302,500 was proposed in Federal Bankruptcy Court here by Lee Hartstone of Integrity Entertainment Corp.

Within the provisions of the Hartstone offer, the founder of the 88-store Wherehouse and Hits For All chains, can pick up any one or all of the locations, which include: Lakewood, whose price is \$75,000; Toppanga, \$75,000; West Covina, \$25,000; Costa Mesa, \$50,000; and Buena Park, \$60,000.

The infusion of the additional \$302,500 into the Wallichs chain makes the plan of arrangement tendered last week to the court more possible of fulfillment.

The debtor's plan, tendered by John Brink, attorney for Wallichs, was three weeks ahead of a July 21 deadline set by Federal Bankruptcy Judge James Dooley. At a June court hearing (Billboard, July 2, 1977), counsel for some of the approximately 225 unsecured creditors was apprehensive about being paid. This precipitated the deadline set by Judge Dooley.

Under terms of the arrangement, Charley and Diane Schlang, Ed Barsky and Spencer Pearce, must fund the arrangement. The four, each of whom would receive 25% of 600,000 shares of the debtor company, would pay for the shares at 1 cent each by cancellation of \$16,000 of the \$30,000 indebtedness due them for the loan of that amount to the sagging retail chain.

The \$14,000 balance due the four would be subordinated to all other sums due in the arrangement, the plan specifies.

Under Brink's suggested repayment program, \$90,000 would be made available to pay priority A creditors. Priority B creditors would be paid out of funds generated by the business.

The debtor would deposit \$50,000 to pay priority C creditors. An additional \$78,000 must be generated to clear defaults on leases for the seven present premises in the chain.

Another \$200,000 would be distributed to general unsecured creditors. A sum in trust would cover Westinghouse and several other secured creditors. The \$76,000 due Shaftesbury Music, the entity which put that amount of schlock goods into the seven locations, would be subordinated to other creditor demands, the plan holds.

The fifth corporate operations report, tendered to the court by controller Sam Jonas Tuesday (12), showed a \$16,578.59 loss for June 16 to June 30. That contrasted sharply with three previous progressively improving fiscal reports made by the Charley Schlang-administered management (Billboard, May 17, 1977).

In the first three two-week periods under Schlang's aegis, Wallichs corporately had pared its first fortnight loss of \$34,847.63 to a \$2,063.69 profit for the period from June 1 to June 15.

Comparison of the first two weeks of June with the final two showed gross receipts for the chain of

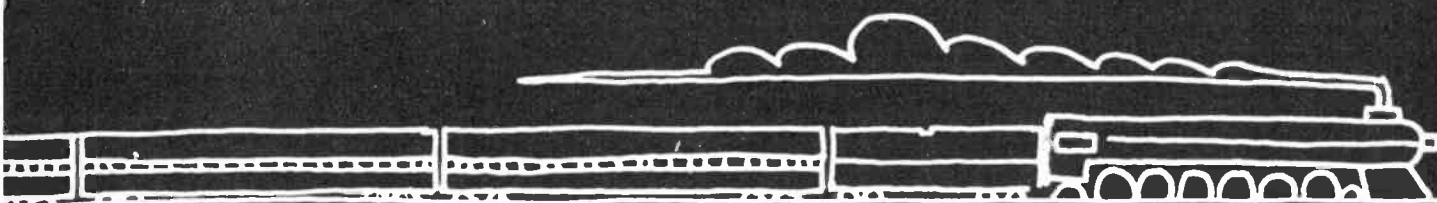
(Continued on page 53)

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BQLI-2084

10th Intl Radio Forum To Feature 36 Top Speakers

• Continued from page 1

Mike Klenfner, senior vice president, Atlantic Records, New York; Lenny Silver, owner, Best & Gold Record Distributors, Buffalo; Scott Shannon, vice president of a&r, Casablanca Records, Los Angeles; Frank Ward, owner of WXYR in Columbia, S.C., and a former Top 40 disk jockey legend. Also: Scott Muni, program director of WNEW-FM, New York; Bruce Davidson, Compro, Winnipeg, Canada; George Johns, national program director, Fairbanks Broadcasting, Indianapolis; Chuck Camroux, vice president of programming for AM stations of Rogers Radio Broadcasting Ltd. and station manager of CFTR, Toronto; Charlie Parker, vice president, programming, WDRC in Hartford, Conn.; Peter Jones, president, BBM Bureau of Measurement in Toronto.

Also: Alden Diehl, vice president and general manager, CKY, Winnipeg; Herb McCord, vice president and general manager, CKLW, Detroit; Jim Armstrong, local sales manager, CHUM, Toronto; Clint Nichol, engineering director, Moffat Communications, Winnipeg; Ben Friedland, project manager, Lightning Electric, Milburn, N.J.; and Mike Derrough, consulting engineer, Los Angeles.

Don Hamilton, vice president and general manager of CKLG in Vancouver, will serve on a ratings panel. Serving on a session dealing with computers will be Steve Casey, corporate research director for Double-day Broadcasting, Minneapolis, and Gordon Kyle, developer of the Moffat Computer-Assisted Programming System, Winnipeg.

Other speakers include Doug

Thompson, independent producer, Douglas Communications, Toronto, plus news directors Byron McGregor of "The Americans" fame, WWJ, Detroit; J. Paul Emerson, KUPD, Phoenix; Eddie Keen, CHFD, Edmonton; and Dick Smythe, CHUM, Toronto.

Bill Stewart, who worked with both Todd Storz and Gordon McLendon in developing the Top 40 radio format, will be a speaker, along with Charlie Van Dyke, morning personality and music director of KLIF in Dallas; George Davis, programming consultant operating out of Victoria, Canada, and Bill Garcia, program director of WXLO in New York.

Serving on a panel dealing with government regulations will be John Hilton, commissioner, CRTC, Ottawa, and Bob Story of Harrison, Story & Sak, Ottawa.

John Sebastian, program director of KDWB in Minneapolis will also be pitching in on a Thursday morning breakfast rap session.

The meeting, the only educational radio programming meeting of its kind, begins Wednesday, Aug. 3, with registration throughout the day and an evening cocktail reception.

Wednesday morning, the Forum gets underway with a breakfast rap session at which anyone who brings an aircheck on cassette of their station can have it critiqued by the other program directors and general managers at their table.

Many of the nation's outstanding program directors such as Michael Spears, George Johns, Charlie Parker, Bill Stewart, John Lund, Todd Wallace, John Sebastian, Charlie Van Dyke and others will be stationed at various tables for this

purpose, not only to offer their own comments, but guide comments from others.

Following the breakfast keynote presentation will take place and after this spouses will split off to their own meeting on "How To Help Your Mate In His Or Her Career."

Workshops and general sessions occupy the next two days with the awards banquet occurring Saturday evening. A major artist will perform at the awards banquet.

For more details on the convention, please consult the advertisement in the radio section or call: Diane Kirkland, Billboard Magazine, 213-273-7040.

WATERMARK SYNDICATING

Disk Acts Featured On New Morgan 1-Hour Show

LOS ANGELES—Watermark Inc. is offering "The Robert W. Morgan Special Of The Week," an hour series of specials featuring profiles of different recording acts such as Paul Williams, Steve Miller, Kenny Rogers and the Bee Gees on a barter basis to the top 142 Arbitron markets under the new sponsorship of Toyota.

Thirteen superstars are in the set, which was written and produced by George Burns. Outside of the top 142 markets, the series of specials will be for sale to radio stations.

Among the stations already slated to carry the series are CKLW in Detroit, WBBM in Chicago, KULF in

Houston, KMOX in St. Louis and WTAE in Pittsburgh.

Leo Sayer, Natalie Cole, Bread, Lou Rawls, Abba and the Temptations are also among the hour specials, which feature in-depth interviews with the artists, their families and their business associates.

Morgan, air personality for KMPC in Los Angeles, taped the specials at Watermark's studios where the weekly special "American Top 40" is taped. Lee Hansen directed the series, which was engineered by Steve Buth. Tom Rounds, president of Watermark, is executive producer of the series.

THANKS TO STATIONS KAMA-AM-FM

Salsa Climbing In El Paso

By AGUSTIN GURZA

LOS ANGELES—As program director of El Paso's only Spanish language stations, KAMA-AM-FM, Ernie Quinones always tries to keep in mind three things about the city's population.

First and foremost, 67% of El Paso area residents are Spanish-surnamed.

That is not surprising, however, considering El Paso's proximity to Ciudad Juarez just across the Mexican border. But from that point on, Quinones suspends all assumptions which may seem natural enough for most.

For example, he says, the city is not exclusively Mexican or Mexi-

can-derived. Sizable Puerto Rican and Panamanian communities constitute an important audience for the Puerto Rican-born Quinones who has been in the PD's spot since KAMA-AM was born in 1972.

Important enough, in fact, for Quinones to turn the two-year-old FM outlet into a full-time salsa/musica tropical format, probably the first, and only, of its kind in the U.S.

Another characteristic crucial to both of the sister stations is that the city's population is a young one. Its median age, says Quinones, is 24.5 years.

And finally, Quinones claims, El Paso's Latin public is "more cosmopolitan and internationally oriented than San Antonio's."

Taking all that into account, Quinones decided from the outset that his station's style and format would be patterned after the hit Top 40 stations in the American market.

So Quinones does not consider his DJs announcers, as is the case in most Spanish stations. They are personalities, each with his own show and his own following.

"We wanted to dump that damned image of the old Spanish announcer with the little mustache holding his ear—the boring, deadbeat type," Quinones explains. "We wanted to be all energy, all upbeat."

"And it wasn't that hard to make the transition because this is a bilingual market. When I told my guys that I wanted this station to have that Top 40 sound, they knew exactly what I was talking about."

That was especially true for his FM salsa jocks who were recruited from the Univ. of Texas at El Paso (some with no previous radio experi-

ence) and put through a crash course under Quinones' tutelage on programming style and the music itself.

"We had a chance here to do something that had never been done before," Quinones recalls. "When we started people would say, 'A salsa station in the middle of the desert in Texas—it's impossible.' But from the calls we're getting, you can call it a tremendous success."

Aside from training his six FM jocks ("only one of whom was a salsa freak"), Quinones considers his salsa programming as a musical education for the public at large, training the ear of the Mexican listener to the jazzy urban sound of this New York-based genre.

"Before we went full-time with this, we spent 10 months on AM, giving a crash course in the evolution of this music. The old Cortijo sound is still contemporary in Mexico, and it was just a matter of bringing people up to date."

Quinones still mixes 20-year-old cuts by Celia Cruz and La Sonora Matancera ("which were old hits in Mexico") with the newest salsa product.

And while this has helped, the critical decision came in programming, along with the New York salsa a related though lighter form generally called "musica tropical."

Thus the listeners of "Radio Ritmo" can catch the latest tunes by Willie Colon and Eddie Palmieri issuing from New York, as well as the recent material from Mexican tropical groups like Sonora Santanera and Conjunto Africa, and the less jazzy salsa of South American groups like Fruko, Los Melodicos, (Continued on page 27)

D. C.'s WMZQ-FM Into Country

By BORIS WEINTRAUB

WASHINGTON—Tired of "banging our heads against the wall and finishing near the bottom of the ratings," the operators of FM 50,000-watter WMOD have changed names and formats and have emerged with a new station: WMZQ, a "contemporary country" outlet.

The changeover, heavily touted with half-page ads in Washington newspapers and in hourly spots on all four of the city's major tv stations, was made at noon June 22. Initial reaction from both listeners and advertisers has been highly favorable, reports general manager Mike Cohen.

Though WMOD was best known for having an oldies image, it had gradually divested itself of that format over the last year.

But, says Cohen, the change to contemporary rock went unnoticed by listeners, who still thought of the station in its eight-year guise as an oldies outlet.

"The traditional country fan will probably find WXRA more his cup of tea," Cohen admits, then adds, "But maybe not."

Listener reaction in the first weeks was "super right off the bat," Cohen reports, and only one or two of the station's advertisers dropped out when the change to country was made. Others have expressed interest, but are waiting for the first ratings book in the fall, he says.

The station's disk jockey lineup is headed by program director Fred Figenshaw, who continues to be on the air in morning drive time as he was under the old format. Music di-

rector Gerry Paxson, who broadcasts between 10 a.m. and 3 p.m., is newly arrived from WCAW in Charleston, W.Va., and has a background in country and Top 40 radio.

Other deejays include Jim Randall, another former WMOD hand, in the 3-7 p.m. slot; Steve Michaels on the air from 7 p.m. to midnight; and Chuck Vincent in the all-night slot.

Cohen, 36, has been with the station for 3½ years. He says his background is "all D.C." He was with top-rated WPCC six years, was with WEAM in suburban Virginia for a couple of years and also worked in the advertising business.

"I've been in this market for 20 years and I think I know it," he says. "Now I've got to learn the country market."



"People say 'You've been an overnight success.' I haven't been on vacation for four years."

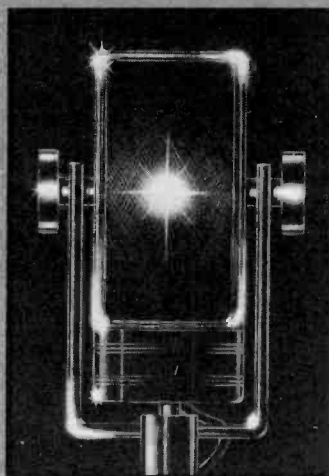
LEO SAYER

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THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK



BILLBOARD INTERNATIONAL RADIO PROGRAMMING FORUM



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



AGENDA

WEDNESDAY, AUGUST 3
10 am-6:30 pm **REGISTRATION**
8 pm-9:30 pm **COCKTAIL RECEPTION**

THURSDAY, AUGUST 4

10 am-11:30 am
FLYING AIRCHECKS BRUNCH AND RAP SESSION

Bring a cassette aircheck of your radio station or disk jockey show; a major successful program director will be stationed at every table. Play your aircheck and he will critique it as well as guide critiques from other general managers and program directors at your table. This is your chance to find out what other PDs and GMs really think of your station and format!

Participants to include: JERRY DEL COLLIANO, Inside Radio; KEITH ADAMS, KDIA, San Francisco; MICHAEL SPEARS, KHJ, Los Angeles; GERRY PETERSON, KCBQ, San Diego; J. ROBERT WOOD, CHUM, Toronto; BILLY PEARL, KIQQ, Los Angeles; LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta; BOBBY CHRISTIAN, Prog. Dir., WXXK, Pittsburgh; JOHN SEBASTIAN, Prog. Dir., KDWB, Minneapolis; GEORGE JOHNS, Nat. Prog. Dir., Fairbanks Broadcasting, Indianapolis; CHARLIE PARKER, VP Prog., WDRC, Hartford, Conn.; BILL STEWART, Prog. Consultant, Dallas; CHARLIE VANDYKE, Music Dir., KLIF, Dallas; GEORGE DAVIES, Prog. Consultant, Victoria, Canada; BILL GARCIA, Prog. Dir., WXLO, New York; STEVE MARSHALL, Prog. Dir., KNX-FM, Los Angeles; BILL PARRIS, Prog. Consultant, United Broadcasting, Baltimore; IRA LIPSON, Oper. Mgr., KZEW, Dallas; BILL TANNER, Prog. Dir., Y-100, Miami; JOHN LUND, Prog. Dir., WISN, Milwaukee; TODD WALLACE, Pres., Radio Index, Phoenix; ANDY BICKELL, Oper. Mgr., WBT, Charlotte, N.C.; SCOTT MUNI, Prog. Dir., WNEW-FM, New York.

Introduction: ED PREVOST, Chairman, CAB and President du Conseil d'Administration, Radiodiffusion Mutuelle, Montreal
Keynote Speaker: To be announced

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

12:30 pm-1:30 pm
SPECIAL SPOUSES SESSION

"How to Help Your Mate in His or Her Career"

Coordinator: To be announced
All spouses who attend this meeting will receive a certificate of attendance; attending qualifies the spouse to deduct the trip and Forum from their income tax.

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

(1) **RADIO—The Realities**

"How Timebuys Affect Your Station, Your Life, and Your Pocketbook"

Moderator: PAUL CASSIDY, Gen. Mgr., KTNQ & KGBS, Los Angeles

Panelists: TED ATKINS, VP & Gen. Mgr., WTAE, Pittsburgh
NICK VERBISKI, Gen. Sales Mgr., WHN, New York
BILL BROWN, Sales Executive, Major Market Broadcasters, Toronto

(2) **MUSIC—The Realities**

"How Records Affect Your Station, Your Life, and Your Pocketbook"

Moderator: DANNY DAVIS, VP Promotion, Screen Gems/EMI, Los Angeles

Panelists: DAVID URSO, Nat. Promo. Dir., Warner Bros. Records, Los Angeles
SHELLY COOPER, Dir. of Adv., Warner Bros. Records, Los Angeles
ROSALIE TROMBLY, Music Dir., CKLW, Detroit
MIKE KLENFNER, Sen. VP, Atlantic Rec., New York
LENNY SILVER, Owner, Best & Gold Rec. Dist., Buffalo
SCOTT SHANNON, VP A&R, Casablanca Rec., Los Angeles

1:30 pm

LUNCH BREAK

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

3 pm-4:30 pm

PROMOTION SUMMIT MEETING

Coordinator: JOHN LUND, Prog. Dir., WISN, Milwaukee

"Television Is The Way To Win In Radio"

... a presentation of successful TV commercials and a frank discussion of their value, pro and con.

Panelists: BRUCE DAVIDSON, Compro, Winnipeg, Canada
MICHAEL SPEARS, Oper. Dir., KHJ, Los Angeles

"Billboard Signs That Sign You On"

... a presentation of successful billboard signs and a personal discussion of their impact, pro and con.

Panelists: ANDY BICKELL, Asst. VP, Oper. Mgr., WBT, Charlotte
GEORGE JOHNS, Nat. Prog. Dir., Fairbanks Broadcasting, Indianapolis

"Airborne Promotions That Score With Listeners"

... an audio presentation of successful promotions and a more-than-acoustic analysis of why they worked or didn't work.

Panelists: BOBBY CHRISTIAN, Prog. Dir., WXXK, Pittsburgh
CHUCK CAMROUX, VP & Gen. Mgr., CFTR, Toronto
BOB PITTMAN, Prog. Dir., WNBC, New York

4:30 pm-6 pm
RATINGS SUMMIT MEETING

"A New Ratings Service Is Needed"

... a panel discussion of the pros and cons of various ratings services, how to program your station to ratings, how to use special computations to improve or deprive average quarterhour, etc.

Moderator: STAN KAPLAN, Pres., SIS Radio, Charlotte

Panelists: MILES DAVID, Pres., Radio Adv. Bureau, New York
TODD WALLACE, Pres., Radio Index, Phoenix
JACK MCCOY, Pres., DPS, San Diego
CHARLIE PARKER, VP Prog., WDRC, Hartford, Conn.
PETER JONES, Pres., BBM Bureau of Measurement, Toronto

8 pm

ENTERTAINMENT

FRIDAY, AUGUST 5

10 am-11 am

Two Concurrent Sessions

(1) **SALES—The Realities**

"How Sales Affect Your Station's Programming, Your Pocketbook, and Your Job"

Moderator: ALDEN DIEHL, VP & Gen. Mgr., KY-58, Winnipeg

Speakers: HERB MCCORD, VP & Gen. Mgr., CKLW, Detroit
JIM ARMSTRONG, Local Sales Mgr., CHUM, Toronto

(2) **ENGINEERING—The Realities**

"Your Sound Is More Important Than You Are"

Moderator: JOHN HARVEY REES, Con. Eng., Washington, D.C.

Panelists: JIM LOUPAS, Con. Eng., Chesterton, Ind.
CLINT NICHOL, Eng. Dir., Moffat Communication, Winnipeg
BEN FRIEDLAND, Proj. Mgr., Lighting Electric, Milburn, N.J.
MIKE DERROUGH, Con. Eng., Los Angeles

11:00 am-11:15 am

BREAK

11:15 am-12:30 pm

Five Concurrent Sessions

(1) **READING RATINGS—The Realities**

... a one-on-one discussion that will teach you secret tricks about the ratings and how to do them yourself.

Moderator: JERRY DEL COLLIANO, Publisher, Inside Radio

Panelists: KEITH ADAMS, Prog. Dir., KDIA, San Francisco
DON HAMILTON, VP & Gen. Mgr., CKLG, Vancouver, Canada

(2) **COMPUTER INROADS—The Realities**

... a personal one-on-one encounter session with the computer and how it can improve your ratings.

Panelists: STEVE MARSHALL, Prog. Dir., KNX-FM; Prog. Consultant to CBS-FM, Los Angeles
STEVE CASEY, Corp. Research Dir., Doubleday Broadcasting, Minneapolis
GORDON KYLE, Developer of Moffat Computer-Assisted Programming System, Winnipeg, Canada

(3) **PRODUCTION MAGIC—The Realities**

... a unique one-on-one demonstration on modern production techniques with outstanding authorities in the field.

Speakers: DOUG THOMPSON, Ind. Producer, Douglas Communications, Toronto

(4) **NEWS TO IMPROVE RATINGS—The Realities**

... leading newsmen reveal how they built #1 ratings that disk jockeys took credit for; you have a chance to contradict and question.

Moderator: BYRON MCGREGOR, News Dir., WWJ, Detroit

Speakers: J. PAUL EMERSON, News Dir., KUPD, Phoenix
EDDIE KEEN, News Dir., CHED, Edmonton, Canada
DICK SMYTHE, News & Public Affairs Dir., CHUM, Toronto

(5) **SYNDICATION TO BUILD RATINGS AND DOLLARS**

... those radio specials might make you a hero with the audience and management if you knew how to use them properly.

Panelists: BOB MEYROWITZ, Pres., DLR Broadcasting, New York

12:30 pm-2:30 pm

LUNCH

Speaker: DICK ORKIN, Pres., and BERT BERDIS
Dick Orkin Creative Services, Chicago

3 pm-5:30 pm

HOT SEAT SESSION

... ask those questions you've always wanted to know from leading industry figures.

Moderator: GARY STEVENS, Senior VP, Doubleday Broadcasting

KDWB, Minneapolis

Targets: KEN PALMER,

Ken Palmer Enterprises, Denver

MICHAEL SPEARS, Oper. Dir., KHJ, Los Angeles

CHUCK RENWICK, Dir., Affiliate Relations, NBC Radio, New York

BOB PITTMAN,

WNBC, New York

BILL STEWART, Prog. Consultant, Dallas

CHARLIE VAN DYKE, Morning Personality and Music Dir., KLIF, Dallas

GEORGE DAVIES, Prog. Consultant, Victoria, Canada

FRANK WARD, Owner, WXXR, Columbia, S.C.

SATURDAY, AUGUST 6

10 am-11 am

THE REGULATORS

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

Speakers: BOB STORY, Harrison Story & Sak, Ottawa (CRTC Consultants)
JOHN HILTON, Commissioner, CRTC, Ottawa

11 am-11:15 am

BREAK

11:15 am-12:30 pm

"FM Faces The Future"

Panelists: BILL PARRIS, Prog. Consultant, United Broadcasting, Baltimore
LEE ABRAMS, Kent Burkhardt/Lee Abrams & Associates, Atlanta
BILL TANNER, PD, Y-100, Miami
IRA LIPSON, Oper. Mgr., KZEW, Dallas
BILL GARCIA, Prog. Dir., WXLO, New York

12:30 pm-6:30 pm

FREE TIME

6:30 pm

AWARDS BANQUET

Awards Chairman: AL HERSKOVITZ, Oper. Mgr., KPOL, Los Angeles
JODIE LYONS, Arranger and Conductor, Compro, Winnipeg

Entertainment to be announced.

ADDITIONAL MODERATORS AND SPEAKERS TO BE ANNOUNCED.

REGISTER NOW FOR SPECIAL EARLY BIRD RATES!

**SEE
RADIO
SECTION
FOR
REGISTRATION
COUPON!**

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/14/77)

TOP ADD ONS -NATIONAL

FLEETWOOD MAC—Don't Stop (W.B.)
CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
JAMES TAYLOR—Handy Man (Columbia)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- STEPHEN BISHOP—On And On (ABC)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- JIMMY BUFFETT—Margaritaville (ABC) 12-6
- ALICE COOPER—You And Me (W.B.) 16-10

KTKY—Tucson

- CANTINA BANO—Star Wars (Meco)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 30-23
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 14-10

KQEO—Albuquerque

- OUTLAWS—Hurry Sundown (Arista)
- HALL & OATES—It's Uncanny (Atlantic)
- ALICE COOPER—You And Me (W.B.) 18-11
- PABLO CRUISE—Whatcha Gonna Do (A&M) 15-9

KENO—Las Vegas

- EMOTIONS—Best Of My Love (Columbia)
- CAROLE KING—Hard Rock Cafe (Capitol)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 25-19
- LEO SAYER—How Much Love (W.B.) 29-24

Pacific Northwest Region

TOP ADD ONS

FLEETWOOD MAC—Don't Stop (W.B.)
ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
SUPERTRAMP—Give A Little Bit (A&M)

PRIME MOVERS

COMMODORES—Easy (Motown)
EMOTIONS—Best Of My Love (Columbia)
HEART—Barracuda (Portrait)

BREAKOUTS

LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
LEO SAYER—How Much Love (W.B.)
CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)

KFRC—San Francisco

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- COMMODORES—Easy (Motown) 18-10
- EMOTIONS—Best Of My Love (Columbia) 22-16

KYA—San Francisco

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- EMOTIONS—Best Of My Love (Columbia) 24-12
- COMMODORES—Easy (Motown) 21-11

KLIV—San Jose

- HOT—Angel In Your Arms (Big Tree)
- ADDRESS BROS.—Slow Dancin' Don't Turn Me On (Buddah)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 16-9
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 12-6

KNDE—Sacramento

- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- LEO SAYER—How Much Love (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-7
- SYLVERS—High School Dance (Capitol) 11-6

KROY—Sacramento

- FOUR SEASONS—Down The Hall (Warner/Curb)
- JAMES TAYLOR—Handy Man (Columbia)
- RITA COOLIDGE—Higher And Higher (A&M) 20-13
- FLEETWOOD MAC—Don't Stop (W.B.) 27-22

KYNO—Fresno

- LEO SAYER—How Much Love (W.B.)
- STEPHEN BISHOP—On And On (ABC)
- COMMODORES—Easy (Motown) 17-10
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 7-1

PRIME MOVERS-NATIONAL

(D)EMOTIONS—Best Of My Love (Columbia)
ANDY GIBB—I Just Want To Be Your Everything (RSO)
RITA COOLIDGE—Higher And Higher (A.M.)

KJOY—Stockton, Ca.

- BEE GEES—Edge Of The Universe (RSO)
- CAROLE KING—Hard Rock Cafe (Capitol)
- BROS. JOHNSON—Strawberry Letter 23 (A&M) 27-16
- JAMES TAYLOR—Handy Man (Columbia) 18-10

KGW—Portland

- FLEETWOOD MAC—Don't Stop (W.B.)
- SUPERTRAMP—Give A Little Bit (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 15-10
- EMOTIONS—Best Of My Love (Columbia) 28-22

KING—Seattle

- FLEETWOOD MAC—Don't Stop (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- HEART—Barracuda (Portrait) 17-10
- ABBA—Knowing Me, Knowing You (Atlantic) 10-5

KJRB—Spokane

- LEO SAYER—How Much Love (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) EX-18
- HEART—Barracuda (Portrait) 5-1

KTCM—Tacoma

- FLEETWOOD MAC—Don't Stop (W.B.)
- SUPERTRAMP—Give A Little Bit (A&M)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 10-7
- HEART—Barracuda (Portrait) 11-8

KCPX—Salt Lake City

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- KISS—Christeen Sixteen (Casablanca) 20-5
- RITA COOLIDGE—Higher And Higher (A&M) 10-4

KRSP—Salt Lake City

- SUPERTRAMP—Give A Little Bit (A&M)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- HEART—Barracuda (Portrait) 13-6
- ALICE COOPER—You And Me (W.B.) 16-10

KTLK—Denver

- KISS—Christeen Sixteen (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- PABLO CRUISE—Whatcha Gonna Do (A&M) 15-8
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 13-7

North Central Region

TOP ADD ONS

FOREIGNER—Cold As Ice (Atlantic)
KISS—Christeen Sixteen (Casablanca)
LEO SAYER—How Much Love (W.B.)

PRIME MOVERS

ANDY GIBB—I Just Want To Be Your Everything (RSO)
MERI WILSON—Telephone Man (GRT)
(D)EMOTIONS—Best Of My Love (Columbia)

BREAKOUTS

HELEN REDDY—You're My World (Capitol)
SUPERTRAMP—Give A Little Bit (A&M)
BROS. JOHNSON—Strawberry Letter 23 (A&M)

CKLW—Detroit

- PETER McCANN—Do You Wanna Make Love (20th Century)
- RITA COOLIDGE—Higher And Higher (A&M)
- FLOATERS—Float On (ABC) 15-7
- ISLEY BROS.—Livin' In The Life (T-Neck) 14-10

WJLB—Detroit

- HOT CHOCOLATE—So You Win Again (Big Tree)
- AL HUDSON & THE SOUL PARTNERS—Why Must We Say Goodbye (ABC)
- LOU RAWLS—See You When I Get There (Phila. Int'l.) 24-13
- GEORGE BENSON—The Greatest Love Of All (Arista) 20-10

WTAC—Flint, Mich.

- DR. HOOK—Walk Right In (Capitol)
- HELEN REDDY—You're My World (Capitol)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 30-23
- ABBA—Knowing Me, Knowing You (Atlantic) 17-13

WGRD—Grand Rapids

- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-6
- PETER FRAMPTON—I'm In You (A&M) 2-1

Z-96 (WZZM-FM)—Grand Rapids

- EMOTIONS—Best Of My Love (Columbia)
- ALICE COOPER—You And Me (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 19-9
- PETER McCANN—Do You Wanna Make Love (20th Century) 23-15

WAKY—Louisville

- KISS—Christeen Sixteen (Casablanca)
- COMMODORES—Easy (Motown)
- ALICE COOPER—You And Me (W.B.) 19-10
- RITA COOLIDGE—Higher And Higher (A&M) 9-2

WBGW—Bowling Green

- KISS—Christeen Sixteen (Casablanca)
- BARBRA DIXON—Who Was It Stole Your Heart Away (RSO)
- JAMES TAYLOR—Handy Man (Columbia) 21-15
- B.J. THOMAS—Don't Worry Baby (MCA) EX-29

WGCL—Cleveland

- DEAN FRIEDMAN—Ariel (Lifesong)
- JAMES TAYLOR—Handy Man (Columbia)
- COMMODORES—Easy (Motown) 25-7
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-5

WMGC—Cleveland

- HOT—Angel In Your Arms (Big Tree)
- CAROLE KING—Hard Rock Cafe (Capitol)
- NONE

WSAI—Cincinnati

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- JAMES TAYLOR—Handy Man (Columbia) 30-23
- RITA COOLIDGE—Higher And Higher (A&M) 12-6

Q-102 (WKRC-FM)—Cincinnati

- LEO SAYER—How Much Love (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ABBA—Knowing Me, Knowing You (Atlantic) 22-15
- JIMMY BUFFETT—Margaritaville (ABC) 5-4

WCOL—Columbus

- LEO SAYER—How Much Love (W.B.)
- STEPHEN BISHOP—On And On (ABC)
- KISS—Christeen Sixteen (Casablanca) 33-24
- HEART—Barracuda (Portrait) 23-17

WCUE—Akron, Ohio

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- EMOTIONS—Best Of My Love (Columbia) 26-10
- KISS—Christeen Sixteen (Casablanca) 40-33

13-Q (WTKQ)—Pittsburgh

- MARY MacGREGOR—For A While (Ariola America)
- FOREIGNER—Cold As Ice (Atlantic)
- MERI WILSON—Telephone Man (GRT) 11-6
- PABLO CRUISE—Whatcha Gonna Do (A&M) 14-9

BREAKOUTS-NATIONAL

SUPERTRAMP—Give A Little Bit (A.M.)
KISS—Christeen Sixteen (Casablanca)
FOREIGNER—Cold As Ice (Atlantic)

WPEZ—Pittsburgh

- FOREIGNER—Cold As Ice (Atlantic)
- HELEN REDDY—You're My World (Capitol)
- MERI WILSON—Telephone Man (GRT) 20-10
- ABBA—Knowing Me, Knowing You (Atlantic) 24-17

WRIE—Erie, Pa.

- SUPERTRAMP—Give A Little Bit (A&M)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- WAYLON JENNINGS—Luckenbach, Texas (RCA) 12-8
- PETER FRAMPTON—I'm In You (A&M) 10-7

WJET—Erie, Pa.

- KISS—Christeen Sixteen (Casablanca)
- SUPERTRAMP—Give A Little Bit (A&M)
- MERI WILSON—Telephone Man (GRT) 15-1
- EMOTIONS—Best Of My Love (Columbia) 24-15

Southwest Region

TOP ADD ONS

FLEETWOOD MAC—Don't Stop (W.B.)
LEO SAYER—How Much Love (W.B.)
DEAN FRIEDMAN—Ariel (Lifesong)

PRIME MOVERS

EMOTIONS—Best Of My Love (Columbia)
ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
HELEN REDDY—You're My World (Capitol)

BREAKOUTS

KISS—Christeen Sixteen (Casablanca)
B.J. THOMAS—Don't Worry Baby (MCA)
PABLO CRUISE—Whatcha Gonna Do (A&M)

KILT—Houston

- FLEETWOOD MAC—Don't Stop (W.B.)
- SUPERTRAMP—Give A Little Bit (A&M)
- HELEN REDDY—You're My World (Capitol) 39-26
- EMOTIONS—Best Of My Love (Columbia) AO-25

KRBE—Houston

- EMOTIONS—Best Of My Love (Columbia)
- B.J. THOMAS—Don't Worry Baby (MCA)
- JAMES TAYLOR—Handy Man (Columbia) 16-7
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 27-18

KNOK—Dallas

- NO LIST
- NO LIST
- NO LIST

KLIF—Dallas

- DEAN FRIEDMAN—Ariel (Lifesong)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) HB-23
- ABBA—Knowing Me, Knowing You (Atlantic) 22-16

KNUS—Dallas

- HEART—Barracuda (Portrait)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- CAT STEVENS—Old School Yard (A&M) 20-15
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 22-17

KFJZ-FM (Z-97)—Ft. Worth

- ALICE COOPER—You And Me (W.B.)
- EAGLES—Life In The Fast Lane (Asylum) 12-6
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree) 14-9

KINT—El Paso

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 24-17
- ALICE COOPER—You And Me (W.B.) 11-6

WKY—Oklahoma City

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 16-11
- HEART—Barracuda (Portrait) 18-15

KOMA—Oklahoma City

- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- PABLO CRUISE—Whatcha Gonna Do (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 27-23
- HELEN REDDY—You're My World (Capitol) 35-31

KAKC—Tulsa

- B.J. THOMAS—Don't Worry Baby (MCA)
- LEO SAYER—How Much Love (W.B.)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 30-21
- HEART—Barracuda (Portrait) 19-11

KELI—Tulsa

- DEAN FRIEDMAN—Ariel (Lifesong)
- KISS—Christeen Sixteen (Casablanca)
- SUPERTRAMP—Give A Little Bit (A&M) HB-25
- EMOTIONS—Best Of My Love (Columbia) 23-19

WTIX—New Orleans

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- EMOTIONS—Best Of My Love (Columbia) 15-3
- ALICE COOPER—You And Me (W.B.) 19-10

KEEL—Shreveport

- JOHNNY "GUITAR" WATSON—A Real Motha For Ya (DJM)
- KISS—Christeen Sixteen (Casablanca)
- BARRY MANILOW—Looks Like We Made It (Arista) 11-2
- PETER FRAMPTON—I'm In You (A&M) 12-7

Midwest Region

TOP ADD ONS

RAM JAM—Black Betty (Epic)
FLEETWOOD MAC—Don't Stop (W.B.)
COMMODORES—Easy (Motown)

PRIME MOVERS

RITA COOLIDGE—Higher And Higher (A&M)
HEART—Barracuda (Portrait)
JAMES TAYLOR—Handy Man (Columbia)

BREAKOUTS

KISS—Christeen Sixteen (Casablanca)
CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
SUPERTRAMP—Give A Little Bit (A&M)

WLS—Chicago

- RAM JAM—Black Betty (Epic)
- ENGLAND DAN/JOHN FORD COLEY—It's Sad To Belong (Big Tree)
- RITA COOLIDGE—Higher And Higher (A&M) 23-15
- ANDY GIBB—I Just Want To Be Your Everything (RSO) 23-15

WMET—Chicago

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- BARBRA STREISAND—My Heart Belongs To Me (Columbia) 14-9
- RITA COOLIDGE—Higher And Higher (A&M) 24-19

(Continued on page 20)

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When
Seals & Crofts
decide
to release a single
written
by someone other than
Seals & Crofts,
you'll
hear about it.

**The Love Theme From "One On One"
My Fair Share**

Lyrics by Paul Williams.

Music by Charles Fox.

From the Warner Bros. motion picture

**ONE
ON
ONE**

The Seals & Crofts single.

Produced by Louie Shelton and Charles Fox.

Warner Bros. WBS 8405



Billboard Singles Radio Action

Based on station playlists through Thursday (7/14/77)

Playlist Top Add Ons ●
Playlist Prime Movers ★

● Continued from page 18

WVON—Chicago

- JUPAR UNIVERSAL ORCHESTRA—Funky Music (Jupar)
- LOU RAWLS—See You When I Git There (Phila. Int'l.)
- ★ BAR-KAYS—Spellbound (Mercury) 24-20
- ★ O V WRIGHT—Into Something (HI) 25-21

WNDE—Indianapolis

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 25-14
- ★ MERI WILSON—Telephone Man (GRT) 11-5

WOKY—Milwaukee

- KISS—Christeen Sixteen (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 34-23
- ★ JAMES TAYLOR—Handy Man (Columbia) 33-25

WZUW-FM—Milwaukee

- FOREIGNER—Cold As Ice (Atlantic)
- COMMODORES—Easy (Motown)
- ★ HEART—Barracuda (Portrait) 8-3
- ★ EAGLES—Life In The Fast Lane (Asylum) 14-10

WIRL—Peoria, Ill.

- KISS—Christeen Sixteen (Casablanca)
-
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 20-11
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 10-4

KSLQ-FM—St. Louis

- BARBRA STREISAND—My Heart Belongs To Me (Columbia)
- CAT STEVENS—Old School Yard (A&M)
- ★ KISS—Christeen Sixteen (Casablanca) 33-20
- ★ EMOTIONS—Best Of My Love (Columbia) 23-18

KXOK—St. Louis

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★
- ★

KIOA—Des Moines

- COMMODORES—Easy (Motown)
- SUPERTRAMP—Give A Little Bit (A&M)
- ★ HEART—Barracuda (Portrait) 23-13
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 24-19

KDWB—Minneapolis

- FLEETWOOD MAC—Don't Stop (W.B.)
-
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 27-13
- ★ JAMES TAYLOR—Handy Man (Columbia) 14-9

KSTP—Minneapolis

- SUPERTRAMP—Give A Little Bit (A&M)
- BRUCE FOSTER—Platinum Heroes (Millenium)
- ★ PABLO CRUISE—Whatcha Gonna Go (A&M) 22-17
- ★ JAMES TAYLOR—Handy Man (Columbia) 13-10

WHB—Kansas City

- RAM JAM—Black Betty (Epic)
- COMMODORES—Easy (Motown)
- ★ HEART—Barracuda (Portrait) 25-6
- ★ RITA COOLIDGE—Higher And Higher (A&M) 16-10

KKLS—Rapid City, S.D.

- KISS—Christeen Sixteen (Casablanca)
- HELEN REDDY—You're My World (Capitol)
- ★ HEART—Barracuda (Portrait) 8-1
- ★ RITA COOLIDGE—Higher And Higher (A&M) 16-10

KQWB—Fargo, N.D.

- FLEETWOOD MAC—Don't Stop (W.B.)
- LE BLANC & CARR—Something About You (Big Tree)
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 14-5
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 28-24

Northeast Region

● TOP ADD ONS:

CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
FLEETWOOD MAC—Don't Stop (W.B.)
JAMES TAYLOR—Handy Man (Columbia)

★ PRIME MOVERS:

ANDY GIBB—I Just Want To Be Your Everything (RSO)
RITA COOLIDGE—Higher And Higher (A&M)
PETER McCANN—Do You Wanna Make Love (20th Century)

BREAKOUTS:

COMMODORES—Easy (Motown)
CAROLE KING—Hard Rock Cafe (Capitol)
LEO SAYER—How Much Love (W.B.)

WABC—New York

- COMMODORES—Easy (Motown)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 36-14
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 10-2

WBLS—New York

- NO LIST
-
- ★ NO LIST
- ★

WPIX—New York

- NO LIST
-
- ★ NO LIST
- ★

99X—New York

- ALICE COOPER—You And Me (W.B.)
- CAROLE KING—Hard Rock Cafe (Capitol) 27-17
- ★ RITA COOLIDGE—Higher And Higher (A&M) 27-17
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-3

WWRL—New York

- NO LIST
-
- ★ NO LIST
- ★

WPTR—Albany

- FLEETWOOD MAC—Don't Stop (W.B.)
- SUPERTRAMP—Give A Little Bit (A&M)
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) HB-21
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 23-15

WTRY—Albany

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- BEE GEES—Edge Of The Universe (RSO)
- ★ JAMES TAYLOR—Handy Man (Columbia) 26-5
- ★ RITA COOLIDGE—Higher And Higher (A&M) 12-3

WKBW—Buffalo

- JAMES TAYLOR—Handy Man (Columbia)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 24-15
- ★ STARZ—Sing It, Shout It (Capitol) 19-12

WYSL—Buffalo

- RAM JAM—Black Betty (Epic)
- SUPERTRAMP—Give A Little Bit (A&M)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 22-5
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 14-7

WBBF—Rochester, N.Y.

- FLEETWOOD MAC—Don't Stop (W.B.)
- LEO SAYER—How Much Love (W.B.)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 28-13
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 16-11

WRKO—Boston

- FLEETWOOD MAC—Don't Stop (W.B.)
- JAMES TAYLOR—Handy Man (Columbia)
- D★ EMOTIONS—Best Of My Love (Columbia) HB-16
- ★ RITA COOLIDGE—Higher And Higher (A&M) HB-18

WBZ-FM—Boston

- LEO SAYER—How Much Love (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ KISS—Christeen Sixteen (Casablanca) HB-18
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 17-7

WVBF-FM—Boston

- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ TIM MOORE—In The Middle (Asylum) 18-15
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 20-17

WORC—Worcester, Mass.

- FLEETWOOD MAC—Don't Stop (W.B.)
- B J THOMAS—Don't Worry Baby (MCA)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 21-15
- ★ ALICE COOPER—You And Me (W.B.) 22-16

WDRG—Hartford

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 21-9
- ★ EMOTIONS—Best Of My Love (Columbia) 22-12

WPRO—Providence

- HEART—Barracuda (Portrait)
- COMMODORES—Easy (Motown)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 13-7
- ★ ABBA—Knowing Me, Knowing You (Atlantic) 10-5

Mid-Atlantic Region

● TOP ADD ONS:

CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
FLEETWOOD MAC—Don't Stop (W.B.)
BEE GEES—Edge Of The Universe (RSO)

★ PRIME MOVERS:

COMMODORES—Easy (Motown)
MERI WILSON—Telephone Man (GRT)
(D) EMOTIONS—Best Of My Love (Columbia)

BREAKOUTS:

JOHNNY RIVERS—Swayin' To The Music (Big Tree)
JAMES TAYLOR—Handy Man (Columbia)
FOREIGNER—Cold As Ice (Atlantic)

WFIL—Philadelphia

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- JOHNNY RIVERS—Swayin' To The Music (Big Tree)
- ★ COMMODORES—Easy (Motown) 19-10
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-14

WIBG—Philadelphia

- JAMES TAYLOR—Handy Man (Columbia)
-
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 5-3
- ★ RITA COOLIDGE—Higher And Higher (A&M) 14-12

WIFI-FM—Philadelphia

- FOREIGNER—Cold As Ice (Atlantic)
- BEE GEES—Edge Of The Universe (RSO)
- ★ KISS—Christeen Sixteen (Casablanca) 21-15
- ★ COMMODORES—Easy (Motown) 25-21

WPGC—Washington

- FLEETWOOD MAC—Don't Stop (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- D★ EMOTIONS—Best Of My Love (Columbia) 11-4
- ★ RAM JAM—Black Betty (Epic) 20-15

WOL—Washington

- PETER BROWN—Do You Wanna Get Funky With Me (Drive)
- VARIOUS ARTISTS—Let's Clean Up The Ghetto (Phila. Int'l.)
- ★ NONE
- ★

WGH—Washington

- FLEETWOOD MAC—Don't Stop (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ MERI WILSON—Telephone Man (GRT) HB-9
- ★ ROD STEWART—The Killing Of Georgie (W.B.) HB-19

WCAO—Baltimore

- FLEETWOOD MAC—Don't Stop (W.B.)
- BEE GEES—Edge Of The Universe (RSO)
- ★ RAM JAM—Black Betty (Epic) 22-16
- ★ SUPERTRAMP—Give A Little Bit (A&M) 25-20

WYRE—Baltimore

- SUPERTRAMP—Give A Little Bit (A&M)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ LEO SAYER—How Much Love (W.B.) 27-20
- ★ COMMODORES—Easy (Motown) 10-5

WLEE—Richmond, Va.

- KENNY ROGERS—I Believe In Love (Columbia)
- STEPHEN BISHOP—On And On (ABC)
- D★ EMOTIONS—Best Of My Love (Columbia) 9-2
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-15

Southeast Region

● TOP ADD ONS:

FLEETWOOD MAC—Don't Stop (W.B.)
KISS—Christeen Sixteen (Casablanca)
CARLY SIMON—Nobody Does It Better (Elektra)

★ PRIME MOVERS:

(D) EMOTIONS—Best Of My Love (Columbia)
ANDY GIBB—I Just Want To Be Your Everything (RSO)
JAMES TAYLOR—Handy Man (Columbia)

BREAKOUTS:

SUPERTRAMP—Give A Little Bit (A&M)
BEE GEES—Edge Of The Universe (RSO)
FOREIGNER—Cold As Ice (Atlantic)

WQXI—Atlanta

- NONE
-
- ★ EMOTIONS—Best Of My Love (Columbia) 10-3
- ★ ELVIS PRESLEY—Way Down (Capitol) 13-7

Z-93 (WZGC-FM)—Atlanta

- HEATWAVE—Boogie Nights (Epic)
- SUPERTRAMP—Give A Little Bit (A&M)
- D★ EMOTIONS—Best Of My Love (Columbia) 14-8
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 28-24

WBBQ—Augusta

- FLEETWOOD MAC—Don't Stop (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 13-7
- ★ RITA COOLIDGE—Higher And Higher (A&M) 9-4

WFOM—Atlanta

- FLEETWOOD MAC—Don't Stop (W.B.)
- 10 C C—Good Morning Judge (Mercury)
- D★ EMOTIONS—Best Of My Love (Columbia) 17-5
- ★ HEATWAVE—Boogie Nights (Epic) 22-16

WPGA—Savannah, Ga.

- RAM JAM—Black Betty (Epic)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- D★ EMOTIONS—Best Of My Love (Columbia) 18-12
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 26-21

WQAM—Miami

- DEAN FRIEDMAN—Ariel (Lifesong)
- HELEN REDDY—You're My World (Capitol)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-4
- D★ EMOTIONS—Best Of My Love (Columbia) 8-1

Y-100 (WHYI-FM)—Miami

- COMMODORES—Easy (Motown)
- FLOATERS—Float On (ABC)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 20-7
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 13-5

BJ-105 (WBJW-FM)—Orlando

- FLEETWOOD MAC—Don't Stop (W.B.)
- SUPERTRAMP—Give A Little Bit (A&M)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 15-8
- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 9-5

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- KISS—Christeen Sixteen (Casablanca)
- BEE GEES—Edge Of The Universe (RSO)
- ★ ALICE COOPER—You And Me (W.B.) 20-13
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 10-4

WQPD—Lakeland, Fla.

- BEE GEES—Edge Of The Universe (RSO)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ SUPERTRAMP—Give A Little Bit (A&M) 22-9
- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 24-12

WMFJ—Daytona Beach

- FOREIGNER—Cold As Ice (Atlantic)
- FLEETWOOD MAC—Don't Stop (W.B.)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 16-9
- ★ LE BLANC & CARR—Something About You (Big Tree) 20-14

WAPE—Jacksonville

- LEO SAYER—How Much Love (W.B.)
- HALL & OATES—It's Uncanny (Atlantic)
- ★ BARRY MANILOW—Looks Like We Made It (Arista) 13-10
- ★ HEART—Barracuda (Portrait) 16-13

WAYS—Charlotte

- FLEETWOOD MAC—Don't Stop (W.B.)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)
- ★ ALICE COOPER—You And Me (W.B.) 11-5
- D★ EMOTIONS—Best Of My Love (Columbia) 15-9

WGIV—Charlotte

- ZZ HILL—Love Is So Good When You're Stealing It (Columbia)
- GEORGE BENSON—The Greatest Love Of All (Arista)
- ★ FAMILY—Music (Little City) 50-38
- ★ FLOATERS—Float On (ABC) 22-15

WKIX—Raleigh, N.C.

- KISS—Christeen Sixteen (Casablanca)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 28-2
- ★ JAMES TAYLOR—Handy Man (Columbia) 27-16

WTOB—Winston/Salem

- SUPERTRAMP—Give A Little Bit (A&M)
- SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.)
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 5-1
- D★ EMOTIONS—Best Of My Love (Columbia) 18-14

WTMA—Charleston, S.C.

- KISS—Christeen Sixteen (Casablanca)
-
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 14-7
- ★ ALICE COOPER—You And Me (W.B.) 19-14

WORD—Spartanburg, S.C.

- OUTLAWS—Hurry Sundown (Arista)
- BEE GEES—Edge Of The Universe (RSO)
- ★ FLOATERS—Float On (ABC) EX-12
- ★ JAMES TAYLOR—Handy Man (Columbia) EX-13

WLAC—Nashville

- JAMES TAYLOR—Handy Man (Columbia)
- ELVIS PRESLEY—Way Down (RCA)
- ★ RAM JAM—Black Betty (Epic) 28-11
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 32-16

WMAK—Nashville

- BROWNSVILLE STATION—Lady (Put The Light On Me) (Private Stock)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ JAMES TAYLOR—Handy Man (Columbia) 15-10
- ★ HEART—Barracuda (Portrait) 27-22

WHBQ—Memphis

- NONE
-
- ★ ISLEY BROS.—Livin' In The Life (T-Neck) 16-6
- ★ PETER FRAMPTON—I'm In You (A&M) 17-8

WMPS—Memphis

- MERI WILSON—Telephone Man (GRT)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ COMMODORES—Easy (Motown) 19-6
- ★ ANDREW GOLD—Lonely Boy (Asylum) 13-3

WGOW—Chattanooga

- D★ EMOTIONS—Best Of My Love (Columbia)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ SANFORD-TOWNSEND BAND—Smoke From A Distant Fire (W.B.) 16-8
- ★ STEVE MILLER BAND—Jet Airliner (Capitol) 10-5

WERC—Birmingham

- FLEETWOOD MAC—Don't Stop (W.B.)
- MAC McANALLY—It's A Crazy World (Ariola America)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 27-16
- ★ KISS—Christeen Sixteen (Casablanca) 25-17

WGSN—Birmingham

- KISS—Christeen Sixteen (Casablanca)
- FLEETWOOD MAC—Don't Stop (W.B.)
- D★ EMOTIONS—Best Of My Love (Columbia) 17-6
- ★ JAMES TAYLOR—Handy Man (Columbia) 10-3

WHYY—Montgomery

- FOREIGNER—Cold As Ice (Atlantic)
- PAUL DAVIS—I Go Crazy (Bang)
- ★ HEART—Barracuda (Portrait) 10-1
- ★ JAMES TAYLOR—Handy Man (Columbia) 16-8

KAAY—

Everyone's
Getting
Caught
In
The

MAZE

Featuring
Frankie
Beverly

Their Latest Single
LADY OF MAGIC (4456)

Follows Their First Hit, "While I'm Alone,"
From The Chart Album (ST-11607)
That Includes The Disco Favorite,
"Time Is On My Side."

Written and Produced by Frankie Beverly

THIS IS THE YEAR OF THE MAZE!



Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY JULY 13, 1977

Top Add Ons-National

YES—Going For The One (Atlantic)
STYX—The Grand Illusion (A&M)
PAKLAMEREDITH—(Elektra)
TIM WEISBERG BAND—TWB (United Artists)

Top Requests/Airplay-National

CROSBY, STILLS & NASH—CSN (Atlantic)
PETER FRAMPTON—I'm In You (A&M)
STEVE MILLER BAND—Book Of Dreams (Capitol)
JAMES TAYLOR—JT (Columbia)

National Breakouts

JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
WAR—Platinum Jazz (Blue Note)
THE ALAN PARSONS PROJECT—I Robot (Arista)

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:

YES—Going For The One (Atlantic)
STYX—The Grand Illusion (A&M)
AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
KISS—Love Gun (Casablanca)

★TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
STEVE WINWOOD—(Island)
GEILS—Monkey Island (Atlantic)
STEVE MILLER BAND—Book Of Dreams (Capitol)

BREAKOUTS:

RODRICK FALCONER—Rock City (United Artists)
TIM WEISBERG BAND—TWB (United Artists)
JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
GRAEME EDGE BAND—Paradise Ballroom (London)

KFML-FM—Denver (Craig Applequist)

• STYX—The Grand Illusion (A&M)
• OMAHA SHERIFF—Come Hell Or Waters High (RCA)
• PAKLAMEREDITH—(Elektra)
• TIM WEISBERG BAND—TWB (United Artists)
• DAVE MATTEWS—Night Flight (Muse)
• ATTITUDES—Good News (Dark Horse)
★ THE ALAN PARSONS PROJECT—I Robot (Arista)
★ JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
★ YES—Going For The One (Atlantic)
★ ROGER DALTRY—One Of The Boys (MCA)

KZEL-FM—Eugene (Stan Garrett)

• AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
• BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
• STYX—The Grand Illusion (A&M)
• YES—Going For The One (Atlantic)
• WAR—Platinum Jazz (Blue Note)
• RODRICK FALCONER—Rock City (United Artists)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ HEART—Little Queen (Portrait/CBS)
★ STEVE WINWOOD—(Island)
★ PABLO CRUISE—A Place In The Sun (A&M)

KZOK-FM—Seattle (Mavic Mackoff)

• KISS—Love Gun (Casablanca)
• STYX—The Grand Illusion (A&M)
• YES—Going For The One (Atlantic)
• JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
• DERRINGER—Live (Blue Sky)
• ILLUSION—Out Of The Mist (A&M)
★ FLEETWOOD MAC—Rumours (W.B.)
★ HEART—Little Queen (Portrait/CBS)
★ PETER FRAMPTON—I'm In You (A&M)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

Southwest Region

TOP ADD ONS:

YES—Going For The One (Atlantic)
STYX—The Grand Illusion (A&M)
STRAWBS—Burning For You (Oyster)
AC/DC—Let There Be Rock (ATCO)

★TOP REQUEST/AIRPLAY:

FLEETWOOD MAC—Rumours (Warner Bros.)
CROSBY, STILLS & NASH—CSN (Atlantic)
STEVE MILLER BAND—Book Of Dreams (Capitol)
JAMES TAYLOR—JT (Columbia)

BREAKOUTS:

JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
STEVE WINWOOD—(Island)
WAR—Platinum Jazz (Blue Note)
LAKE—(Columbia)

KZEW-FM—Dallas (Mike Hedges)

• YES—Going For The One (Atlantic)
• KEITH JARRETT—Hymns Spheres (ECM)
• GARY BURTON WITH EBERHARD WEBER—Passengers (ECM)
• ROY AYERS UBIQUITY—Lifeline (Polydor)
• STYX—The Grand Illusion (A&M)
• STEVEN BISHOP—Careless (ABC)
★ JAMES TAYLOR—JT (Columbia)
★ FLEETWOOD MAC—Rumours (W.B.)
★ JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
★ WAYLON JENNINGS—Of Waylon (RCA)

KFWF-FM—Dallas/Ft. Worth (Tim Spencer)

• BOB MARLEY & THE WAILERS—Exodus (Island)
• STRAWBS—Burning For You (Oyster)
• OSAMU KITAJIMA—(Island)
• AC/DC—Let There Be Rock (ATCO)
• ILLUSION—Out Of The Mist (Island)
• STYX—The Grand Illusion (A&M)
★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
★ FOREIGNER—(Atlantic)
★ JAMES TAYLOR—JT (Columbia)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ LKOL-FM—Houston (Sandy Mathis)

YES—Going For The One (Atlantic)

• STRAWBS—Burning For You (Oyster)
• DAVID SANBORN BAND—Promise Me The Moon (W.B.)
• STEVE KUH—Motility (ECM)
• JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
• YOUNG & MOODY—(United Artists)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ STEVE WINWOOD—(Island)
★ HEART—Little Queen (Portrait/CBS)
★ FLEETWOOD MAC—Rumours (W.B.)

KLBJ-FM—Austin (Steve Smith)

• YES—Going For The One (Atlantic)
• STYX—The Grand Illusion (A&M)
• WAR—Platinum Jazz (Blue Note)
• JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
• SECTION—Fork It Over (Capitol)
• LAKE—(Columbia)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ THE ALAN PARSONS PROJECT—I Robot (Arista)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)
★ STEVE WINWOOD—(Island)

WRNO-FM—New Orleans (Tom Owens)

• MELISSA MANCHESTER—Singing (Arista)
• STEVE WINWOOD—(Island)
• YES—Going For The One (Atlantic)
• STEVE SINCLAIR—A + (United Artists)
• FLEETWOOD MAC—Rumours (W.B.)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)

KY102-FM—Kansas City (Max Floyd)

• AC/DC—Let There Be Rock (ATCO)
• TIM MOORE—White Shadows (Asylum)
• STAR WARS/SOUNDTRACK—(20th Century)
• YES—Going For The One (Atlantic)
• ROY BUCHANAN—Loading Zone (Atlantic)
• STYX—The Grand Illusion (A&M)
★ RED SPEEDWAGON—Live (You Get What You Play For) (Epic)
★ TED NUGENT—Cat Scratch Fever (Epic)
★ LITTLE RIVER BAND—Diamantina Cocktail (Capitol)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)

Midwest Region

TOP ADD ONS:

YES—Going For The One (Atlantic)
STYX—The Grand Illusion (A&M)
STRAWBS—Burning For You (Oyster)
TIM WEISBERG BAND—TWB (United Artists)

★TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
PETER FRAMPTON—I'm In You (A&M)
FLEETWOOD MAC—Rumours (Warner Bros.)
STEVE MILLER BAND—Book Of Dreams (Capitol)

BREAKOUTS:

AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
THE ALAN PARSONS PROJECT—I Robot (Arista)
OMAHA SHERIFF—Come Hell Or Waters High (RCA)
NUTZ—Hard Nutz (A&M)

WWW-FM—Detroit (Joe Urbel)

• YES—Going For The One (Atlantic)
• STYX—The Grand Illusion (A&M)
• RAINBOW—On Stage (Oyster)
• FLEETWOOD MAC—Rumours (W.B.)
★ PETER FRAMPTON—I'm In You (A&M)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)
★ FOREIGNER—(Atlantic)
★ WRT-FM—Chicago (John Platt)

• TANGERINE DREAM—"Sorcerer"/Soundtrack (MCA)
• DON CHERRY—Here & Now (Atlantic)
• DILLARD, HARTFORD & DILLARD—(Flying Fish)
• DAVID BOWIE—Starting Point (London)
• STYX—The Grand Illusion (A&M)
• GENESIS—In The Beginning (London)
• TEN YEARS AFTER—Greatest Hits (London)
★ LITTLE FEAT—Time Loves A Hero (W.B.)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ NEIL YOUNG—American Stars 'N' Bars (Reprise)
★ PETER FRAMPTON—I'm In You (A&M)

WCBN-FM—Cincinnati (Dentin Marr)

• JERRY STRIEG—Firefly (CTI)
• YES—Going For The One (Atlantic)
• JAMES TAYLOR—JT (Columbia)
• FLEETWOOD MAC—Rumours (W.B.)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)

WMMS-FM—Cleveland (Shelly Styles)

• AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
• GRAEME EDGE BAND—Paradise Ballroom (London)
• NUTZ—Hard Nutz (A&M)
• STYX—The Grand Illusion (A&M)
• YES—Going For The One (Atlantic)
★ FLEETWOOD MAC—Rumours (W.B.)
★ GEILS—Monkey Island (Atlantic)
★ NEIL YOUNG—American Stars 'N' Bars (Reprise)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

WYDD-FM—Pittsburgh (Steve Downs)

• PETER TOSH—Equal Rights (Columbia)
• STUFF—More Stuff (W.B.)
• STYX—The Grand Illusion (A&M)
• BILLY JOEL—Souvenir (Columbia)
• YES—Going For The One (Atlantic)
• OMAHA SHERIFF—Come Hell Or Waters High (RCA)
★ THE ALAN PARSONS PROJECT—I Robot (Arista)
★ TED NUGENT—Cat Scratch Fever (Epic)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ U.F.O.—Lights Out (Chrysalis)

WQFM-FM—Milwaukee (Bobbin Beam)

• STYX—The Grand Illusion (A&M)
• TIM WEISBERG BAND—TWB (United Artists)
• STEVE MILLER BAND—Book Of Dreams (Capitol)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ HEART—Little Queen (Portrait/CBS)
★ PETER FRAMPTON—I'm In You (A&M)

KSHE-FM—St. Louis (Ted Hoebeck)

• STRAWBS—Burning For You (Oyster)
• THE ALAN PARSONS PROJECT—I Robot (Arista)
• YES—Going For The One (Atlantic)
• STYX—The Grand Illusion (A&M)
• BE BOP DELUXE—Ax Victim (Harvest) Import
• PETER FRAMPTON—I'm In You (A&M)
★ U.F.O.—Lights Out (Chrysalis)
★ TED NUGENT—Cat Scratch Fever (Epic)
★ KISS—Love Gun (Casablanca)

Southeast Region

TOP ADD ONS:

YES—Going For The One (Atlantic)
STYX—The Grand Illusion (A&M)
PAKLAMEREDITH—(Elektra)
TIM WEISBERG BAND—TWB (United Artists)

★TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
PETER FRAMPTON—I'm In You (A&M)
JAMES TAYLOR—JT (Columbia)
STEVE WINWOOD—(Island)

BREAKOUTS:

COUNTRY JOE & THE FISH—Reunion (Fantasy)
AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
WAR—Platinum Jazz (Blue Note)
THE ALAN PARSONS PROJECT—I Robot (Arista)

WKLS-FM—Atlanta (Drew Murray)

• STYX—The Grand Illusion (A&M)
• YES—Going For The One (Atlantic)
• CLOVER—(Mercury)
• TROOPER—Knock 'Em Dead Kid (MCA)
★ JAMES TAYLOR—JT (Columbia)
★ PETER FRAMPTON—I'm In You (A&M)
★ FLEETWOOD MAC—Rumours (W.B.)
★ HEART—Little Queen (Portrait/CBS)
★ WMAL-FM—Washington (Phil DeMare)

• THE ALAN PARSONS PROJECT—I Robot (Arista)
• STEVE WINWOOD—(Island)
• JAMES TAYLOR—JT (Columbia)
• YES—Going For The One (Atlantic)
• JAMES TAYLOR—JT (Columbia)
★ PETER FRAMPTON—I'm In You (A&M)
★ JIMMY BUFFETT—Changes In Latitudes—Changes In Attitude (ABC)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

Northeast Region

TOP ADD ONS:

STYX—The Grand Illusion (A&M)
YES—Going For The One (Atlantic)
PAKLAMEREDITH—(Elektra)
STEVE WINWOOD—(Island)

★TOP REQUEST/AIRPLAY:

CROSBY, STILLS & NASH—CSN (Atlantic)
YES—Going For The One (Atlantic)
PETER FRAMPTON—I'm In You (A&M)
JAMES TAYLOR—JT (Columbia)

BREAKOUTS:

AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
WAR—Platinum Jazz (Blue Note)
STRAWBS—Burning For You (Oyster)
JOHNNY WINTER—Nothin' But The Blues (Blue Sky)

WNEW-FM—New York (Tom Morra)

• ROBERT GORDON WITH LINK WRAY—(Private Stock)
• NORTON BUFFALO—Loving In The Valley Of The Moon (Capitol)
• JOHN PAYNE & LOUIS LEVIN BAND—(Mercury)
• STYX—The Grand Illusion (A&M)
• BURNING SPEAR—Dry & Heavy (Mango)
• PAKLAMEREDITH—(Elektra)
★ YES—Going For The One (Atlantic)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ JAMES TAYLOR—JT (Columbia)
★ ROGER DALTRY—One Of The Boys (MCA)

WCMF-FM—Rochester (Bernie Kimble)

• STYX—The Grand Illusion (A&M)
• WAVES—(Polydor)
• YES—Going For The One (Atlantic)
• STEVE WINWOOD—(Island)
• PAKLAMEREDITH—(Elektra)
• RHEAD BROTHERS—(Harvest/EMI)
★ HORSLIPS—Book Of Invasions (DJM)
★ ILLUSION—Out Of The Mist (Island)
★ JOHNNY GUITAR WATSON—A Real Mother For Ya (DJM)
★ LAKE—(Columbia)

WBAB-FM—Babylon (Bernie Bernard)

• YES—Going For The One (Atlantic)
• STYX—The Grand Illusion (A&M)
• AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
• WAR—Platinum Jazz (Blue Note)
• YES—Going For The One (Atlantic)
★ LITTLE FEAT—Time Loves A Hero (W.B.)
★ FLEETWOOD MAC—Rumours (W.B.)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

WMWR-FM—Philadelphia (Paul Fuhr)

• YES—Going For The One (Atlantic)
• DIXIE DREGS—Free Fall (Capricorn)
• SECTION—Fork It Over (Capitol)
• AMERICAN FLYER—The Spirit Of A Woman (United Artists)
• ROY BUCHANAN—Loading Zone (Atlantic)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ BOB MARLEY & THE WAILERS—Exodus (Island)
★ PETER FRAMPTON—I'm In You (A&M)
★ STEVE WINWOOD—(Island)

WGRQ-FM—Buffalo (Mark Henning)

• AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
• BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
• STRAWBS—Burning For You (Oyster)
• DERRINGER—Live (Blue Sky)
• STYX—The Grand Illusion (A&M)
• JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

★ KISS—Love Gun (Casablanca)
★ JAMES TAYLOR—JT (Columbia)
★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)

WLIR-FM—New York (Denis McNamera)

• STYX—The Grand Illusion (A&M)
• YES—Going For The One (Atlantic)
• AVERAGE WHITE BAND & BEN E. KING—Benny And Us (Atlantic)
• AL JARREAU—Look To The Rainbow (Live In Europe) (W.B.)
• BLUE—Another Night Time Flight (Rocket)
• STUFF—More Stuff (W.B.)
★ PETER FRAMPTON—I'm In You (A&M)
★ YES—Going For The One (Atlantic)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

WAER-FM—Syracuse (Ed Levine)

• JOHNNY WINTER—Nothin' But The Blues (Blue Sky)
• MCCOYT TYNER—Supertrios (Milestone)
• ORNETTE COLEMAN—Dancing In Your Head (Horizon/A&M)
• THE ALAN PARSONS PROJECT—I Robot (Arista)
• STEVE WINWOOD—(Island)
• COUNTRY JOE & THE FISH—Reunion (Fantasy)
★ OSAMU KITAJIMA—(Island)
★ YES—Going For The One (Atlantic)
★ PIERCE ARROW—(Columbia)
★ CROSBY, STILLS & NASH—CSN (Atlantic)

WPLR-FM—New Haven (Gordon Weingarth)

• YES—Going For The One (Atlantic)
• WAR—Platinum Jazz (Blue Note)
• BE BOP DELUXE—Live In The Air Age (Capitol)
• TIM WEISBERG BAND—TWB (United Artists)
• STYX—The Grand Illusion (A&M)
• BARRY GOLDBERG & FRIENDS—Live (Buddah)
★ STEVE MILLER BAND—Book Of Dreams (Capitol)
★ DAN FOGELBERG—Nether Lands (Full Moon/Epic)
★ PETER FRAMPTON—I'm In You (A&M)
★ CHARLIE—No Second Chance (Janus)

WSAN-FM—Allentown (Rick Harvey)

• YES—Going For The One (Atlantic)
• STYX—The Grand Illusion (A&M)
• STEVE WINWOOD—(Island)
• STRAWBS—Burning For You (Oyster)
• AC/DC—Let There Be Rock (ATCO)
• PIERCE ARROW—(Columbia)
★ CROSBY, STILLS & NASH—CSN (Atlantic)
★ TED NUGENT—Cat Scratch Fever (Epic)
★ SUPERTRAMP—Even In The Quietest Moments (A&M)
★ PETER FRAMPTON—I'm In You (A&M)

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28 Texas Rock Trio Hits All the Proper San Francisco Places

ZZ Top has become one of Texas' best goodwill ambassadors and one of rock's leading attractions. Billboard's Nat Freeland, who enjoys the behind the scenes manipulations of the rock music business, spent a Friday with ZZ in San Francisco to provide this word picture of what life is like on the daily promotional/concert grind. This is his report:

It's 11:36 in the morning when I arrive at the vast, futuristic, pyramid-shaped lobby of the San Francisco Hyatt Regency, having just caught the morning flight up from Hollywood-Burbank Airport and then a taxi from San Francisco International. I'm heading for the house phones to make a prearranged contact with the ZZ Top tour party when I spot Bob Paiva, London Records L.A. promotion man, standing with several other people I don't know.

"Don't bother phoning upstairs," is the word. "The group will be down about noon. We're going to KMEL, KFRC, KSAN, Tower Records and KYA—before the 4:30 sound check at the Cow Palace."

So much for my expectation that the opening afternoon hours of this Day In The Life of rock concert headliners on the road would be spent watching musicians and roadies struggling blearily awake in their hotel rooms.

As will be demonstrated over and over throughout a long, grueling afternoon and night, ZZ Top is surrounded by a phenomenally efficient support crew assembled by manager/producer Bill Ham. At home in Houston, during rare rest periods, the hard-rock trio may unwind with two-fisted Texas beer drinking. But on the road ZZ and its team are there to take care of business.



ZZ Top on the air in a promotional interview on KYA-FM in San Francisco. From left: Dusty Hill, Frank Beard and Billy Gibbons.

Two nights ago ZZ Top played to a good crowd in San Bernardino, Calif. Last night was a break in San Francisco but the afternoon was spent going to radio stations in nearby San Jose. The trio did on-the-air interviews at KSJO, KOME and KLIV.

And yesterday's advance ticket sales doubled.

This is the ninth stop on a 36-city ZZ Top summer tour. Coming up next is a week off in Hawaii followed by a Honolulu concert and then back to the nightly grind.

For this special rest period, the trio's steady lady friends have come in that very morning from Texas to join them on the island hop. Bill Ham will be in that evening to join ZZ for a few days of Hawaiian beachtime, too.

Billy Gibbons is the ZZ Top lead guitarist and does most of the lead singing. He is tall and bearded, wearing a cowboy hat, sun glasses and a golden ring in the shape of Texas.

Bassist Dusty Hill is shorter and stocky, almost leprechaun-like with his bushy reddish-blond beard. His T-shirt and jeans costume is coordinated around a bright green cap advertising a Texas fertilizer.

Drummer Frank Beard does not seem immediately as outgoing and talkative as the other two. But where it counts, in later radio interviews, it becomes apparent that he has a quick, dry wit. He is small and wiry, with trimmed dark hair and a moustache. He is wearing a concert promoter jacket given out backstage at the group's recent L.A. Forum concert.

First stop is KMEL, a new Century Broadcasting FM outlet for the chain which successfully operates KWST in Los Angeles, WABX in Detroit and KSHE in St. Louis. The radio pros along in the limos expect KMEL's adult-oriented format to have a significant effect in the Bay Area market.

But the station isn't on the air yet, so although ZZ Top is warmly welcomed about all there is to do is take pictures of the group being paraded through empty rooms.

Working with Paiva is independent San Francisco promotion man Ken Reuther, who used to be on the London field staff and has been retained by Ham to coordinate the Bay Area radio effort for tonight's concert. A third radio specialist on the team is Chuck Dunaway, a legendary Texas disk jockey now in-house national promotion man for Ham's Lone Wolf Productions and B H Associates.

The publicity crew is headed by Bob Small, based in New York as on-the-spot liaison with London Records and tour media coordinator for Ham.

Along with Small are Danny Eaton, publicist and tour manager based at Ham's headquarters acreage outside Houston. He will work every stop on the current tour, not just the major media centers Small flies in for. Howard Bloom, who heads a New York independent publicity firm heavily involved in the national press coverage ZZ has gotten, is also on hand.

A Day In The Life Of ZZ TOP



Billboard photos by Jim Wiese and Cher Rowe
Bassist Dusty Hill and guitarist Billy Gibbons get into some typical choreography (top) at the Cow Palace. Above: The rock trio appears at Tower Records with store manager Stan Goman (right) and a tattooed customer.

Everybody disembarks next at the huge Tower Records store near Fisherman's Wharf. Store manager Stan Goman is walking across the parking lot as the procession pulls in. The store's big display sign announces that ZZ will be in concert tonight.

This has not been a publicly announced store appearance by ZZ because nobody wanted a big mob scene. The purpose of the visit is to build goodwill for the group among Tower's floor personnel.

The trio shakes hands along the front counter, signs a few autographs and even snatches a few moments to browse through the aisles and buy some records to add to vast rock collections. The entire atmosphere of the visit is mellow and friendly.

KFRC is in the narrow streets of the San Francisco financial district. This RKO station is the market's traditionally most-listened-to AM Top 40 outlet. Larry Dundon, the station's promotion manager, has been detailed to walk the group through and he is apologetic that the lobby sign welcoming ZZ misspells the group's name with two Ps.

Most of the media party must wait outside as ZZ is taken through the ultra-modern but crowded quarters of the station. The trio must have been through several thousand radio station tours in its 7½-year career. But it seems genuinely fascinated to see the state-of-the-art computerized automation equipment recently installed to maintain KFRC's format the tightest possible.

The Metromedia free-form FM station KSAN is only a few blocks away but it's an entirely different world. The group has to wait out on the street and in the lobby for quite a while before it is allowed inside.

Then it is left a good while longer in a record-lined chamber while children and pets roam the corridors in reinforcement of the station's pioneering progressive image. Even consistently affable Billy Gibbons wonders aloud whether the group shouldn't simply leave.

Dusty Hill suggests KSAN might be reacting to the group's last visit there. "We went on the air with this disk jockey and some tequila was passed around and the show got a little raucous," he recalls.

Finally KSAN program director Bonnie Simmons arrives and apologizes for the delay, explaining that there had just been some sort of foul-up she had to handle involving a last-minute adjustment in disk jockey schedules. She turns her attention now to chatting with ZZ in her office for a few moments.

KYA's AM and FM quarters are at the top of Nob Hill, still in

the Mark Hopkins Hotel where it was placed by original founder William Randolph Hearst. Program director Michael O'Connor rushes to greet his fellow Texans in the lobby. He reminds ZZ how he got it to play a 1969 benefit for \$10, organized by one of his former stations in Galveston.

The threesome is put on the air on both AM and FM here and the difference in interview styles between the two media formats is striking. AM jock Gary Cocker keeps the interview moving in brief segments between ZZ records and commercials, but manages to get in the group's story of the real-life Texas semi-legal bordello chronicled in its song "La Grange."

Moving directly across the hall to Jay Hanson's FM show, ZZ manages to talk in longer bursts with a more conversational pace. The interview climaxes with a yarn about how ZZ tested the winch on its converted 1959 Cadillac beach buggy.



Top: Frank Beard plays the drums during the Cow Palace gig. Above: Bill Ham (left), ZZ Top manager-producer with tour manager Danny Eaton at a party after the concert.

Then it's time for a longer dash to the Cow Palace in southern San Francisco, just ahead of rush hour traffic jams. Only the permanent seats around the edges of the 14,000-capacity facility are in place. This will be a festival seating event with most of the crowd standing on the floor.

The soundcheck goes smoothly and swiftly. The trio rips out a few rock standards and its own numbers in the empty arena and Gibbons calls to production manager Pete Tsekle for only a few adjustments in bottom and volume.

The sun is starting to set as the limousines head back against traffic for the hotel. ZZ Top retires to its rooms to store up energy for the show, as we are told it does for every concert.

The rest of us, however, only get a 45-minute break in Bob Small's room before moving on to a Broadway restaurant reception-dinner from which invited media guests are taken down to the Cow Palace in those limousines.

We arrive for the end of Elvin Bishop's rocking set and then move backstage at intermission. ZZ is in seclusion in the dressing room suite, again its standard practice in psyching up for concerts.

Then when it hits the stage, there is 90 minutes of flawlessly exciting, high-energy rock music. There is nothing crude or basic about the sound the trio produces. It is driving, elemental rock in its most surging force as Gibbons and Hill trade licks while prancing around in rollicking unison choreography.

Representatives of Bill Graham Presents arrive as does Bill Ham direct from the airport. There's a wild ovation at the end of the show, an encore and then a quiet party in a converted staff cafeteria. ZZ Top moves through the guests with quiet good cheer.

The trio and its ladies are first to leave the party, slipping quietly into the lead limousine. The show drew 9,167 and grossed \$62,039, pretty good for a Friday night in this market with a headliner which doesn't have current product out.

Art Direction: Bernie Rollins

Vox Jox

By CLAUDE HALL

LOS ANGELES—Registrations are pouring in for the 10th annual International Radio Programming Forum slated Aug. 3-6 in Toronto at the magical Harbour Castle on the lakefront. **John Patton** tells me that he and **Jack McCoy**, DPS Inc., San Diego, will be operating a suite in the afternoon and evening hours of the Forum. And since McCoy never travels anywhere these days without a computer, I expect that program directors and general managers can drop by his suite and play that new game he calls RAM and I call "Beat The ARB." Among those who've also registered for the Forum in the mail were **Glenn Gilber**, WJFM in Grand Rapids, Mich.; **Al Peterson**, WMKQ, Rochester, N.Y.; 12 people from Arista Records including **Richard Palmese**, **Scott Jackson**, **Sam Karamanos**, **David Burd**, **June Colbert**, **Bill Lemmons**, **Bill Scull**, **Marty Goldrod**, **Mike Prince**, **John Schoenberg**, and two others not even hired to the company as yet.

Plus, **Steve Mitchell** of Y-93 (KYA-FM) in San Francisco; **Bo Donovan** of Tuesday Productions, San Diego; **Kevin Ventour** of Kelvin Ventour Promotions, Detroit; **Al Mair** and **Tom Williams** of Attic Records, Toronto; **C. David Hamilton** of WROK in Rockford, Ill.; **Allden Diehl**, **G. Russell**, **N. Gallagher**, **J. Newfield**, and **J. McLaughlin** of CKY, Winnipeg, Canada; two more people from Capitol Records—**Paul White** and **Deane Cameron**; **Peter Hill** of 2NX, Newcastle, Australia; **Stan Monteiro**, **Marcy Doherty**, and **Roger Lifeset** of United Artists Records; and **Frank Jeffcoat**, manager of 2UW in Sydney, Australia, writes to inform me that both he and **John McCormack** of 4MB, Maryborough, Australia, will be attending.

Attic Records of Canada, the **Ha-good Hardy** label, is printing up a 16-page booklet called "Attic Toronto" that will be a what-to-do,

where-to-go, how-to-get there booklet and everyone attending the International Radio Programming Forum will receive one at the registration desk.

According to **Garry Smithwick**, broadcast attorney in Winston-Salem, N.C., the FCC will crack down on ratings practices. "The commission has reviewed information indicating that some broadcast licenses have attempted to distort audience ratings by furnishing false information to an audience ratings service or improperly influencing the recipients of survey diaries.

"Guidelines have been set regarding such practices. Several statements have been issued concerning broadcast ratings. These practices raise questions as to whether a licensee that engages in them is qualified to remain a licensee. In the cases coming to the attention of the FCC, licensees have in the past been grant-

ed probationary, short-term renewals. Licensees are warned, however, that in the future the FCC intends to consider issuance of an appropriate hearing order."

Garry Smithwick issues a monthly memorandum to his clients as a complimentary service. You might be able to con your way onto the mailing list by calling him at 919-724-3975.

WLOA-FM has changed call letters to WFFM, reports **Dave Popovich**, program director of the Top 40 Pittsburgh station. The station is playing 40-plus records and now Dave says that WPEZ has been forced to react and also play more records. ... Radio Arts Inc., Suite 104, 210 N. Pass Ave., Burbank, Calif. 91505, will send you a demo of its "Easy Country" country music programming service, tailored for both automated and non-automated stations, just for asking.

Rick "Brother" Robbins has been blown out of KTNQ in Los Angeles over a little power play; he didn't have enough power to stay. ... **Danny Martinez** and **Bryan White** have departed KIIS in Los Angeles and street rumors at prestime were that more leavings would be taking place. Was this a case of a good ARB not being good enough?

CJAY, a new FM station at 92 on the dial, has gone on the air in Calgary, Alberta, Canada. It's an album rock station targeted at 20-30 year olds. Staff includes music director **Tom Tompkins** and program manager **Ross Davies**. ... WWWW in Johnstown, Ohio, a town that was once all wet, now is featuring disco music all night Fridays and Saturdays, according to station manager **Jim Richards**. "Columbus is eating it up. Within the next few weeks, we hope to make the show at least six nights a week." Staff at the station features **Tony James** 4:45-10 a.m., **Jim Richards** 10 a.m.-2 p.m., **Bob Stone** 2-8 p.m., **Craig Peyton** 8 p.m.-1 a.m. with weekenders **Rick Kiedtke**, **Gene Batey**, **Jan Galster**, **Steve Russell**, and **Marty Cicchenelli**.

Gary Owens, afternoon drive personality at KMPC in Los Angeles, and I are compiling a list of the real names of various air personalities. Gary, of course, is **Gary Altman**. **Charlie Tuna** of KHJ in Los Angeles, is **Charles Ferguson**. No one has yet figure out if **Don Imus** of WNBC in New York even has a name yet. And you wouldn't believe the real name of **Roger Carroll** of KMPC even if I could remember it. But, just for fun, let's run a contest to see who the five air personalities are in the U.S. whose real names are furthest from their air names. Any name at seven feet distance will receive honorable mention. And we'll print some of them here.

Terry Danner has joined KGW in Portland, Ore., as music director. And here's what program director **Mike Phillips** says about her background: "Terry is a native of Portland, working at the Portland Civic Theatre and radio station KPOK. She obtained a bachelor's degree in broadcasting from Southern Oregon College, staying on to teach in their communications department. In 1974, Terry assumed a teaching position with Oklahoma State Univ., acted as music director for a non-commercial station there and be-

came a student again, achieving her master's degree in media research."

Joe Wade is the new program manager of WFDF in Flint, Mich., replacing **Dan Hunter**, who moves on to become director of community relations. Hunter had programmed the station since coming from Pittsburgh in 1948 and will continue his morning show. Wade has been an air personality at the station since 1972 and been serving as assistant program director. He'll continue his afternoon show on the station.

As for **Charlie Van Dyke**, now the morning personality at KLIF in Dallas, he's now hosting a five-minute daily seven-days-a-week show called "Backspin" that compares the No. 1 song on this particular day in history and trends of that time with today. He's putting together 366 shows with **Dick Starr** as executive producer for Toby Arnold & Assoc., Dallas. Knowing how great Van Dyke's voice is and how great Starr's production is, this will have to be a good show.

Dennis Dickerson, music director of WGSW in Greenwood, S.C., says his station is moving more to album cuts and he needs better album service from record companies. Air staff at the station features **Dennis Dickerson**, **Glenn Ivey**, **Wayne Craft**, **Tim Watkins**, and **Danny Nixon**. ... **Mike Hotsenpiller**, program director of KKCA in Fulton, Mo., would like a radio job in a larger market: almost any kind of job considered and you can reach him at home in the mornings at 314-642-8959.

Bubbling Under The HOT 100

- 101—SUNSHINE, Enchantment, Roadshow 991 (United Artists)
- 102—THEME FROM STAR WARS, David Matthews, CTI 039
- 103—MAKE IT WITH YOU, Whispers, Soul Train 10996 (RCA)
- 104—FUNKY MUSIC, Jupar Universal Orchestra, Jupar 8002 (Motown)
- 105—I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon), Trammpp, Atlantic 3403
- 106—CAN'T STAY AWAY, Boots's Rubber Band, Warner Bros. 8403
- 107—I GET LIFTED, Latimore, Glades 174 (TK)
- 108—YOU'LL NEVER ROCK ALONE, Tata Vega, Tamla 54282 (Motown)
- 109—SUNSHINE, Undisputed Truth, Whitefield 8362 (Warner Bros.)
- 110—WHO WAS IT STOLE YOUR HEART, Barbara Dixon, RSO 875 (Polydor)

Bubbling Under The Top LPs

- 201—MORRIS ALBERT—Love And Life, RCA APL1-2020
- 202—STEVIE WONDER—Talking Book, Tamla T 319 (Motown)
- 203—SYLVERS—Something Special, Capitol ST 11580
- 204—SHIRLEY BASSEY—You Take My Heart Away, United Artists UA-LA7S1-H
- 205—FLORA PURIM—Encounter, Milestone M 9077 (Fantasy)
- 206—ENGELBERT HUMPERDINCK—Engelbert Sings For You, London BP 688/9
- 207—STEVIE WONDER—Innervisions, Tamla T 326 (Motown)
- 208—DAVID SANBORN BAND—Promise Me The Moon, Warner Bros. BS 3051
- 209—METERS—New Directions, Warner Bros. BS 3051
- 210—PAT TRAVERS—Makin' Magic, Polydor PD-1-6103

Salsa Climbing In El Paso

• Continued from page 16

Los Satelites and even vocalist Tania.

"We were afraid to go strictly with the modern salsa sound," says Quinones. "I'm a Puerto Rican and some of the new groups are going a little beyond my head. So they're certainly going beyond the Mexican."

As in the AM programming, the FM salsa format reflects Quinones' insistent policy of giving regional artists their deserved share of airtime.

Texas salsa groups that have emerged recently (La Dominguera, Ray Camacho) are included with other Texas groups like People which reflect a salsa influence in their modernized Tex-Mex sound.

Quinones complains that Mexican labels, unsuspecting of an El Paso station programming tropical sounds, fail to service him with promotional copies.

And while he understands that problem to some extent, he finds no justification for the failure of Fania Records to service him with its product despite phone calls and correspondence.

"Fania has not sent me one single copy of anything," complains the puzzled Quinones. "What I don't get from my buddies in Puerto Rico and my family in Miami, I have had to buy myself from record stores."

L.A.'s KBCA-FM Shifts To 'More Balanced' Jazz

By ELIOT TIEGEL

LOS ANGELES—KBCA-FM has altered its emphasis on crossover, electronic music to seek a more balanced sound.

The experiment of the past eight months under the aegis of program director **Dennis Egan**, hired by co-owner **Saul Levine** to reflect the growing amount of contemporary jazz being released, has now ended.

Egan has left as have several other short-lived personalities on the 24-hour all jazz outlet. **Chuck Niles**, a veteran broadcaster on and off the station for 12 years, is back playing mainstream acts and helping Levine achieve the balance which eluded the station for the past eight months.

KBCA's over emphasis on rock-flavored jazz, with some cuts being

While this problem has cut into the amount of Fania product Quinones would like to program, the station still plays about 60% modern salsa and 40% regional tropical material.

Quinones believes the great number of Spanish stations broadcasting from Ciudad Juarez provide him the luxury of programming his FM outlet as a specialty, a move which would have been heatedly opposed in other U.S. Latin markets.

"But we haven't found any resistance," explains Quinones, "because we're not trying to stick this music down anybody's throat. We are creating a salsa listening audience."

"The process of education is a continuing one. Give me a year and I'll be programming the same material which appears on your New York salsa charts."

The reason KAMA does not play that music today is because Quinones allows the public to be his major guide in programming.

"We have a continuously open line to the booth so listeners can talk to the DJs at any time. The jocks may not like it that much, but it's a hell of a thing for getting ratings."

Aside from providing a personal touch to the station, the phone-in request technique gives Quinones his only sure bearing in a market where guides to assist in program-

repeated ad nauseam each day a la a Top 40 formatted station, did not please all of KBCA's listeners, but was a result of a management decision made by attorney Levine.

The emphasis now, Levine says in guarded tones, is a "slight change in the nuance of the station, not a departure of its policy" of playing the best of the new as well as the older releases.

"It's a matter of a fine tuning approach," Levine says, adding: "We're dedicated to mainstream jazz and to the new releases that justify performance on the air."

Niles, back after 1½ years, brings with him a knowledge of and penchant for the mainstream players (Continued on page 37)

ming decisions are virtually non-existent.

The station's DJs are under obligation to play the listener requests. On the AM side, the 60 playlist tunes (determined by listener demand) must be interspersed with the other requested items during the week. The only groundrule is to avoid playing three songs of the same tempo in a series.

For Quinones, the standard record-shop polling in the Latin market proves fruitless, though the station still calls record distributors to cross-check on a tune's popularity.

But Quinones' most original programming technique is his practice of sending a jock to hang out at a Latin-frequented bar or lounge to make note of the jukebox tunes played two times or more in a two or three-hour period.

Between the phone calls and the jukebox monitoring, Quinones is taking a constant reading of the Latin musical tastes. For the AM program, like the FM, those tastes dictate "musical variety" and "a very modern image."

And also like the FM, the AM playlist leans heavily on local talent. In this case, artists like the Latin Breed, Little Joe, and Sunny & the Sunliners share the format with international Latin artists like Nelson Ned, Julio Iglesias, or Juan Gabriel.

The regional Chicano material accounts for some 35% of the AM playlist, says Quinones, while the traditional ranchero material is not played unless heavily requested. Norteno music is not played at all.

"We play basically what a top station in L.A. will play, except that we include a lot of the Chicano music—and I think that's what makes us a success."

"I watch the lists from Los Angeles, but I don't guide myself by them. The public over there is far removed from Mexico and that gives them a taste for nostalgia. My public here is only a stone's throw away from Mexico and that changes their taste."

Curiously enough, though, Quinones says he doesn't pay attention to the Juarez stations either, partly because "they don't even show up in the books."

All of this has not only created a hit Spanish station for Quinones, but it has won him broad respect (Continued on page 50)

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Concert Ticket Boost: \$1

National Survey Discloses Modest Increase Despite Higher Overheads

• Continued from page 1

Shows at the Palladium and Nassau Coliseum generally run at \$7.50 and \$8.50. The Palladium has only been open since the fall. For subsidized concerts in Central Park tickets are still at \$2.

Club owners also cite higher costs as a reason for raising their ticket prices. Again in New York cabaret prices are variable, from no cover to very expensive.

The Bottom Line raised its ticket prices last winter from \$4.50 to \$5.50 to \$5 and \$6.

Citing rising rents, costs of acts, food and liquor, co-owner Stanley Snadowsky says that "you have to work harder and raise prices just to stay in one place."

Minneapolis-based promoter Rand Levy says, "We are in a constant struggle to hold prices in this market at \$5.50-\$6.50 in order to maximize attendance. If I upped ticket prices the money would just be gobbled up with everybody charging more expenses down the line."

Friedman & Johnston, San Francisco-based promoters who do jazz, soul and MOR throughout the Pacific Northwest, say that \$7.50 has replaced \$6.50 as the average top ticket price for its standard 3,000-seater auditorium shows. And \$8-\$8.50 is coming up fast on the horizon as the new regular ticket top for its major headliners in this field.

Elmer Valentine of the Roxy nightclub in L.A. says, "Our admission tickets remain mostly at \$5 but we are going to \$6.50 more often now."

"This is based on whether a concert level attraction wants to play in the intimacy of a club, and then the ticket price is pretty well set by the artist's representatives. We've charged \$10 for Bob Marley and Lou Reed and sold out."

Alex Hodges, president of Paragon Agency which specializes in heavy touring Southern rock groups like the Marshall Tucker Band and the various Allman Bros. Band offshoots, says, "We're trying to keep prices reasonably the same, \$6.50-\$7.50 indoors and \$10 for festivals. Most of my acts are conscious of ticket price factors and their reputations as 'people's bands'."

In Chicago, the year-round scale norm of \$8.50-\$7.50 for major city venues, including the Arie Crown Theatre, Auditorium Theatre and Amphitheatre, remains in effect.

Summer dates at this mark include Alice Cooper at the Amphitheatre (Celebration/Flipside promoters), Dan Fogelberg at the Auditorium Theatre (Triangle), America at the Arie Crown (Triangle) and Jimmy Buffett at the Auditorium Theatre (Jam).

Jam Productions, Chicago's "full-line" rock promoters, average a \$6 admission fee for dates in the north-side Aragon Ballroom, where the promoters have exclusive access. Prices at the hard rock stronghold have dipped to \$3.50, as in the case of the July 1 Mahogany Rush date.

Chicago's "Superbowl Of Rock" concerts, the first rock dates to be held in the 65,000 capacity Soldier Field, are priced at \$11.25. ELP

headlined the opener in this series, promoted by Celebration/Flipside, with Pink Floyd and Ted Nugent topping successive bills.

Suburban festival-type concerts in the Chicago area are at or near a top of \$10. Ten is the reserved seat standard for inaugural season presentations at the new Alpine Valley Music Theatre, serving both Chicago and Milwaukee.

Frank Sinatra, Aug. 16 and 17 at \$25, and the Eagles, Sept. 1-3 at \$12.50, will exceed that mark, while Lou Rawls, Roy Clark and Johnny Cash dates dip to \$8 for reserved seats. Reserved seats are located under the roof of the open air pavilion. General admission, lawn seating surrounding the concert shell, is priced at \$7 on average.

At the Ravinia Festival, held in Highland Park, a northern Chicago suburb, lawn seating is \$4, with a prevailing \$9-\$7 scale for reserved space inside the pavilion.

The predominantly classical festi-

val hosts 17 folk, jazz, and pop events this summer, including such names as Seals & Crofts, Preservation Hall Jazz Band and George Benson. Helen Reddy will play both Ravinia and the Alpine Valley. Ravinia lawn seating has been held at \$4, while pavilion seats have risen \$1 approximately, the festival indicates.

Prices at other Chicago area venues: \$7.75 is the standard for a new "Monday Night Pop Series," at the north suburban Mill Run Theatre, an in-the-round house. Dates, through Sept., include Proctor and Bergman, Muddy Waters, Ramsey Lewis/Persuasions, Dolly Parton and Jean Luc-Ponty. A \$7.50-\$6.50 scale predominates at the Ivanhoe Theatre, which is booking actively throughout the summer. Exceptions are some shows at \$6.50, and oddities, such as a July 6 Dictators/Ramones date at a flat \$2.50.

Wolf & Rissmiller has held advance ticket prices to \$10 for its Ana-

heim Stadium extravaganzas over the past three years. However, the L.A. firm's top auditorium tickets are now usually \$7.50 instead of last year's \$6.50. Meanwhile, its \$7.50 arena average has climbed to \$8.50 or \$9.50, depending on the popularity of the act.

"We've found it's never the act whose price causes a ticket rise," says Steve Wolf. "It's the costs of production, advertising and staff increases."

Bill Graham has raised Oakland Stadium advance tickets for Days On The Green to an average \$11 from last year's standard \$10.

Danny Scher, booking director of Bill Graham Presents, says, "Everything costs more for the promoter this year, the acts, hall rental, cleanup costs. We are now even paying for neighborhood patrols to prevent property damage as a community goodwill project after large shows."

(Continued on page 54)

EMPHASIS ON FEMALE SINGERS

Associated Books Japan Playboy

LOS ANGELES—Associated Booking Corp. has become the exclusive American booker for the Japanese Playboy Club.

With one club in operation in Tokyo, and another due for completion in Osaka in December, owner Yoji Shimizu is also projecting the construction of six others during a three year period in Nagoya, Kobe, Kyoto, Yokohama, Sapporo and Fujioka.

Here to finalize his deal with Tony Papa, Associated's executive vice president, Shimizu has brought as his first attraction vocalist Carolyn Cline who opens Sept. 14 for a three-month stand.

According to Papa, the emphasis will be on unknown gal vocalists for the Playboy operation. The Japanese pay transportation, provide an apartment, food and "close to \$1,000 a week" in salary. The girls use the club's house band.

Associated hopes to book U.S. females in Japan for three week to three month gigs, Papa says. Ultimately the goal is to have the singers work as many of the Playboy clubs as possible.

In addition to working as exclusive booker for Playboy, Associated

is also the exclusive buyer for Mon Productions, owned by Yoshiki Nishikage, which also buys female vocalists.

Papa goes to the Orient twice a year on business. Associated's other clients in Japan include All Art Productions which specializes in jazz and either has booked or hopes to book these Associated artists: Irene Kral, Carmen McRae, Louis Bellson, Stanley Turrentine, Freddie Hubbard and Lionel Hampton.

The jazz-associated agency also works with Jiro Uchino of Kyodo

Tokyo Inc., a pop, soul and jazz promoter. Among its acts who have played for Uchino are the Four Tops, B.B. King, Shirley Bassey and Supersax.

"We are working on a jazz festival package and a Motown package for him," Papa says.

With Associated 17 years, Papa runs both the Beverly Hills and Dallas offices. Besides connecting with Japanese promoters, Associated is also doing business in Hong Kong and Singapore, Papa adds. "The Orient's been good to us," he says.

Cherry Bombs Ignite N.Y. Audience Wrath

NEW YORK—Madison Square Garden audiences, treated to one of the busiest months of rock in recent memory, are fighting back against dangerous in-house firecrackers and cherry bombs by loud boos of disapproval that have had a dampening effect on private fireworks.

"We are gratified by this response from the audience," says Robert Franklin, assistant vice president of production for the Garden. "We have been lucky that there have been no major injuries, although there have been some minor ones."

"It is good that the 99% of the audience is getting tired of the 1% throwing fireworks on them. It is a shame, though, that it has taken all these lectures by the bands and Scott Muni on radio to finally awaken the audiences to the problem."

Muni, program director of WNEW-FM in New York, has delivered a number of lectures on his afternoon radio shows urging audiences to express their disapproval if they see anyone using fireworks in a crowded arena.

While audience fireworks reached their peak right before the July 4 holiday, the Garden has been considerably less explosive since. The audience response has become so strong that cheering for Emerson, Lake & Palmer at a concert July was broken off into a round of boos when a cherry bomb exploded.

Since the Ringling Bros. Barnum & Bailey Circus ended its run in the Garden June 5, the venue has hosted

six nights of Led Zeppelin, two of Fleetwood Mac, one Crosby, Stills & Nash, four Pink Floyd and three ELP dates. Still to come are the Fania All Stars, Bad Company, three nights of Yes and two nights of Peter Frampton in late August.

Franklin says that for a rock show the Garden employs about 270 persons including stagehands and lighting technicians. He says that while the number of backstage personnel is larger for rock shows than for other events the number of ushers, boxoffice people and others is the same whether it is rock or wrestling.

He says the biggest problem with having so many shows following each other is the burden it puts on the stagehands. He says they had to work all night to get the set ready for Pink Floyd who followed Fleetwood Mac an evening later. After the first Pink Floyd concert there was a lighting rehearsal since the band was so vocally and publicly disappointed with the quality of the light show.

Franklin says as in every theatre in New York the stage and lighting hands are unionized.

Franklin admits that some bands can come in and play for more than 50,000 people at the Garden and still not make a profit, but he says that is due to various factors.

He notes, for instance, that Pink Floyd only put on sale 14,500 seats out of 19,700 for each of its performances. But, he says, Led Zeppelin got a "healthy return" on its \$1 million plus gross.

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Md. Venue Closes Fat 1977 Book

NEW YORK—The Capitol Centre, the 20,000-plus arena in Landover, Md., has closed out its 1977 fiscal year boasting a total of 977,000 patrons at 62 musical events, including 18 concert sellouts.

Among the artists who played to capacity crowds at the facility were Elton John, Neil Young & Stephen Stills; Earth, Wind & Fire; Graham Central Station, the Beach Boys, Elvis Presley, Led Zeppelin and Boston.

All told, the Centre presented 258 sports and entertainment events during fiscal 1976-77, drawing a total of 2.8 million people. Among the highlights was the welcoming of the arena's 10 millionth customer.

Slated for upcoming concerts at the facility are Donny & Marie Osmond, Bob Marley and Yes.

STATE OF WISCONSIN : CIRCUIT COURT : MILWAUKEE COUNTY

MERCURY RECORD PRODUCTIONS, INC.,
ABC RECORDS, INC., MCA RECORDS, INC.,
COLUMBIA BROADCASTING SYSTEMS, INC.,
ELEKTRA RECORDS, INC., A & M RECORDS, INC.,
BUDDAH/KAMA SUTRA RECORDS, INC.,
LONDON RECORDS, INC.,
ATLANTIC RECORDING CORPORATION,
Plaintiffs,

NOTICE TO
CLASS MEMBERS

—VS—

Case No. 405-986

ECONOMIC CONSULTANTS, INC.,
d/b/a E-C TAPE SERVICE, INC.,
and DAVID L. HEILMAN,
Defendants.

We are the attorneys for the plaintiffs in the above-captioned matter.

This is a class action brought by the nine named plaintiffs on behalf of all persons engaged in the manufacture and sale of recordings whose recordings have been pirated by the defendants E-C Tape, Inc. and David L. Heilman. This action was commenced in December, 1972. The plaintiffs seek an injunction permanently enjoining and restraining the defendants from continuing their piracy and a judgment for damages. On June 17, 1974, the Wisconsin Supreme Court reversing the trial court, held that record piracy was unlawful in Wisconsin and that plaintiffs had stated a good cause of action against the defendants. On October 3, 1974, the trial court issued a preliminary injunction restraining the defendants from continuing their piracy during the pendency of this action. On January 26, 1976, the trial court found the defendants in contempt of court for having again advertised their pirated products. On April 6, 1976, the trial court struck all of the defendants' affirmative defenses. On September 21, 1976 the trial court again found the defendant David L. Heilman in contempt of court and ordered that he be incarcerated in the Milwaukee County House of Correction for a period not to exceed 6 months. David L. Heilman was so incarcerated from September 20, 1976 to February 8, 1977. No counterclaim has been asserted by the defendants in this action. The named plaintiffs anticipate bringing on motions for summary judgment as to the defendants' liability in the near future.

The following is a listing of recordings pirated by the defendants herein as to which no named plaintiff or other member of the class has claimed ownership and as to which the defendants have not identified the owner. Any person or entity who owns the master recordings for any of these recorded performances is a member of the plaintiff class in this civil action. This notice is addressed to such persons.

RECORDING
Fools Rush In
Speak Low
When Somebody Loves
You
For All We Know
Unchained Melody
(They Long To Be) Close
to You
The Touch of Your Lips
Help Me Make it Through
the Night
We've Only Just Begun
All the Things You Are
I Will Love You
Theme From Mondo Cane
Love Theme From
Phoedra
My Way
Stanya Street
As Long As He Need Me
The Shadow of Your Smile
You Don't Have to Say You
Love Me
There Will Never Be
Another You
If You Go Away
If You Go
Do Wah Diddy Diddy
Sugar Sugar
Silhouette
We Got Love
Wild One
Butterfly
96 Tears
Wishful Thinking
That's a No No
Sixteen Candles
Jean
Knock Three Times
Donna
La Bamba
Come Softly To Me
Mr. Blue
Tears On My Pillow
Tragedy
A Thousand Stars
Hold Me Tonight
Last Kiss
Good Morning Starshine
You Send Me
Wonderful World
Harlem Nocturne
The Letter
Cry Like a Baby
Joy
Let's Dance
I'm Leaving It All Up to
You
You've Got Troubles, I've
Got Mine
The Big Hurt
Lier, Lier
Mule Skinner Blues

ARTIST
Dean Martin
Lana Cantrell

Frank Sinatra
Shirley Bassey
John Gary

Dionne Warwicke
Andy Williams

Peggy Lee
Perry Como
John Gary
Shelby Flint
Riz Ortolani

Nikis Theodorakis
Lana Cantrell
Rod McKuen
Dionne Warwicke
Sergio Franchi

Vikki Carr

Lana Cantrell
Rod McKuen
Lana Cantrell
Manfred Mann
Archies
Rays
Bobby Rydell
Bobby Rydell
Charlie Grace
? and the Mysterians
Wynn Stewart
Lynn Anderson
Crests
Oliver
Dawn
Richie Valens
Richie Valens
Fleetwoods
Fleetwoods
Little Anthony
Thomas Wayne
Kathy Young
Johnny Nash
J. Frank Wilson
Oliver
Sam Cooke
Sam Cooke
Viscounts
Box Tops
Box Tops
Apollo 100
Chris Montez

Dale & Grace

Fortunes
Tony Fischer
Castaways
Fender Men

Ain't Misbehavin'
 Button Up Your Overcoat
 Marie
 Me and My Shadow
 Stardust
 Great Day
 I May Be Wrong But
 Tip Toe Thru the Tulips
 I'll See You Again
 Can't Give You Anything
 But
 With a Song in My Heart
 Why Was I Born?
 Embraceable You
 Strike Up the Band
 Get Happy
 Malaguena
 Sunny Side of Street
 Bidin' My Time
 Walking My Baby Back
 Home
 Stein Song
 Body and Soul
 Because
 What is This Thing Called
 Love?
 Heartaches
 Life is Just Bowl of
 Cherries
 Paradise
 Mini Blue Mocher
 Blue Skies
 Of Thee I Sing
 The Peanut Vendor
 All of Me
 As Time Goes By
 Moon Comes Over
 Mountain
 Lady of Spain
 Night Was Made For Love
 Dancing in the Dark
 I've Told Every Little Star
 Willow Weep For Me
 Drums in My Heart
 Put Out Lights & Sleep
 Speak to Me of Love
 Soft Light Sweet Music
 How Deep is the Ocean
 Getting to be a Habit
 I Gotta Right to Sing the
 Blues
 Night & Day
 One Hour With You
 I Wanna Be Loved By You
 The Carioca
 Ever See a Dream
 Walking?
 Stormy Weather
 Easter Parade
 Lover
 Green Eyed Dragon
 Heat Wave
 Orchids in the Moonlight
 Temptation
 You're the Top
 What a Difference a Day
 Makes
 Don't Blame Me
 Cocktails for Two
 I Get a Kick Out of You
 Moon Glow
 Deep Purple
 Good Night my Love
 Blue Moon
 Auf Wiedersehen, My Dear
 You & The Night & The
 Music
 All I Do is Dream of You
 I'm In The Mood for Love
 My Man's Gone Now
 East of the Sun, West of
 the Moon
 Music Goes Round &
 Round
 Summertime
 Begin the Beguine
 Red Sails in the Sunset
 Foolish Things Remind Me
 I Got Plenty of Nuttin'
 Moon Over Miami
 A Sweet Mystery of life
 Bess, You is My Woman
 Now
 You Are My Lucky Star
 I'm Through With Love
 It Ain't Necessarily So
 Small Hotel
 Whiffenpoof Song
 It's a Sin to Tell a Lie
 I Only Have Eyes For You
 Is It True What They Say
 About Dixie
 In The Chapel By The
 Moonlight
 All My Life
 The Touch of Your Lips
 Limehouse Blues
 Pennies from Heaven
 Dream Boat Comes Home
 Ponciana
 Moonlight & Shadows
 Thanks for the Memories
 Bei Mir Bist Du Schon
 Where or When
 Nice Work, If You Can Get
 It
 Donkey Serenade
 So Rare
 Veini, Veini

J. Teagarden/P. Whiteman
 Ronnie Ogden
 T. Dorsey w/T. Leonard
 Jack Smith
 Marton Gould
 Peter Knight
 R. Squires w/W. Scott
 Terry Baxter
 Gladys Swarthout

 Claire Sisters
 Wally Scott
 Gogi Grant
 T. Dorsey w/Jo Stafford
 Peter Knight
 R. Squires w/Wally Scott
 First Piano Quartet
 T. Dorsey/Sentimentalist
 J. Blockton w/Lee Roberts

 M. Chevalier
 Rudy Vallee
 Terry Baxter
 Richard Crooks

 Mel Torme
 Elmo TANNER

 M. Chevalier
 Terry Baxter
 Cab Calloway
 Arranged by G. Williams
 Robert Mandell
 Perez Prado
 Connee Boswell
 Terry Baxter

 Columbia Orchestra
 Hugo Montenegro
 R. Page w/H. Bowen
 Terry Baxter
 B. Johnson/D. Hume

 Robert Mandell
 L. Horne w/L. Hayton
 Robert Bentley
 Wally Scott
 E. Fisher w/H. Winterhalter
 G. Lombardo w/B. Crosby

 L. Armstrong
 R. Peterson w/W. Scott
 Maurice Chevalier
 Helen Kane
 Hugo Winterhalter

 M. Chevalier
 Lena Horne
 Peter Knight
 Terry Baxter
 John Charles Thomas
 Cella Markwell w/R. Ogden
 T. Martin w/A. Sandrey
 Artie Shaw
 Johnson & Williams w/H.

Frank Hunter
 Malt Dennis
 S. Jones w/City Slickers
 Hal McIntyre
 Ames Bros. w/Sid Ramin
 Terry Baxter
 E. Fitzgerald w/B. Goodman
 Terry Baxter
 Russ Columbo

 Robert Mandell
 Malcolm Lockyer
 Ken Barrie/Johnny Gibbs
 Helen Jepson

 E. Wright w/T. Dorsey
 Eleanor Steber
 Artie Shaw
 V. Monore w/Moonmaids
 B. Goodman w/H. Ward
 Lawrence Tibbett
 L. Sherwood w/E. Duchin
 J. McDonald & N. Eddie

 L. Tibbett & H. Jepson
 E. Powell w/T. Dorsey
 Sarah Vaughan
 Lawrence Tibbett
 Johnny Douglas
 Johnny Douglas
 Fats Waller
 J. Gibbs w/Dreamers

 P. Harris

 Fats Waller
 Silly Dan
 Duke Ellington
 Robert Mondel
 G. Lombardo w/H. Lombardo
 David Rose
 E. Duchan w/C. Lombardo
 Terry Baxter
 Guy Lombardo
 Wally Scott

 F. Carle
 Allen Jones
 G. Lombardo w/C. Lombardo
 Rudy Vallee

Once in a While
 Lady is a Tramp
 Bob White
 Moon Got In My Eyes
 That Old Feeling
 Jeepers Creepers
 Must Be A Beautiful
 Baby
 I Married an Angel
 Flat Foot Floogie
 I'll Be Seeing You
 Music Maestro Please
 T. P. Tin
 You Go To My Head
 Any Old Time
 My Romance
 My Reverie
 Change Partners
 This Can't Be Love
 Lara's Theme
 Three Little Fishes
 Do I Love You?
 Sent Yesterday Here
 Today
 God Bless America
 Over the Rainbow
 Beer Barrel Polka
 All the Things You Are
 South of the Border
 My Prayer
 Wishing
 Day In Day Out
 Songs My Mother Taught
 Me
 The Last Time I Saw Paris
 We Three
 Tuxedo Junction
 All or Nothing At All
 Taking Chance on Love
 You Stepped Out of a
 Dream
 When You Wish Upon a
 Star
 Nearness of You
 Make Beautiful Music
 Heart of Texas
 Buckle Down, Winssocki
 I Cover the Waterfront
 Don't Walk Without You
 Bewitched
 White Cliffs of Dover
 How High the Moon
 Don't Take Your Love for
 Me
 Paper Doll
 Jingle, Jangle, Jingle
 Sleepy Lagoon
 Warsaw Concerto
 That Old Black Magic
 Rose O' Day
 Tangerine
 Speak Low
 For Me and My Gal
 A Pink Cocktail for a Blue
 Lady
 Kansas City
 Manhattan Serenade
 Maizy Doats
 People Will Say We're In
 Love
 Dearly Beloved
 Moonlight Mood
 Let's Get Lost
 It's Always You
 It Had to be You
 Strange Music
 San Fernando Valley
 I Love You
 Dance With a Dolly
 Dream
 Don't Fence Me In
 You Hurt the One You
 Love
 I'm Makin' Believe
 Twilight Time
 And The Angels Sing
 June is Busting Out All
 Over
 Grand Night For Singing
 If I Love You
 Goody Goody
 Rock & Roll Music
 Money
 Please Mr. Postman
 Boys
 No Reply
 I'm a Loser
 Baby's In Black
 Mr. Moonlight
 The Night Before
 You've Got To Hide Your
 Love
 I've Just Seen a Face
 Norwegian Wood
 Run for Your Life
 I'll Follow The Sun
 Honey Don't
 I'll Be Back
 A Taste of Honey
 Baby It's You
 If I Need Someone
 Sgt. Pepper
 With a Little Help From
 My Friends
 Lovely Rita
 Lucy In The Sky With
 Diamonds
 When I'm 64
 Fool on the Hill

[illegible]

Michelle
Two of Us
I've Got a Feeling
Maggie Mae
Here Comes the Sun
Lennon
Oh Yoko
Oh My Love
Gimme Some Truth
If Not For You
Too Many People
The Lovely Linda
Maybe I'm Amazed
Every Night
Bye Bye Blackbird
Stardust
Love For Life
My Rock and Foundation
Can't Take My Eyes Off
You
Moonlight
My Sweet Lord
Something
Where Is Love?
Gimme a Little Kiss, Will
Ya Huh?
The Heart
You Stepped Out of a
Dream
Dieidroscope
Maybe This Time
The Lock of Love
I'm Confessin'
All the Things You Are
The More I See You
She Loves You
Love Me Do
P. S. I Love You
Twist and Shout
A Summer Song
Elusive Butterfly
Louie, Louie
Any Day Now
Cherish
You Lost That Loving
Feeling
Frankie's Man Johnny
I Fought the Law
Love's Made a Fool of You
The Bible on Sound—King
James Version of the
New Testament.
The purpose of this notice is to inform the members of the plaintiff class that they will continue to be represented by the undersigned attorneys. To receive a communication from the undersigned attorneys indicating that you do not wish to be included in such a communication is your right. If you elect to date, the Court will exclude you from the benefits of any relief which may be granted. If you choose to be excluded from the benefits of any relief which you will also be bound by the terms of any judgment made by the Court hereinafter.

The undersigned are attorneys at law who represent all of the members of the plaintiff class. In connection with its attempts to collect a judgment against E-C Tapes, Inc., obtained against E-C Tapes, Inc. on March 10, 1976 in the Superior Court of Wisconsin for the County of Lincoln, the undersigned received a payment in the amount of \$136,027.82. The undersigned agree that any funds which may be applied for the benefit of the plaintiff class shall be applied equally and ratably to all members of the class. Locally A & M Records, Inc. has been named as defendant in a lawsuit brought by the undersigned against costs of \$136,027.82 plus attorney's fees (N. 405-986) and that any judgment entered in favor of the undersigned and expenses be treated as a contribution to the fund. The undersigned have agreed that judgment including attorney's fees and the costs of this action shall be applied to the fund. These efforts have to date resulted in the collection of the sum of \$136,027.82.

You may, if you so desire, elect to be excluded from the plaintiff class and at the same time elect to retain your own counsel through other court proceedings. If you elect to retain your own counsel, you must file a written election to retain your own counsel before arriving at your deposition or trial. If you do not elect to retain your own counsel, you will remain a member of the class and you will be bound by the terms of any judgment entered by the trial court at the following address:

The Honorable
Judge William J. Connelley
Room 503
Milwaukee County Courthouse
901 North Milwaukee Avenue
Milwaukee, Wisconsin 53233

We anticipate bringing a motion for summary judgment against E-C Tapes, Inc. and asking the Court to include all members of the plaintiff class in the judgment. If the Court grants our motion, we request that you contact the undersigned attorneys and provide us with the following information:

- (1) your name and address;
- (2) the identities of the persons claiming ownership of the tapes.

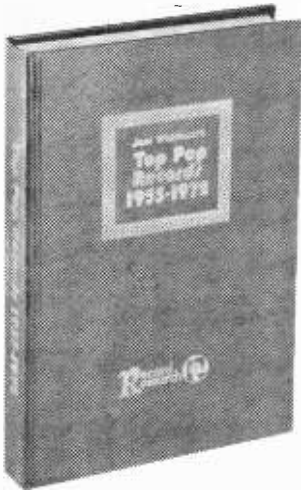
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Talent Talk

UFO's lead guitarist, Michael Schenker, disappeared shortly after the Chrysalis rock group's headline date at the London Roundhouse. His UFO associates fear Schenker joined the Moonies sect inasmuch he is an avid student of mystical organizations.

Ron Lanham, Elektra/Asylum L.A. promotion man, advertised in vain for an **Idi Amin** look alike to distribute the new **Dictators** album. . . .

Andre Fischer, former Rufus drummer and producer, has signed **Cheri English** to his new production and publishing firms and **Adrian Williams** for publishing. He does not manage them, as mistakenly stated in a previous **Billboard**.

Sammy Davis Jr. returns to the legitimate stage after a decade for a 1978 Broadway revival of "Stop The World." **Anthony Newley** & **Leslie Bricusse** are updating their hit musical. . . .

Olivia Newton-John will be **John Travolta's** love interest in the film musical "Grease." . . . **Chip Carter**, son of **President Carter**, stopped in at Capricorn Records' L.A. office.

Patron's of New York's Tavern on the Green were treated to an impromptu blue-eyed soul concert when Australian singer **Renee Geyer** was in town for a round of interviews. At the Tavern she ran into RCA's **Ruth Copeland**, who gave her a new song. The two rehearsed it right then and there.

New Columbia band **Pierce Arrow** had to postpone its New York debut when lead singer **Jeff Kent** broke a vertebra in his neck in a swimming pool accident. He is expected to be in traction for the next four or five weeks. . . . **Maynard Ferguson** won the Golden Mike Award presented by the makers of Shure microphones. He is the first instrumentalist to win it.

Kenny Loggins, now solo and facing an indifferent audience at the recent **Fleetwood Mac** concert in New York, got the crowd on its feet and earned himself a well-deserved encore. . . . Specialist Polaroid photographer **Marie Cosindan** has snapped instant pics of newly signed Polydor artists **James Jolia** and **John Simon** for forthcoming LP cover. . . . Police were called to quell a mini-riot in Detroit when tickets went on sale for an **Alice Cooper** concert. Two doors and some windows were broken, prompting police to

(Continued on page 33)

New On The Charts



STEVE SPERRY
"Flame"—91

A highlight of Barry Manilow's road act and No. 1 live album is the "Very Strange Medley" of his best-known commercial jingles. And this past January a jingle actually became a top 20 single in the form of David Dundas' "Jeans On."

In that tradition we have Sperry, who composed jingles for Kellogg, Greyhound, Pillsbury and Nestle and as a staff writer with Dick Marx & Associates in Chicago, the Midwest's leading jingle producers. He later wrote ads for United, Betty Crocker, American Express and Levi as a scribe with another Chicago-based jingles firm, Opus III (which has the producer's credit on this single).

Born near Milwaukee, Sperry played in various local groups in the '60s, the most noteworthy being New Blues, which featured Tim Davis and Jim Peterman, who showed up later with the original Steve Miller Band.

"Flame," written in Nashville in 1975, is the tender story of a man who introduces his fiancée to his mother for the first time, with the mother not liking the girl. Dolly Parton reportedly considered it for her current pop crossover album, and though ultimately deciding against it, she urged Sperry to record it himself and shop for a label.

He then did just that, and Mercury picked up the single four months ago. Any LP release will hinge on the continued success of this cut. Sperry, based in Chicago, is without a manager or agent.

Talent

Like Old Man River, Rivers Rolling Along

By AGUSTIN GURZA

LOS ANGELES—"When I don't record and I'm not touring, everybody says, 'Whatever happened to Johnny Rivers?'. But my opinion is that every time you come out with a new record, you're making a comeback in this business. You're just as big as your last record."

By that measure, singer/songwriter Rivers can be said to be making a substantial comeback.

His Soul City Records, resurrected several months ago, has reappeared on the sales charts with Rivers' own single, "Swayin' To The Music (Slow Dancin)," hitting No. 43 with a star this week on the **Billboard** Hot 100.

This early success has inflated hopes in the Rivers camp for a return to the days of Mid-'60s when Soul City yielded Rivers' first hits, now turned rock standards; "Memphis," "Maybelline," "Midnight Special," "Seventh Son," "Secret Agent Man." It also established artists like the Fifth Dimension, composer Jimmy Webb and vocalist Al Wilson.

Though the new Soul City single charted after Rivers signed a distribution deal with Big Tree, his firm's own promotion efforts had created a groundswell of interest in secondary and tertiary markets, especially the South where he grew up.

Rivers, the performer/executive, was involved at every stage. "I still get excited every time we get a new add on a radio station somewhere," he says. "They call me with it and I follow it on my own tracking sheet. I don't ever want to get involved with a company that gets so big, you can no longer feel the excitement."

That statement contains the hint to Rivers' motives in reviving Soul

City. His disappointment with what he felt was perfunctory attention at Atlantic and Columbia left him yearning for the chance to take things into his own hands.

"I'm not doing this out of ego to see if I can do it all, be the artist, the producer, the writer, the executive," explains the 34-year-old Rivers. "But I know enough about the business that I can't just sit back and watch it. My whole philosophy is if I go out and fail, I don't want to blame anyone. And if I'm successful, I'll win big."

Rivers' big label frustrations have led to his suit against United Artists by which he seeks the return of masters on his old hits.

His catalog, Rivers believes, was being unwisely neglected. He says if his suit is resolved, he will repack the material on Soul City.

His faith in the old hits perhaps derives from their consistent popularity in international markets where Rivers has never lost his star status. His successful Canadian tour in March combined with a 20-greatest-hits LP released in Canada through UA, is evidence of that.

Though Soul City has firmed a licensing deal with Polydor of Canada, all other international territories are open for negotiation.

Rivers is keeping busy with a studio album and plans to record a live LP Aug. 5-6 at the Roxy.

What about other artists joining Soul City?

"We're looking, but not aggressively. We've got our eyes and ears open for the right artist, or group, or writer, one whom we really feel has longevity. But we're going to be selective about that. Much the same way as it was before."

Talent In Action

EMERSON, LAKE & PALMER

Madison Square Garden, New York

Emerson, Lake & Palmer started its U.S. tour with a 60-plus orchestra but the massive expenses involved have forced the band to forego the orchestra for some appearances.

But for New York, for a three-day stay, the orchestra was all there, and the July 9 performance was impressive indeed. Surrounded on three sides by the classically-trained musicians, the band put on a more than two-hour performance that was as masterful in its technical aspects and sound quality as in the musicianship.

All the members of the orchestra were individually miked to a mixing board beneath the stage. This was mixed down to eight channels that were fed to the sound board in the audience where the orchestra was mixed with ELP's instruments.

The result was that even with the band and the orchestra going at full roar, when a scraping tambourine sound was needed at one point, it was heard.

ELP divided its set into two parts. The first part was a review of the band's past compositions including selections from "Tarkus," "Trilogy" and "Pictures At An Exhibition," including Greg Lake's haunting "Oh What A Lucky Man."

The second part was devoted more to the band's recent "Works" LP with each of the three group members getting a chance to spotlight their individual interests and talents.

Keith Emerson opened the segment with his "Piano Concerto No. One" playing a grand piano with an orchestral accompaniment. His music is often bombastic sounding like a procession for the forming of an empire. But this is leavened by idyllic passages and a level of competence that is matched by very few pianists working in a pop vein.

Lake is more the romantic, as his segment illustrated. His songs are generally shorter and more accessible. His "Closer To Believing" and "C'est La Vie" are among the best things the band does.

If ELP has a rock 'n' roller it is Carl Palmer, the drummer, although he is closer to jazz-rock fusion than to mainstream pop. His section was highlighted by a 360-degree drum solo, where the kit revolved to reveal a pair of kettle drums and gongs behind him which he incorporated into his solo.

The band ended its 12-song set with Copeland's "Fanfare For The Common Man" as an encore. Although the band can sometimes be a bit off-putting (after all, how close can one get to an act that literally points canons at the audience?), but one does have to admire the band's commitment to its music and its willingness to explore the boundaries of rock and classical.

ROMAN KOZAK

CAPTAIN & TENNILLE KIP ADDOTTA

Westchester Premier Theatre
Tarrytown, N.Y.

From their strong opening "Come In From The Rain/Song Of Joy" medley to the closing encore "Can't Stop Dancing" and a reprise of "Joy," the Captain & Tennille were in rare form at the opening of a three-gig stand here June 27.

The exuberance of Toni Tennille, both at the mike and piano, and Daryl Dragon ("The Captain") on keyboards came across to the audience largely dosed with kids. And the love that shines through the songs put sparkle in the evening.

High spots included a tribute to Neil Sedaka "who creates an image outside the lyrics" as Toni put it, with "Sad Eyes," never-recorded "Let Mama Know" and "Lonely Nights," easily the biggest crowd pleaser of the night.

Also good were the Captain's keyboard boogie of a bouncy "Ka-Ding-Dong" and their duet "The 1954 Boogie Blues"; a "trilogy of love" as introduced by Toni, with "The Way I Want To Touch You," "Cuddle Up" and a moving "There Is Love"; and "Muskrat Love," with Toni at the keyboards (with the aside that after they performed it at the White House for Queen Elizabeth, a local newspaper called it "obscene").

Adding to the staging was a three-minute flick on two giant screens of the pair's bulldogs, Broderick and Elizabeth, with hilarious on-screen antics backed by Daryl's lively "Broddy's Bounce."

A good part of the evening's success has to be shared with the band and backup trio—Jack Conrad, bass; Joe Perez, with an unusual percussion array; Gary English, keyboards; Mike Mathis drums, and singers Helen Lowe, Toni's sister Louisa Miles Tennille and Joyce Hodges.

The big hit which brought the pair to stardom closed the regular 90-minute program of 18 numbers—a rousing "Love Will Keep Us Together," and as Toni commented as they exited "we never really say goodbye."

Addotta, a bright comic with a highly personable delivery and stage presence, opened the show with a lively half-hour of self-deprecating and generally in-taste humor that brought plenty of chuckles. Recently signed to Tattoo, he has a debut LP in the works distributed by RCA.

STEPHEN TRAIMAN

GEORGE BROOKS Dangerfields, New York

The New York cabaret scene is currently experiencing a period of renaissance. There is more bright new talent working in New York area night spots now than in any time in recent memory. The latest find is George Brooks, a tasteful singer-songwriter with some of the most interesting arrangement ideas to be heard in some time.

Brooks charmed the urbane patrons of this East Side comedy oriented venue May 19 with his relaxed gospel and jazz influenced music. Particularly impressive was Brooks' use of his three backing vocalists to provide melodic counterpoint much like a good big band arranger uses his horn section in jazz.

Brooks, who records for the new Amarama label, delivered a consistently excellent seven-song, 35-minute set that never seemed repetitive or dull. As Brooks matures as a showman he should be able to attract a massive audience

and help establish his fledgling label. "Play It Again Sam," and the standard "Say It Isn't So" displayed his unique styling conceptions.

ROBERT FORD JR.

MICKY THOMAS FRANKIE MILLER

Roxy, Los Angeles

This June 27 high-energy twin bill of rock'n'roll proved to be a contrast in styles. Opening act Miller, a stalwart British rocker, depended largely on his coarser sounding vocals to communicate his underlying American r&b and blues-flavored influences.

Thomas, familiar to the masses as lead vocalist on Elvin Bishop's "Fooled Around And Fell In Love," is more of an interpreter than originator. His vocal range is adaptable to different kinds of material which he either translates or rearranges.

He opened his 60-minute, 12-song set with a fast-paced version of "Signed, Sealed, Delivered" that reflected his ability to get down to some intense rocking. A 10-piece band supported Thomas with tight orchestrations, especially the horn section that enhanced many of the tunes.

He performed songs from his debut MCA album "As Long As You Love Me" and others previously recorded with Bishop including "Fooled Around And Fell In Love."

What makes Thomas a likeable entertainer, in addition to his vocal assets, is his charismatic stage presence. Throughout his set he permeated an air of congeniality by way of his boyish smile, hand motions and a general sense of enjoying what he's doing.

Other tunes included versions of "My Girl," "Don't You Want Somebody To Love," "Twist And Shout," "Nice Guys Always Finish Last" and a Sam Cooke gospel melody for an encore.

Miller's 55-minute, 10-song set featured songs from his latest Chrysalis LP "Full House" and tunes from his three previous albums.

(Continued on page 33)

Billboard SPECIAL SURVEY For Week Ending 7/10/77

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	TED NUGENT/LYNYRD SKYNYRD/REO SPEEDWAGON/JOURNEY/38 SPECIAL —Celebration Prod., Soldier Field, Chicago, Ill., July 10	63,870	\$10-\$12.40	\$627,995
2	TED NUGENT & REO SPEEDWAGON/HEAD EAST/GYPSY/JUDAS PRIEST —Contemporary Prod., Busch Mem. Stadium, St. Louis, Mo., July 9	46,400	\$10-\$12.50	\$477,395*

Arenas (6,000 To 20,000)

1	EMERSON, LAKE & PALMER —Ron Delsener, Madison Sq. Garden, N.Y.C., July 7, 8, 9 (3)	57,000	\$9-\$11	\$597,000
2	AEROSMITH/NAZARETH —Sunshine Promotions, Market Sq. Arena, Indianapolis, Ind., July 4	19,000	\$7-\$8	\$132,580*
3	PETER FRAMPTON/GEILS BAND —Wolf & Rissmiller, Sports Arena, San Diego, Calif., July 7	12,572	\$7.50-\$9.50	\$115,609
4	FLEETWOOD MAC/KENNY LOGGINS —Ruffino & Vaughn, Civic Center, Providence, R.I., July 7	11,282	\$7.50-\$9.50	\$101,767
5	EMERSON, LAKE & PALMER —Cross Country Concert Corp., Civic Center, Hartford, Conn., July 10	11,828	\$7.50-\$8.50	\$97,834*
6	PETER FRAMPTON/GEILS BAND/RICHIE LECEA —Bill Graham, Vets. Mem., Phoenix, Ariz., July 9	12,525	\$6.50-\$7.50	\$89,725
7	AEROSMITH/WIDOWMAKER —Entam Ltd., Col., Hampton, Va., July 8	12,051	\$7-\$8	\$89,543
8	BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES —Electric Factory Concerts, Spectrum, Philadelphia, Pa., July 8	13,450	\$5.50-\$6.50	\$88,434*
9	BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 10	10,000	\$6.50-\$7.50	\$71,573*
10	ALICE COOPER/RICK DERRINGER —Fun Prod., Col., Phoenix, Ariz., July 7	9,816	\$6.50-\$7.50	\$71,014
11	BOZ SCAGGS/SOUTHSIDE JOHNNY & THE ASBURY JUKES —Electric Factory Concerts, Civic Arena, Pittsburgh, Pa., July 9	9,520	\$5.50-\$7.50	\$65,228
12	NITTY GRITTY DIRT BAND/MICHAEL MURPHEY/DOUG KERSHAW/KATY MOFFATT —Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., July 9	8,824	\$6.50-\$8.25	\$63,630*
13	ALICE COOPER/RICK DERRINGER —Fun Prod., Tingley Col., Albuquerque, N.M., July 9	8,346	\$7.25-\$7.75	\$61,745
14	ALICE COOPER/RICK DERRINGER —Fun Prod., Civic Center, El Paso, Texas, July 8	8,166	\$7-\$7.50	\$58,507
15	COMMODORES/EMOTIONS/MAZE —Taurus Prod., Convention Center, Pine Bluff, Ark., July 7	7,514	\$5-\$7	\$47,935*
16	JOAN BAEZ —Bill Graham, Greek Theatre, U.C. Berkeley, Calif., July 9	8,482	\$5-\$6	\$43,424
17	GORDON LIGHTFOOT/LYNN KELLOGG —Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., July 10	5,129	\$4-\$10	\$37,925
18	CHUCK MANGIONE & QUARTET & ORCHESTRA —Concord Pavilion, Pavilion, Concord, Calif., July 9	6,312	\$2.50-\$7.50	\$33,125
19	FRANKIE VALLI & THE 4 SEASONS/STUIE STONE —Entam Ltd., Civic Center, Charleston, W. Va., July 8	4,532	\$6-\$7	\$29,552

Auditoriums (Under 6,000)

1	JOAN BAEZ —John Bauer Concerts, Queen Elizabeth Theatre, Vancouver, B.C., July 5 (2)	5,562	\$7-\$8	\$40,881*
2	DAN FOGELBERG/FOOL'S GOLD —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 6, 7 (2)	6,200	\$5-\$7	\$40,052*
3	TED NUGENT/FOREIGNER/MAHOGANY RUSH —Ruffin & Vaughn, Boutwell Aud., Birmingham, Ala., July 6	5,000	\$6.50	\$32,500*
4	HERBIE HANCOCK & VSOP QUINTET/MARLENA SHAW/JOHN KLEMMER GROUP —Alex Cooley Inc., Fox Theatre, Atlanta, Ga., July 9	3,881	\$7-\$8	\$31,368*
5	JOHNNY WINTER/ROUGH DIAMOND —John Bauer Concerts, Paramount Northwest, Seattle, Wash., July 8	2,976	\$7-\$7.50	\$21,442*
6	CHUCK MANGIONE & QUARTET —Fun Prod., Civic Theatre, San Diego, Calif., July 7	2,590	\$6.50-\$7.50	\$19,321
7	JOHNNY WINTER/ROUGH DIAMOND —John Bauer Concerts, Paramount Theatre, Portland, Ore., July 7	2,416	\$7-\$7.50	\$17,276
8	OUTLAWS/FRANKIE MILLER'S FULL HOUSE —John Bauer Concerts, Paramount Theatre, Portland, Ore., July 8	2,906	\$3.50	\$10,171*
9	OUTLAWS/FRANKIE MILLER'S FULL HOUSE —John Bauer Concerts, Paramount Theatre, Seattle, Wash., July 7	2,583	\$3.50	\$9,041

Talent

Talent In Action

• Continued from page 32

Among the more interesting material was "the Rock," a rock approach to John Lennon's "Jealous Guy" ballad, "Let's Spend The Night Together," the new single "The Doodle Song" and "Be Good To Yourself."

Miller's forte is basic rock'n'roll boogie which is exactly what he got down to.

ED HARRISON

PERSUASIONS SEA WIND

Bottom Line, New York

It was SRO as usual June 7 as this talented a capella group gave one of its typically entertaining performances. The Persuasions are one of the most consistently satisfying attractions working today. This consistency has helped it build a loyal following that never seems to get enough of this unique group.

Highlights of the 75-minute, 14-song set included a Kenny Vance song "Looking For An Echo" that sounds like it was written especially for the Persuasions. As always the set was dominated by oldies and the audience went wild as the Persuasions delivered such chestnuts as "Chain Gang," "A Thousand Miles Away," "The Great Pretender" and "Get A Job." The show ended with the group inviting the audience on-stage to sing along. When the show was over there were almost as many people on the stage as there were in the audience.

Opening was Sea Wind, a seven-piece jazz-soul combo that records for CTI. Its 45-minute set started off slowly as the band opened with material which sounded similar to many other groups working in the same idiom. But as the set wore on Sea Wind displayed more distinctive material such as "High On The Wings Of Love" and "The Devil Is A Liar" that pointed up the band's creative potential. The group's biggest asset is drummer Bob Wilson who is one the most interesting new timekeepers to surface in some time.

ROBERT FORD JR.

TOM WAITS JIMMY WITHERSPOON

Roxy, Los Angeles

One performance may shine more than another, but Waits is always Waits—a subtle phe-

Talent Talk

• Continued from page 32

tell Brass Ring Productions, the concert promoter, that it will be responsible to provide its own security for such things in the future.

B.T. Express was to do a soul-disco version of the "Star-Spangled Banner" at Shea Stadium Sunday (17) before the Mets-Pittsburgh Pirates game. . . . Kim Carnes won the best composers award at the recent Tokyo Music Festival for "Love Comes From Unexpected Places."

The Tubes played a set in Anaheim recently without costumes, dancers, trained animals and other such musical aids. But for the encore the band broke down and brought on a feathered ensemble, some "cycle sluts" and 40-piece drill team. . . . Barry Manilow now has five albums on Billboard's Top LP and Tape chart, beating out the Beatles and Kiss with four apiece.

Signings

John Prine to Elektra/Asylum; the writer-singer is completing an album in Nashville. . . . Jose Feliciano, Private Stock artist, to Regency Artists for live concert booking. . . . The Strangers, A&M group, to the label's Irving/Almo/Rondor Music for U.S. publishing.

Rubicon to 20th Century Records. . . . Karen Nelson & Billy T to Amherst Records. . . . The Masqueraders to Pathfinder Management of Memphis.

Domenic Troiano, guitarist-writer-singer alumnus of the Guess Who and the James Gang, to Capitol. . . . Australia's Samantha Sang to C.A.M.-U.S.A. for management. She's won several awards at home including best female vocalist. . . . Grady Tate to Gerard W. Purcell Assoc. for management. . . . Otter Creek to Bolt Records.

David Castle, writer-singer, is the first act signed to Russ Regan's Casablanca-distributed Parachute Records; a single is due this month.

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nomenon whose gravelly voice, inebriated movements and slimey appearance all go into making up the character he portrays and the atmosphere he creates.

Though the Roxy's polish lent a dime to his lean and derelict aura, success and notoriety have left the poet of Saturday Night unspoiled, while his repertoire focuses tighter on a style that continues to support a growing and diverse following.

Waits' full impact comes from a combination of the visual and verbal, his presence exemplifying the moods each song evokes. The eccentric down-and-out behavior, though inaccessible to some, provides a feeling of genuine conviction and first-hand experience to the situations and emotions he explores.

Through songs of desolate introspection on the one hand and comical observation on the other, Waits, befriended only by a pack of cigarettes, uncovers areas of disillusionment brought on by lonely relationships and cold reality, serving up a slice of life from a world of pool halls, bars, rainy highways, sleazy hotels and coffee shops.

The insensitive waitresses, strippers, stubborn cars, plates of scrambled eggs and bottomless shot glasses act as compromising forces struggling against the narrator in Waits' lyrical pictures full of sharp images and lively associations which cut through his dark, subdued delivery with a fine line of bleak optimism.

Weaving from his simple melodic piano comping to the cool, low-keyed bluesy steadiness of his sax dominated back-up trio, Waits' 14 selections drew largely from his latest album. Ranging from the recited vamping of "Step Right Up" to the sensitive and eerie "Small Change," the 50-minute set flowed with other favorites that included "Nighthawks At The Diner," "The One That Got Away," "Depot" and "Tom Traubert's Blues."

More than just a singer/songwriter, Waits stands almost as a character from another world whose storytelling and insight convey the basic themes of learning, survival and self-realization acquired from areas which many choose not to enter. Waits can take you there most convincingly without all the trouble.

Veteran blues artist Jimmy Witherspoon opened the show May 19 with a short, five-song set of textbook blues which included "Stormy Monday," "Past Forty Blues" and Jimmy Reed's "You Got Me Running." The clarity and impeccable control of Witherspoon and his two-piece band of organ and drums, later augmented by guitar and sax, showed just how uplifting and captivating the blues can be.

Though dressed in black tie, informality prevailed as Witherspoon charmed the audience with his warm raps while the simplicity of his accompaniment gave him the entire spotlight which he handled effortlessly, performing solely on his vocals for the entire 15 minutes.

KEVIN MERRILL

SANDRO

Felt Forum, New York

Relentless rain throughout April 30 prevented many people from coming out to catch Sandro's two shows which were only three quarters full. However, the Argentinian vocalist's most loyal female following was present cheering and throwing flowers whenever Sandro made one of his most sensuous moves to the crowd.

Dressed in a skintight red outfit with black rhinestone embroidery, Sandro performed for a full hour, singing a total of 12 songs including his all-time hits, "Te Propongo," "Yo Te Amo" and many other ballads as well as rock-flavored tunes.

Sandro, who was most popular seven years ago as a Latin teenage idol, still managed to control his audience with his precision hip movements and melodramatic singing gestures.

His act reflects a Latin Elvis but with more overt sexual overtones. But this was what the crowd was waiting for because with every hump and jerk of his body the women would swoon and scream and try to get onstage. The Forum's security was kept quite busy.

Sandro performed with a full orchestra which integrated many Latin nationalities. His brass section was especially impressive as he utilized Ronnie Cuber on sax along with Mario Rivera, Mario Bauza and Lou Orenstein who plays with Eddie Palmieri. Victor Paz was on trumpet with other sidemen.

M.C. Paquito Navarro opened the show by introducing the Puerto Rican vocalist Hector LaVoe who was well received by the mixed audience which enjoyed both LaVoe's salsa hits, "Mi Gente" and "Acha Y Machete" which he played for his encore.

AURORA FLORES

Campus WCWM's 24-Hour Schedule

By ED HARRISON

LOS ANGELES—WCWM-FM on the College of William And Mary (Williamsburg, Va.) is remaining on the air 24 hours a day in the summer months with alternate forms of programming.

According to music directors Diane Upson and Dave Oxenford, the station is "not broadcasting to the area, but rather, letting the area broadcast through us, via talk shows, service announcements, interviews, radio plays and live concerts on the air."

Although the staff is about half its normal size during the summer, Upson says enough personnel have remained to allow for a constant flow of programming.

Sunday nights are occupied with talk shows dealing with local issues such as child pornography while Earth News, live remote concerts from the local Rainbow Theatre and other public service announcements occupy air time between music.

Upson says she is taking advantage of the relaxed summer months to train new personnel. Says Upson: "We're training new people so when we go on in September everyone will be acquainted with the station and be ready."

Although there is no way to accurately judge summer listenership, Upson reports no significant decrease since the request line has been lighting up with the same frequency as during the regular school year.

WCWM's format is progressive with special hours given to bluegrass, jazz and classical. Sets last as long as five songs without interruption.

Last year the station converted to stereo, 1600 watts, which Upson claims has given WCWM "a more professional aura."

Supertramp makes an Aug. 7 appearance at the college (which puts on six major shows a year) although Upson is still undecided as to what form of promotion the station will conduct since tickets haven't gone on sale yet.

Whenever possible she likes to do advance interviews. In the past interviews have been conducted with Boston, REO and Starcastle.

Montreux Trek By Miami Band

LOS ANGELES—The Univ. of Miami's Concert Jazz Band appeared at the annual Montreux (Switzerland) International Jazz Festival last week (11-18).

The band won the intercollegiate division last year, prompting a return visit to appear as a featured attraction with some of the biggest names in American jazz. The highlight of the 20-member band's stay was an appearance with Dave Brubeck.

Following the festival, the band continued on a three-week, five-country tour of the Middle East as part of the U.S. State Dept.'s cultural exchange program. Stopovers include Nicosia, Cyprus; Damascus, Syria; Amman, Jordan; Cairo, Egypt; and Tunis, Tunisia.

Funds for the trip were made possible by Miami radio station WBUS, which held a 36-hour on-the-air fund raising marathon which netted nearly \$10,000.

Is 12-Inch Single On Way Out In The U.K.?

There Are Signs That Novelty's Wearing Off

By PETER JONES

LONDON—The commercially marketed and energetically promoted 12-inch single is currently fashionable in the U.K. record industry but already there are warning signs that the "novelty" is starting to wear thin in the marketplace.

The records, originally used as discotheque promotion props because of their improved sound quality, have generally been made commercially available in limited editions after which production reverts to the usual 7-inch format.

However, the RCA 12-inch product "Do What You Wanna Do" by the T Connection was produced in that form for the public from the start, not just for disk jockeys and radio stations.

The first in this configuration for RCA for direct commercial usage, it had also been released in 12-inch form in the U.S. for public sale by T.K. Records.

Robin Aeger, RCA spokesman, says: "For disco use, the 12-inch record is growing in popularity, because of the improved quality. But the public doesn't buy for that reason."

"Perhaps the novelty value, or the collector's item approach from consumers, might account for a few marginal sales, but otherwise it has sold on the song alone. I imagine we will release other 12-inch singles, but we have no firm plans as yet."

The first U.K. entry into the 12-inch consumer market came from Contempo Records in October of last year, featuring material previously issued by the label, including Ernie Bush's "Breakaway" and Banzai's "Chinese Kung Fu" linked on one release.

Both were specially re-mixed in New York by Tom Moulton and the Contempo 12-inchers retailed at around \$2.10. Interest shown in import copies determined the commercial releases from Contempo under a Disco-Dancers banner.

Polydor came next with a single featuring three former hits by the Who, the first 12,000 copies being in 12-inch format, then moving to 7-inch, both retailing at the same price, around \$1.18.

As interest in the format grew, Capitol entered the marketplace early this year with the first 12-inch EP release in the U.K., featuring four tracks from Tavares, but marketed as a single with one plug track—"Mighty Power Of Love"—and retailing at normal single price, again around \$1.18.

The EMI attitude over the Tavares product here was that initial availability of the 12-inch format was to capture a quick chart placing for the plus track. After the first 25,000 were manufactured, it reverted to the 7-inch format as has happened in most cases.

The record duly charted, fast, and further

action came from, among others, WEA on Un-disputed Truth's "You Plus Me Equals Love" and Boney M's "Daddy Cool."

But while the commercial possibilities of the 12-inch single were being probed, there were some lingering doubts about the actual usefulness of this configuration in terms of disco plug value, despite the superior sound quality.

Says Geoff Baker, Polydor disco promotion executive: "We had to decide whether disk jockeys were using it as a larger-than-usual single and promoting it as hard as other plug records—or whether its very size meant it was consigned to the album drawer and thereby given just restricted plays."

"However, in the end we looked at the high number of hits emanating from the 12-inch promotion format and decided that most were treating it as a normal plug single."

When DJM entered the 12-inch pressing market with a record of Elton John product, the artist's own label Rocket came out with a 20,000 limited edition of a 12-inch pairing of "Bite Your Lip" from his "Blue Moves" album and Kiki Dee's "Chicago," another album track. Both DJM and Rocket product retailed at around \$1.68.

In May, Pye presented a Big Deal series, featuring 21 artists, all in a 4-track, 12-inch, 45 (Continued on page 49)

In Chicago: Restaurants By Day Turn Discos At Night Loop Spots Now Attracting 2 Clienteles

CHICAGO—The Gazebo restaurant sits in the shadow of the "L" tracks here where it leads a dual life. Restaurant by day catering to office workers, the Loop eatery becomes a disco by night, and serves a largely different clientele.

The pattern is repeated here at a growing number of Loop and near-Loop restaurants, as center city restaurateurs are awakening to the possibility of additional nighttime revenue from discos. If not discos, these spaces would remain shuttered at night, as the restaurant trade flees the urban centers with sundown.

John Damore, owner of the Gazebo, says disco began at the restaurant three years ago with social clubs acquiring the room for their disco "sets." The pace intensified this year as Staff Of Life, a disco production company headed by Willie Woods

and James Christopher, began to use the room four nights per week.

Social clubs, or producers like Staff Of Life and Don Cheetham here, created the pattern for this inner city disco activity, geared to blacks. Typically, the financial arrangement calls for producers to pay a flat nightly fee, with the gate going to them. Bar and/or food proceeds remain with the house or are split.

Production companies like Staff Of Life supply DJs and equipment, and promote the sets with mailings and radio spots. The promoters also distribute fliers and coupon books offering free admission to sets at various of the facilities they employ.

"One of the things the Staff Of

By ALAN PENCHANSKY

Life has been able to develop is a black clientele that will spend money," says a disco scene insider here. "They're attracting the black, downtown afterwork crowd."

The latest development in this disco market segment is for the restaurants themselves increasingly to take over production of the sets, and groups like Staff Of Life reportedly

are surveying ground-up construction of their own discos.

Gazebo, which has been housing equipment owned by Staff Of Life, is installing its own disco system, and rebuilding a giant basement space into an even larger disco area. Damore says he will offer the space to group's promoting sets.

Another of the restaurant/discos is River's Edge, whose terrace over-

looks the Chicago River. The eatery, using its own hardware, was working with Staff Of Life, but recently has upgraded its own system, and is managing the evening's entertainment on its own. Sets are Thursdays and Fridays, with a disco group playing Saturdays. The schedule will be expanded, management says, if indicators are right.

Boston's Whimsey In Major Pitch On Tube

By RADCLIFFE JOE

NEW YORK—A massive, prime time television ad campaign, believed to be the first of its kind in the country, will be launched by Whimsey's disco when the Boston club completes an extensive renovation and expansion program this fall.

According to Chandler Atkins, general manager of Whimsey's, tv is the disco industry's greatest natural competitor, and the club intends to "take the bull by the horns" and fight tv with its own weapon.

Atkins explains that Whimsey's will utilize a sizable chunk of its promotional budget to buy spots on shows that have a young disco-oriented audience.

The premise behind the strategy is that average young professionals go home from work and often undecided about what to do with the rest of the evening. Opt for a few hours in front of the tube.

"If, as our potential customer is sitting watching his or her favorite prime time show, they see our ads flashed across the screen, the chances are likely that they would be inspired to switch off the box and go out discothequeing," reasons Atkins.

The Whimsey's ad campaign will be run on most of the major tv stations in the Boston area, and, according to Atkins, it is hoped that the move will not only result in an expansion of Whimsey's share of market (estimated at about 35%) but will give an overall boost to the disco industry in the Boston area.

Until now, Whimsey's which has been open for about 10 months has concentrated on conventional pro-

motions ranging from dance contests and fashion shows, to special features on special days.

The tv campaign is also expected to help shore up Whimsey's battered (Continued on page 53)

'Step' Show Syndicated

NEW YORK—WBEN-TV, Buffalo, N.Y., has become the first in a planned syndicate of 50 television stations nationwide to enter into an agreement with producer Marty Angelo, for airing of his "Step By Step" 60-minute disco dance show.

WBEN-TV, channel 4, will air it Saturdays between 3:30 and 4:30 p.m. beginning in September.

The show's format includes a disco profile featuring artists, agents, managers, producers and disk jockeys; step by step dance instruction featuring the latest disco dance steps by professional instructors and an average of 12 of the top disco songs of the week.

According to Angelo, "Step By Step" was first produced for a local cable tv station seven months ago. Original programs were in black and white, but all syndicated shows will be in color.

The shows will continue to be taped on location at Buffalo's Club 747 discotheque with channel 4 providing all remote facilities. Auditions for dancers will also be held at the club Thursday nights.



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ATLANTA

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 9 I WANNA STAY WITH YOU/FULL BLOOM SUITE #1—Carol Douglas—Midland International (LP)
 - 10 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TKL (LP)
 - 11 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
 - 12 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 13 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Roxxy—TK (12-inch)
 - 15 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)

BALT./WASH. D.C.

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
 - 3 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 5 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
 - 6 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 8 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
 - 9 HEY YOU SHOULD BE DANCING—Gene Farrow—Magnet (import)
 - 10 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 14 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 15 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)

BOSTON

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 5 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 6 PIPELINE—Bruce Johnson—Columbia (12-inch)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 9 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 10 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 MAKE IT WITH YOU/I FOUND LOVE IN A DISCO—Whispers—Soul Train (LP)
 - 13 CHOOSING YOU/PLEASE DON'T TEMPT ME—Lenny Williams—ABC (LP)
 - 14 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

CHICAGO

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 6 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 9 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Roxxy—TK (12-inch)
 - 12 BURNING LOVE—D.D. Sound—Baby (12-inch import)
 - 13 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 14 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

DALLAS/HOUSTON

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 3 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING/SURE CAN'T GO TO THE MOON—C.J. & Company—Westbound (LP)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 8 DISCO '77—Sassy—TK (12-inch)
 - 9 MY CHERIE AMOUR—Soul Train Gang—Soul Train (12-inch)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 11 COULD HEAVEN EVER BE LIKE THIS—Idris Muhammad—CTI (12-inch)
 - 12 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 13 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)

DETROIT

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 3 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 4 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 5 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 6 THE WAY YOU DO THE THINGS YOU DO—Roxxy—TK (12-inch)
 - 7 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 9 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 10 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 11 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 12 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 13 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 14 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY/MEDLEY—Donna Summer—Casablanca (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 6 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 7 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 8 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 9 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 10 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 12 THEME FROM STAR WARS—Meco—Casablanca (LP)
 - 13 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 14 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 15 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)

MIAMI AREA

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 I FEEL LOVE/I REMEMBER YESTERDAY/MEDLEY—Donna Summer—Casablanca (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 6 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 7 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—TK (LP)
 - 8 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 9 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 10 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 WINGS OF FIRE—Dennis Coffee—Westbound (LP)
 - 13 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

NEW ORLEANS

- This Week**
- 1 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 2 I FEEL LOVE/TAKE ME—Donna Summer—Casablanca (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 8 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 9 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 11 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 12 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 13 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)

NEW YORK

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY MEDLEY—Donna Summer—Casablanca (LP)
 - 3 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 5 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 6 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 7 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 8 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 9 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
 - 10 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 11 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 12 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 14 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 15 DR. LOVE—First Choice—Gold Mind (12-inch)

PHILADELPHIA

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 6 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
 - 9 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 10 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 11 I'LL ALWAYS LOVE MY MAMA—Intruders—Philadelphia International (12-inch remix)
 - 12 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 13 I DON'T LOVE YOU ANYMORE/YOU CAN'T HIDE FROM YOURSELF—Teddy Pendergrass—Philadelphia International (LP)
 - 14 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 15 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)

PHOENIX

- This Week**
- 1 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 5 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 8 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
 - 9 CARRY ON, TURN ME ON—Space—United Artists (12-inch)
 - 10 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 11 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 12 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 13 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 14 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 15 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 5 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
 - 6 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—TK (LP)
 - 9 CARRY ME, TURN ME ON—Space—United Artists (12-inch)
 - 10 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 11 SINCE I FEEL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 12 SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
 - 13 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 MAKE IT WITH YOU—Whispers—Soul Train (LP)

SAN FRANCISCO

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP import)
 - 5 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 6 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 9 THE MAGIC IS YOU/MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
 - 10 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
 - 11 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 12 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 13 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (LP)
 - 14 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 15 DON'T TAKE AWAY YOUR LOVE/SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)

SEATTLE

- This Week**
- 1 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
 - 2 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 3 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 4 DEVIL'S GUN—C.J. & Company—Estbound (LP)
 - 5 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 6 DISCOMANIA—Lovers—TK (12-inch)
 - 7 HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 8 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 9 AFRICAN QUEENS—Ritchie Family—TK (LP)
 - 10 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 FREE SPIRIT—Dennis Coffee—Westbound (LP)
 - 13 OO YOU WANNA GET FUNKY WITH ME—Peter Brown—TK (12-inch)
 - 14 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 15 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)

MONTREAL

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Quality (LP)
 - 3 GIRL, YOU'LL BE A WOMAN SOON—Bidu Orchestra—CBS (12-inch)
 - 4 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
 - 5 EVERYBODY DANCE—Bumblebee Unlimited—RCA (12-inch)
 - 6 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 7 BABYSITTER—Soul Iberia Band—Polydor (12-inch)
 - 8 BURNING LOVE/SHOPPING BABY—D.D. Sound—RCA (12-inch)
 - 9 BLOOD & HONEY—Amanda Lear—RCA
 - 10 DANCE ON DISCO OARLING—Randy Raider—RCA (12-inch)
 - 11 SUPER ELTON—Paul Vincent—WEA (12-inch)
 - 12 EROTIC SOUL—Larry Page Orchestra—A&M (12-inch)
 - 13 DANCING FEVER—Claudia Barry—London (12-inch)
 - 14 SUPERDANCE—Bus Connection—CBS (12-inch)
 - 15 JUDAS ISCARIOT—Sphinx—Polydor (LP)

National Disco Action Top 40

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- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 2 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
- 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—TK (LP)
- 5 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
- 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 7 THE MAGIC IS YOU MEDLEY—John Davis & The Monster Orchestra—SAM (LP)
- 8 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Atlantic (LP)
- 10 CARRY ME, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 11 WINGS OF FIRE/FREE SPIRIT—Dennis Coffee—Westbound (LP)
- 12 DR. LOVE—First Choice—Gold Mind (12-inch)
- 13 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
- 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 15 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y.C. Community Choir—RCA (12-inch)
- 16 BEST OF MY LOVE—Emotions—Columbia (LP)
- 17 NO WHERE TO RUN—Dynamic Superiors—Motown (LP)
- 18 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 19 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 20 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
- 21 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
- 22 THEME FROM THE DEEP—Donna Summer—Casablanca (LP)
- 23 THEME FROM STAR WARS—Graffiti Orchestra—Prodigal
- 24 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
- 25 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 26 LET'S CLEAN UP THE GHETTO—Philly Allstars—Philadelphia International
- 27 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
- 28 THEME FROM STAR WARS—Meco—Prodigal
- 29 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 30 EROTIC SOUL—Larry Page Orchestra—Penny Farthing (12-inch import)
- 31 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 32 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
- 33 PIPELINE—Bruce Johnson—Columbia (LP)
- 34 ANDREA—Hamilton Bo Hannon—Mercury (12-inch)
- 35 MAKE IT WITH YOU—Whispers—Soul Train (LP)
- 36 YOU SHOULD BE DANCING—Gene Farrow—Magnet (Import)
- 37 BABY LOVE, SWEET SWEET LOVE—Wilton Place Street Band—Island (12-inch)
- 38 DISCO '77—Sassy—TK (12-inch)
- 39 BITE YOUR GRANNY—Morning, Noon & Night—Roadshow (12-inch)
- 40 SHUT OUT/HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Compiled by telephone from Disco DJ Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets.

DEBUNKS THEORY

N.Y. DJ Sees Red In Beats Per Minute

NEW YORK—The concept of beats per minute devised by an up-state New York disco deejay as a time-saving programming aid for busy spinners has been labeled as not being worth the paper on which they are tabulated. That is unless the deejay using them knows his music and knows his audience.

This observation comes from Steve Williams, a radio deejay with WIPS-AM in Ticonderoga, N.Y., and himself an operator of a discotheque in Lake George, N.Y., while acknowledging that "the system works well," he argues that it must be matched by the spinner's knowledge of music, his audience and the ability to sense changes in mood and program to match those changes.

"These tools," he stresses, "are really the backbone of a good disco deejay, and without them the beats

per minute concept is like giving building blocks to a child who has never before used them.

"The deejay must be able to utilize the system and make it work for him and his audience, and without the right tools to use it, beats per minute can inhibit rather than assist a spinner in his mixing."

Williams claims Frank Cicarelli, his club's deejay, has used the beats per system concept for years, and makes it available to temporary deejays when he goes off duty.

"The temporaries just cannot handle the system," states Williams. He further adds that although Cicarelli finds the concept convenient in finding the records he needs from his library of disks, he does not rely on it to create or sustain moods on the dance floor.

The beats per minute concept is being marketed by Tom Lewis, a disco deejay from Ballston Spa, N.Y. Lewis claims that the system can be used by any disco deejay, or stranded club owner, to program the music in a discotheque for more than six hours without missing a single beat (Billboard, July 2, 1977).

1st 12-Inch Single Issued By Capitol

LOS ANGELES—Capitol Records has released its first commercial 12-inch disco single, "Time Is On My Side" by Maze backed with Raul de Souza's "Sweet Lucy."

This also marks the first time Capitol has released a consumer single specially for the disco market and the initial single offering with a different artist on each side.

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Sound Business

Studio Track

By JIM McCULLAUGH

LOS ANGELES—Kim Fowley began producing Vickie Leandros for Columbia Records International at Larrabee with Taavi Mote engineering. In other Larrabee action, Terry Powell was producing a new Sparks LP, Lenny Roberts at the board. And Richard Greene began producing Mimi Farina for Columbia with Randy Tominaga at the controls.

In Kendun activity, Glen Spreen producing Katy Moffatt for Columbia, Alex Kazanegras on the board; Lenny Roberts was in supervising a new Crackers LP for Warner Bros.; while Clay Drayton produced Janet & Randy Jackson for Ivory Tower Records, Geoff Gillette engineering. Disk mastering activity included Pete Peterson producing a Formula V LP for 20th Century, Geoff Sykes engineering, and Harvey Bruce supervising Champagne for Ariola, Rick Collins engineering.

Ken Scott is producing/engineering the Don Harrison Band at Chateau. ... Pure Prairie League was mixing at Producer's Workshop, Alan Abrahams producing. ... Bill Quateman, produced by Barry Miraz, was cutting live tracks at Cherokee.

In other Producer's Workshop activity, Bob Ezrin put in time producing Roberta Flack's upcoming LP, and Jackie DeShannon cut tracks for an upcoming LP with Jim Ed Norman producing and Eric Prestidge at the board.

At Total Experience Bobby Martin was producing the Manhattans with Bob Hughes at the controls; Burt De Coteaux produced Freddie Hubbard, Hughes again on the board; and Brainstorm, Jerry Peters producing and Frank B. Clarke engineering, was cutting live tracks.

Ray Manzarek and Nite City were in at Davlen working on a new project, Leonard Kovner producing/engineering. Johnny Bristol, producing himself and engineered by Eric Prestidge, did some overdubbing. The Cate Bros. did mixing for a new Elektra project, Jim Mason producing, Prestidge at the board. Jackie DeShannon also put in time for her upcoming project at Davlen, with Norman and Prestidge the producer/engineering team. And Richie Furay worked on a new Elektra project, Jim Mason producing and busy Prestidge working the controls.

Freelance engineer Neil Atkinson has opened up a new rehearsal studio on N. La Palmas in Hollywood. Called United Musical Services the Mark Almond Band was the first to use it.

New Studio For Kendun

LOS ANGELES — Kendun Records has opened a new disk mastering studio, a completely renovated studio 3.

In addition to a new ceiling trap and a Sierra Audio monitoring system, the studio now has a new Sierra Audio/Sphere Electronics disk mastering console.

Identical to the console recently installed in Kendun studio 5, the unit can be configured to accommodate any of the present mastering lathes and cutting systems.

The majority of the panel controls are DC controls to relays or amplifiers enabling any changes to suit a particular application. This, according to Kendun's chief cutter John Golden, "will enable Kendun to make rapid utilization of any technological advances in mastering technology which may become available in the future."

According to studio manager Leila Greenstone, "This gives Kendun the facility of having two identical mastering rooms, thus providing Kendun's clients with not only a better product, but also faster service in meeting release date deadlines."

The first project in the room was Kendun mastering engineer and producer/engineer Keith Olsen working on the new Grateful Dead album on Arista.

FLEDGLING L.A. STUDIO

Electronic Music Star Track Forte

LOS ANGELES—At a time when electronic music is becoming increasingly popular, Star Track, a studio here less than one year old, is nurturing a special interest in its development.

In addition to being a fully equipped 24-track room, Star Track offers clients an unusually wide complement of electronic instruments, including various types of synthesizers, all built into the standard rate fees.

Moreover, according to Bryce Robbley, co-owner, the Santa Monica Blvd. facility is also the home of the newly created Los Angeles Center For Electronic Music which provides recording, programming facilities and creative services for artists and producers, as well as several synthesizer seminars and workshops a year with the studio acting as a classroom.

To enhance electronic music expression even further, the center is also organizing the first annual Los Angeles Electronic Music Festival scheduled for fall and is accepting entrants in five categories including tape alone, tape and instruments, synthesizers alone, synthesizers and instruments and/or voice, and film with electronic scores.

A panel of electronic music composers and designers of state-of-the-art equipment will select entries to be performed at the festival with live performance entries to be played by LEM, Robbley's own synthesizer band which has just finished cutting its own LP called "Machines."

Among classes being offered at the center are a first course on electronic music, an advanced workshop on modular instru-

ments and a mini-course for particular special interests.

Offered for the summer are a workshop on the analog voltage-controlled synthesizer, a workshop on advanced modular instruments and a class on the polyphonic guitar synthesizer.

A voice and synthesizer seminar and a microprocessor interface kit-building workshop are slated for fall.

In addition to Robbley other instructors and guest lecturers at the center include Alex Cima, Bob Easton, Doug Lynner, Lee Ritenour and Danny Sofer.

"Electronic music is here," asserts Robbley. "People are hearing it without even realizing it in some cases. It's moved into r&b. for example. Stevie Wonder and Pink Floyd are two well-known artists who are expressing themselves electronically. Kraftwerk and Tangerine Dream are two recent examples." Herbie Hancock and Wah Wah Watson were in Star Track recently doing synthesizer work.

"We are not strictly an electronic music studio," adds Arlene Brody, administrative assistant. "We are a music studio. But we are also providing a forum for artists and producers with special interests in synthesizer work. We have the largest assortment of electronic instruments available of any 24-track room in the city."

The center also invites film and video projects for electronic music scores, arrangements, special effects and recording.

Star Track also acts as a distributor for many of the electronic music instruments it makes available to clients. Russ Webb is the other co-owner.

—JIM McCULLAUGH

Sound Waves FCC Spurs Interest In 'Q'

By JOHN WORAM

NEW YORK—Regarded by some critics as a dying technology, quad sound is showing some encouraging signs of a healthy recovery, as evidenced at the recent Summer CES, and more recently by the FCC's announcement of a notice of inquiry.

As previously reported (Billboard, July 9, 1977), it took the Commission just one minute to vote for a notice of inquiry pertaining to standards for FM quadrasonic broadcasting.

Renewed interest in the subject is being spurred on by developments in AM stereo. With an eventual AM encroachment into stereo broadcasting, the FMer is looking for ways to retain his competitive advantage, and a quad FM broadcasting standard may be the answer.

The FCC is studying various aspects of quadrasonic broadcasting, and has asked for comments anytime before Sept. 15. Billboard readers as well as the general public are invited to write to the commission expressing their support of quadrasonic broadcasting. The address: Docket 21310, FCC, 1919 M St., N.W., Washington, D.C. 20554.

The major manufacturers of quad hardware are more than ready for a renewed surge of quad interest. At

CES time, Sansui exhibited two advanced quad receivers.

Although the company remains committed to the QS matrix system, both receivers are equipped for playback of SQ and CD-4 records, as well as QS. Additional controls allow for quadrasonic enhancement of regular stereo programs. In the

(Continued on page 38)

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Jazz

CHI JAZZ MART 2 Outlets Catering To Upsurge In Traditional And Mainstream

By ELIOT TIEGEL

LOS ANGELES—"More people are buying traditional jazz than we've had in a long time," says Bob Koester, owner of the two-store Jazz Record Mart in Chicago.

By traditional, the veteran jazz fan turned retailer/owner of the Delmark label means "dixieland and any jazz prior to bebop."

"We use mainstream to mean guys like Coleman Hawkins and Don Byas," he notes.

Koester's Northside shop on Lincoln Ave., which has been open five years, is the headquarters for the trad music. The downtown area store, open 15 years, carries trad but also includes new releases, big bands and blues.

The trad emphasis is one reason the Northside shop has a distinction among Chicago area record collectors who also find lots of blues there.

Koester says lots of the trad buyers are young people who seek to go back in time after discovering cross-over jazz.

"Once people get past crossover they see the validity and the emotional strength in King Oliver, Jelly Roll Morton and Louis Armstrong."

Koester says there are still some adults who have a racial hangup about jazz being a black music. There are also people who have a "worship for complexity and want the music to be technically difficult" so they can feel somewhat elite in being a jazz fan.

Koester feels he is selling more trad because of the new-found interest among the public for jazz. "The

guy who goes to Korvette and buys a CTI album is not the guy I sell to," he explains. "I sell to him once he's beyond the crossover crap. It's crap because it's boiled down and offering the lowest common denominator. I'm glad to see George Benson and Miles Davis making it because they're good."

Koester's Lincoln Ave. outlet which also is the headquarters for his Delmark blues-flavored label, is a potpourri of new and old titles, including many cutouts of all assortments.

"When a good record goes out of print I buy a lot of quantities," he says to a visitor from Los Angeles while selling a young man a Cal Tjader Latin disk on Fantasy. "The basement of the other store has around 10,000 cutouts," he says. "I sit on 'em, sell 'em for bargains like \$1.89 or \$2.69."

Koester also offers the customer

\$1 off the purchase of a second LP on a regularly priced \$5.58 title (his reduction on a \$6.98 suggested list item). There are also LPs for 99 cents and two-fers for \$2.97 and \$3.97.

Koester says he sold 60 copies of Dexter Gordon's recently issued new Columbia work during a two-week promotion. "I'm starting to get advertising money from such labels as CTI, Columbia, Arista, Trip and WEA but I can't get any from Fantasy."

He buys new titles for both stores on a weekly stocking basis and cutouts "when they become available" which is every "two to three months."

Saturdays he works the downtown Loop area store. Both stores are open Monday through Friday from 10:30 a.m. to 8 p.m. On Saturdays the closing is at 6:30 p.m. Sunday is not a business day.

Memphis' Beale St. Swings Again

MEMPHIS—Efforts are underway to make Beale St., home of W. C. Handy and the blues, swing again with the distinctive jazz made famous by music greats decades ago but which died out because of inner city crime and suburban flight.

Developers of the Beale St. National Historic Foundation announce that music will once again liven the street with the opening of three new nightclubs this fall.

Resurrecting jazz and blues sounds which were born at the turn

of the century will be: a new Daisy Music Hall, the Hawaiian Isle Nightclub and the Blue Palace.

All three clubs will feature live blues and jazz music groups, says A. Richard Wilson, foundation development director.

"This will put Beale St. back on the tourist map," says Wilson. "Beale St. will give Memphis its deserved place on the map as an international tourist and convention center," says Irvin Salky, an attorney representing the Daisy Club.

'Balanced' Jazz At L.A.'s KBCA

• Continued from page 27

(Oscar Peterson, Groove Holmes, Duke Ellington, Count Basie, etc.) which was noticeably missing during the station's rush to concentrate on the electronic crossover bands a la Return to Forever, Miles Davis, Larry Coryell, plus some of the quasi soul-disco-jazz groups popular in the past six months.

The music is now selected by a management committee comprised of Levine and several other staffers he chooses not to identify. "We screen the new music coming in," Levine says "and we try to keep on top of the air personalities to see there's a representation of jazz played throughout the day and night."

"There's a tendency for each personality to play more of his own favorites. There is a great problem in meeting the complexity of programming all the various forms of jazz that have been recorded, 24 hours a day."

Levine says a "discipline" is required of jazz disk jockeys which is unnecessary in other formats. "The discipline," he explains "involves the air people knowing they have to play a broad spectrum of music from the '40s, '50s, '60s as well as the new releases."

"The discipline involves the realization for the disk jockey that he has to please the audience, not just himself."

The executive admits that in the past certain KBCA personalities

have developed a sound for their show, i.e., mainstream or crossover, which has not melded music from other eras.

As for the repetition of tracks day after day, Levine says in retrospect, "We don't feel it's too healthy. By the same token there are some new releases that do deserve some repetition."

"We are trying to get away from the situation of one guy being a programming block unto himself. Jim Gosa is exercising restraint in the rock area which at one time he was very partial to."

Gosa has reestablished his "Jazz Dialog" interview program now skedded Sundays from 3-4 p.m. He also does a special called "Retrospect" Saturdays from 8-10 p.m. in which one form of music is probed. KBCA's lineup now encompasses Gosa 6-10 a.m.; Bob Cole 10-2 p.m. (he was formerly with several stations in Hawaii); Niles 2-6 p.m.; Roy King 6-11 p.m. (he has been with the outlet since last April); Zan Stewart 11-2 a.m. (he has been with the outlet six months) and Dave King 2-6 a.m. (with the station two years).

On weekends, Levine hosts his "Music From The Swing Era" from 4-6 p.m., with Benson Curtis hosting his "Strictly From Dixie" 6-8 p.m.

For the fourth consecutive year KBCA will broadcast the Monterey Jazz Festival live the weekend of Sept. 16-18.

Several weeks ago the station did a remote from the Hong Kong bar of the Century Plaza Hotel with pianist Monty Alexander. Boasts Levine: "We are working toward a remote once a week from local area clubs."

There the music captures the essence of all forms of jazz being recorded and available today and fits in perfectly with management's concern for "programming all good jazz."

(Continued on page 54)

Jazz Beat

LOS ANGELES—WBFO in Buffalo, N.Y., programs more than 72 hours of jazz each week, writes John Hunt, its jazz programming director. The station is owned by the State Univ. of New York and therefore programs other forms of entertainment besides jazz.

Hunt claims Buffalo has about 14 venues which play jazz artists and that the public is conscious of the music because of his station's airplay plus the live attractions. Yet he has a bitch: he needs better service from labels. "We need and deserve better record service from all major labels," Hunt writes. "It's not at all unreasonable to expect at least three copies of each new release and to receive them on time."

Nesuhi Ertegun's 20-volume "That's Jazz" series which has been available in Europe via WEA International, is now available in the U.S. through WEA. The Atlantic series features definitive performances by the MJQ, Charles Mingus, Roland Kirk, Ray Charles, Milt Jackson, Freddie Hubbard, Woody Herman, Wilbur De Paris, Herbie Mann, Bill Evans, John Coltrane, Ornette Coleman, La Verne Baker, Gary Burton, Keith Jarrett, Erroll Garner, Joe Turner, Lennie Tristano, Nat Adderley, Shorty Rogers, Art Blakey,

Thelonious Monk, Mose Allison and Chico Hamilton.

Marty Cann has no connection with the Danish jazz label SteepleChase as reported recently in our jazz spotlight. Cann says his relationship with performers is solely through his Rasa Artists, which represents talent in management and booking. He has no association with any label.

Jimmy Smith and guest sidemen—from four to nine—cut an LP in the organist's North Hollywood, Calif., jazz boite. The LP for Mercury to be titled "It's Necessary" features Ray Crawford, Buck Clarke, Kevin Brandon, Kenny Dixon, John Phillips and Stanley Behrens (flutists), Blue Mitchell and Harold Land.

Producer Ed Shaw is planning to reopen the Jazz Workshop of San Francisco fame in Hollywood next year. Shaw's uncle, Art Auerbach, had run the club before his death. "Jazz In The Alley" a series of four Sunday afternoon concerts by Houston players began July 10 at the Alley Theatre. Ed Case, Houston disk jockey hosts the series which started with the Contemporary Jazz Ensemble and the Kit Reid Sextet.

Billboard Best Selling Jazz LPs

This Week	Last Report	Weeks on Chart	TITLE Artist, Label & Number (Distributing Label)
1	1	7	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029
2	2	11	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)
3	3	7	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
4	5	15	HEAVY WEATHER Weather Report, Columbia PC 34418
5	4	23	IN FLIGHT George Benson, Warner Bros. BSK 2983
6	6	15	FOUR Bob James, CTI 7074
7	9	15	CONQUISTADOR Maynard Ferguson, Columbia PC 34457
8	12	7	PHANTAZIA Noel Pointer, Blue Note BN-LA736-H (United Artists)
9	21	3	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737-H (United Artists)
10	10	7	RIGHT ON TIME Brothers Johnson, A&M SP 4644
11	11	11	ELEGANT GYPSY Al DiMeola, Columbia PC 34461
12	8	11	V.S.O.P. Herbie Hancock, Columbia PG 34688
13	20	5	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108
14	15	5	LOOK TO THE RAINBOW—AL JARREAU LIVE IN Europe Warner Bros. 2BZ 3052
15	27	3	STAIRCASE Keith Jarrett, ECM-2-1090 (Polydor)
16	7	9	LOVE NOTES Ramsey Lewis, Columbia PC 34696
17	17	15	GINSENG WOMAN Eric Gale, Columbia PC 34421
18	16	17	SWEET BEGINNINGS Marlena Shaw, Columbia PC 34458
19	19	7	TURN THIS MUTHA OUT Idris Muhammad, Kudu KU 34 (CTI)
20	13	68	BREEZIN George Benson, Warner Bros. BS 2919
21	NEW ENTRY		LIVE! LONNIE LISTON SMITH RCA APL1-2433
22	24	3	TAILOR MADE Bobbie Humphrey, Epic PE 34704
23	14	15	MUSICMAGIC Return To Forever, Columbia PC 34682
24	30	5	LAND OF MAKE BELIEVE Chuck Mangione, Mercury SRM-1-684 (Phonogram)
25	36	7	PASSENGERS Gary Burton Quartet with Eberhard Weber, ECM-1-1092 (Polydor)
26	26	36	MAIN SQUEEZE Chuck Mangione, A&M SP 4612
27	32	5	PROMISE ME THE MOON David Sanborn Band, Warner Bros. BS 3051
28	37	5	SUPERTRIOS McCoy Tyner, Milestone M 55003 (Fantasy)
29	29	17	NOTHING WILL BE AS IT WAS... TOMORROW Flora Purim, Warner Bros. BS 2985
30	18	11	HOME COMING: LIVE AT THE VILLAGE VANGUARD Dexter Gordon, Columbia PG 34651
31	25	7	ENCOUNTER Flora Purim, Milestone M 9077 (Fantasy)
32	40	3	WATERCOLORS Pat Metheny, ECM-1-1097 (Polydor)
33	22	34	IMAGINARY VOYAGE Jean-Luc Ponty, Atlantic SD 18195
34	31	7	CAPTAIN FINGERS Lee Ritenour, Epic PE 34426
35	NEW ENTRY		QUINTESSENCE Bill Evans, Fantasy F 9529
36	NEW ENTRY		THE GIANTS Oscar Peterson, Joe Pass, Ray Brown, Pablo 2310-796 (RCA)
37	33	3	AFRO BLUE IMPRESSIONS John Coltrane, Pablo 2620-101 (RCA)
38	NEW ENTRY		REVELATION Charles Earland & Odyssey, Mercury SRM-1-1149 (Phonogram)
39	NEW ENTRY		BIG DADDY'S PLACE Wayne Henderson, ABC AB 1020
40	23	11	SHORT TRIP TO SPACE Trapea, Marlin 2204 (TK)

UNITED AUDIO OPINION

'Dealer Cost List' Given FCC Okay

By MILDRED HALL

WASHINGTON—In what could be a precedent-making decision for audio wholesalers, the FTC has publicly advised United Audio Products, Inc., that it can issue retail dealers a "confidential dealer cost list," although the firm's 1976 consent agreement bans the issuing of any "suggested retail prices" for two years (Billboard, May 2, 1976).

An FTC attorney says the commission does not consider this particular type as a "suggested price" list to dealers, but rather as a "cost and value" listing.

Actually, similar multi-column, multi-choice wholesaler listings enabling a dealer to figure costs, and showing him what to charge to achieve a wide range of profit margins, have previously won FTC approval.

This type of "informative" listing was approved for Pioneer Electronics, TEAC and Sansui as part of their consent compliance reports. But no public FTC advisory opinion was issued in their cases.

United claimed it would be unfair and anticompetitive to permit these firms to issue such lists and deny other audio firms the same right—

another persuasive reason for the commission's approval.

The United Audio multi-column list of items, costs, and profit margins lets the dealer find and use his own preferred price, based on a conveniently worked out range of prices for achieving gross margins on the sales, ranging from a low of 15% to a high of 45%.

There is also a list of approximate nationally advertised values, to enable the dealer to make comparisons.

FTC spokesmen admit this comes closest to "suggested price." However, the commission is accepting the "information only" aspect, but "we'll be on the lookout for any changes in the lists from what they have submitted."

Most important to the FTC, the accepted listings contain a cover warning that dealers are free to make their own price decisions, without reward or penalty attached to their selection. Also, no employee or representative of United Audio can suggest retail prices to dealers.

The FTC attorney said he does not expect this practice "to go much

(Continued on page 39)

NARM Seeks Lower Freight On Tape Cases

CHERRY HILL, N.J.—Seeking reclassification of freight ratings on tape storage and carrying cases, NARM has hired a traffic consulting firm and is surveying its regular and associate members to get necessary information to pursue the inquiry with the Interstate Commerce Commission.

With the steady growth in sales of prerecorded tapes as noted over the last few years, and the concurrent increase in movement of cartridge and cassette carrying cases, the manufacturers involved have a big stake in reducing the current high cost of shipping these accessories, a NARM spokesman points out.

Behme Associates, headed by Nicholas Behme, is investigating the possibility of reclassifying the freight ratings, and is working closely with the NARM office.

All NARM regular members were sent a questionnaire asking specific information on their four best selling tape storage and/or carrying cases, and on their annual shipment of that type of product. Surveys also were sent to associate members who manufacture and distribute these accessories.

On specific bestselling models, information requested includes the number of items in the shipper's package, package dimensions, shipping weight and value.

General information is sought on total estimated annual pounds shipped of all cases, and the estimated number of annual claims filed, and their dollar value.

Members also are asked to return with their questionnaires any catalogs or descriptive literature which Behme Associates might find useful in filing with the ICC for a classification review leading to reduced freight rates.

As Billboard's expanded Record & Tape Care section earlier this year in the NARM convention issue (March 12, 1977) pointed out, the increasing awareness by rackjobbers and retailers of potential profits in accessories, including carrying cases, makes a potential reduction in freight rates even more important to the overall bottom line.



CAKE IN A MILLION—Cutting a replica of BSR/ADC Accutrac cake at recent ceremony marking the millionth sale of BSR record changers to Korvettes, from left, are John Hollands, BSR (USA) Ltd. chairman, Korvettes' Irving Zohn and Joel Trautman, respectively vice president/division merchandising manager and stereo buyer. Both store officials also were presented gold-plated replicas of BSR changer.

Canada Expo SRO; Winter Run Planned

By GERALD LEVITCH

TORONTO—With the second Canadian Audio Trade Show a virtual sellout by the end of April, the sponsors are taking the lead from the CES in the U.S. and have slated the first winter event Feb. 19-20. It will also offer more broadened product lines, including disco.

Venue again will be the Constellation Hotel here, where plans for the Aug. 7-9 event are moving smoothly ahead, according to Gordon Hunter, president of Hunter-Nichols Publishing, expo sponsor and publisher of Audio Market News.

"The show will encompass about 95% of all product of any consequence available in the Canadian marketplace," Nichols claims, "with the number of brands on display in excess of 275."

He acknowledges that Sony,

Toshiba and Yamaha, among others, are not represented, maintaining "suitable space wasn't really available," but observes by brandname it still will be one of the largest such shows in the world.

As noted earlier (Billboard, May 14, 1977), an additional exhibit area was worked out at the hotel to accommodate 14 companies of the 25 on a waiting list. "We had already covered the lower foyer, main floor and the entire second floor, and tried to get the third floor for exhibits," Nichols notes.

"But the hotel didn't have the facilities to strip another floor—nowhere to put the furniture—and could only give us 14 more rooms, one small wing."

The demand for more space and accommodation of firms in the Canadian market led to plans for a winter event. The show will be more diverse, including car stereo (automotive audio in the Dominion), home entertainment, disco and audio, with the expansion largely in response to Western dealers.

Floor space for the August show is

(Continued on page 51)

JULY 23, 1977, BILLBOARD

FCC Spurs Interest In 'Q'

• Continued from page 36

top-of-the-line QRX 9001 receiver, a built-in Dolby "B" system may be used for tape recording as well as the decoding of Dolby FM broadcasts.

Also at CES, Tate Audio's Wes Ruggles was on hand at the CBS demo suite to preview a new SQ decoder, using ICs developed in cooperation with National Semiconductor. According to Ruggles, the system will be capable of producing inter-channel separation from SQ sources in excess of 40 dB in any direction.

CBS also showed a 360 degree Spatial Decoder, developed by quad pioneer Peter Scheiber. Despite its more than \$2,000 price tag, Scheiber has found it necessary to expand his operation to keep up with the demand for the system.

The CBS technology center has completed development work on a one-point quadrasonic microphone system. Dubbed the "SQ Ghent Microphone System," it uses a Neumann QM-69 quadrasonic microphone plus a special plug-in module to produce SQ-encoded recordings.

JVC's development of "Q-biphonic" sound has been attracting wide interest wherever it is demonstrated. The system, which may be recorded on any 4-channel discrete tape or disk, creates the illusion that some sound sources are originating within inches of the listener.

Especially effective on dramatic presentations, "Q-biphonic" sound may create the impression that an actor has walked directly up to the listener and is whispering in his ear.

As a spinoff on "Q-biphonic" technology, JVC has introduced a biphonic processor, which adds a binaural-like effect to stereo programs heard over conventional loudspeakers.

With a biphonic processor installed in the recording studio, the engineer can mix down any multi-track tape to take advantage of the effect. For home use, the same biphonic processor will enhance any

stereo record, creating a feeling of added depth. The complete system sells for \$249.95.

Several stereo broadcasters have already expressed interest in producing biphonic radio programs, noting that the home listener requires no additional hardware to take advantage of the effect.

And, for discrete 4-channel recordings—quad or otherwise—TEAC has added the model 40-4 tape recorder to its Tascam series. The 40-4 is a 4-channel, 1/4-inch version of the well-known 8-channel 80-8 recorder.

The machine accommodates 10 1/2-inch reels and records at 7 1/2 and 15 i.p.s. As with other machines in the series, an optional dbx noise reduction system is available as an accessory.

'DISK STARS' ANSWER PHONES

Plug 'Sound-Alike' Cassettes

By JIM McCULLAUGH

LOS ANGELES—A retail/distribution firm of communications equipment in Burlingame, Calif., called Communico has come up with an innovative twist for cassettes and records.

It's marketing remarkable sound-alike singing and spoken voice imitations of celebrities which are actually prerecorded messages for telephone answering devices.

Titled "Hello's," five volumes are now available on both record and cassette tapes with each volume having a retail ticket of \$9.95. There are 10 imitations and 20 messages of varying lengths per cassette and record.

Among music celebrities imitated on one volume are Elton John, Bob Dylan, Cher, Leon Russell, Mick Jagger, Tom Jones, Tony Bennett, Helen Reddy, Perry Como and Frank Sinatra.

Another volume includes Johnny Mathis, John Denver, Johnny Cash,

Olivia Newton-John, Buck Owens, Eddy Arnold, Robert Goulet, Diana Ross, Elvis Presley and Andy Williams.

Other volumes include film and political personalities such as Marlon Brando, John Wayne, Clark Gable and Richard Nixon.

The concept sprang from the head

of Los Angeles record producer Mark Roy who claims he got the idea after repeatedly calling a business associate and getting the same "boring" message.

"The whole idea," explains Communico's Tom Manhard, "is that the consumer can transfer any one of the

(Continued on page 40)

Sonic And ADC Settle Patent Suit

NEW HAVEN, Conn.—A two-year-old patent infringement suit filed by Audio Dynamics Corp. against Sonic Research, Inc., has been resolved with a consent judgment resulting from an out-of-court settlement mutually satisfactory to both parties.

Under terms of the judgment, filed June 15 in U.S. District Court, New Haven division, Sonic is enjoined from infringing the patent covering Audio Dynamic's "induced

magnet" cartridge and will pay an undisclosed amount to ADC.

The settlement was announced in separate statements by Ed Wennerstrand, Audio Dynamics vice president and general manager, and Peter Pritchard, president of Sonic Research.

Pritchard emphasizes the settlement will not affect current models or marketing plans for the Sonus line of cartridges marketed by Sonic Research.

VOR Introducing Wet Cleaning Kit

LOS ANGELES—VOR Industries, Inc., marketers of the Vac-O-Rec record cleaning device, is readying a new wet record cleaning kit featuring a velvet brush and cleaning solution. No suggested retail price has been firmed yet for the accessory item called Disclean.

VOR Industries plans to have its updated version of the Vac-O-Rec, a record cleaning device that actually vacuum cleans records while spinning them around, model 1100, ready for fall distribution. The newer unit will feature a component-styled, squared-off look as well as a more powerful motor and removable dust cover. Price will be approximately \$45.

TRI-STATE OUTLETS

More Audio In Phila. Area

By MAURIE ORODENKER

PHILADELPHIA—Record and sound shops continue to mushroom in this market with individual independents joined by chains and mass merchandisers.

Bryn Mawr Stereo, pioneer in the stereo field starting 29 years ago in that suburb and in recent years spreading out in the suburban area with stereo in Malvern and Quakertown, moves across state lines for its fourth store. Newest Bryn Mawr Stereo opened in Cherry Hill, N.J., near the Cherry Hill Mall, an area already heavily saturated with record and stereo stores.

Ken Dion's Wall-to-Wall Sound chain based in suburban Feasterville, where it all started in 1970 with one store, continues to expand on the New Jersey side and opened its 15th store in the Black Horse Pike Shopping Center at Audubon. It's the third N.J. store for the chain, which opened its first Jersey store in the Echelon Mall, Voorhees Township, and in May a second in the Quaker Bridge Mall near Trenton.

Also on the Jersey side, Music Man Enterprises Ltd., which opened its first store in the Sea Girt Mall, Wall Township, six months ago, opened its second recently in Spring Lake. The new outlet will be managed by Albert Azzuolo, secretary of the corporation headed by Gary White as president.

Among the mass merchandisers, Woolco, a major discounter of records and tapes, opened its fourth N.J. store on the White Horse Pike in Clementon; and the Nichols chain, already in Bricktown, opened a new outlet nearby in Matawan. Both Woolco and Nichols carry stereos, television, radios and electronic games in addition to records and tapes.

East Coast Enterprises, Inc., which operates a photography store, a delicatessen and an ice cream parlor, and is readying a disco, moved into the sound field with an East Coast Records and Tapes across the river in Camden, N.J., and a second store in East Camden.

Here in Philadelphia, all the new stores are independent operations. Among the seven recently opened, three stores combine sound wares with other merchandise. The Cam-

era & Stereo Shop was opened by Peter Geaneotes in the Kensington section, while Bessie Mae Parker set up her Bessie's Record and Cardshop for the sale of records, turntables, tape decks and greeting cards in the Germantown area.

In center city, Pinball Paradise had added a Music Bazaar for the sale of records, sound equipment and related articles. Four other new outlets, all in neighborhood locations, include The Big D Discount Record and Tape Stores; Bud's Records, set up by Robert Manning, for records, tapes and accessories; Creative Sounds Unlimited, a record shop opened by Jack Rotoli and Anna Staples; and R-K Electronics, set up by Robert Kandel, for hi fi electronics equipment sales.

Radio Shack, with about 100 stores in this tri-state marketing area, will have still another outlet with the opening later this summer of the Parkway Plaza shopping center in Wilmington Manor, Del.

Pentagon Industries, Chicago-based manufacturer of tape duplicating equipment and accessories, has named two new rep firms. **Ralph Perry & Assoc.**, Buford, Ga., will handle the lines in seven Southeastern states, and **Yencer Assoc.**, headed by Bud Yencer in Indianapolis, will cover Indiana, Kentucky, Ohio, West Virginia and Western Pennsylvania.

Emphasizes Accessories

• Continued from page 4

cessories mixes elements of normal distributing with rackjobbing. While Schlee continues to serve hundreds of retailers in Michigan, he is also racking some important chains. Among them are: Sears, 12 stores; Hudson's, 12; Crowley's, 4; Ross Music, 4, and State Vitamin, 3, among others.

Merit, at present, has among its distributed lines: Mallory batteries; the entire Le-Bo and Recoton tape/record accessories lines ranging from a variety of carrying and storage cases to all record and tape care devices; Fidelitone needles, cartridges and record care products; Horian record and tape cases; Sound Guard record/tape care products; Service carrying cases; and the recently-expanded Vac-O-Rec record care products line. He also carries BASF, Capitol and Memorex blank tape lines.

Merit is housing the combination one-stop and accessories distributorship at 15780 Schaefer Highway, where it occupies an 8,000-square-foot building. Schlee employs eight, including his son, Jack, controller, and Dick Valente, sales manager. Mike Lathrop is buyer.

'Dealer Cost List'

• Continued from page 38

beyond this particular industry." The commission is aware that in audio product marketing, prices have dropped, competition is rugged, and profit margins are low.

United Audio, a privately owned firm based in New York, is an importer and marketer of audio components, including the prestigious Dual line, with its 1975 sales reported as \$30 million by the FTC.



PENTAGON ERASERS—New line of bulk tape erasers from Pentagon Industries includes **Universal Model 81-09**, above, for cassettes, cartridges, reel-to-reel tapes and magnetic stripped film, and **Pro model 81-10**, below, for reels up to 10½ inches, tapes to ½-inch wide.



TAPE LINE

Accessories For Pentagon

CHICAGO—A program to offer a complete line of tape accessories has been launched by Pentagon Industries, a leading manufacturer of tape duplicating hardware.

Headquartered here, the firm has introduced a new head demagnetizer and two new bulk erasers. Test tape and service equipment are the next introductions contemplated, according to James Dow, marketing vice president.

He says expansion into accessories was suggested by numerous requests from hardware customers for "backup" equipment to be available from one supplier. The new introductions are being "private labeled," Dow reveals, indicating that progress in the accessories field could lead eventually to in-house manufacturing.

The head demagnetizer is priced at \$14.95, the bulk erasers at \$25.95 for the Universal model and \$87.95 for the larger Pro unit. Products are supplied through a national network of franchise dealers covering the

commercial, educational and religious markets.

Pentagon recently named two new rep firms to bolster its distribution pipeline, Ralph Perry & Associates for seven Southeastern states, and Yencer Associates for five Midwest states.

Model 81-10, the Pro unit, is claimed to reduce background noise levels from 3 to 6 dB below normal erase head level, and handles reels up to 10½ inches with tapes to ½-inch wide. Universal model 81-09 erases recordings from cartridges, cassettes, reel-to-reel tapes and magnetic stripped film, with a momentary contact switch located on the handle.

In a related development, Pentagon reports Underwriters Laboratories' listing for its C-32 high-speed cassette copier, the third of its "Super" series copiers to receive the UL certification. All three of the new accessory items are UL listed.

Tape Duplicator

* * *

ITA is involved in upcoming video media seminars in Los Angeles and Chicago in the next few months. In association with **Innovative Media Inc.**, Menlo Park, Calif., a July 25 Video Media Management session at the Hotel Bonaventure in L.A. will be followed by two days of Video Media How-To programs focusing on actual uses by various companies. The one-day fee is \$125; two-day session is \$185 with a 10% discount to registrants for both events.

A Sept. 15-16 Professional Level seminar is set for the First Chicago Center to be chaired by Willard Thomas, **Organizational Media Systems**. Focus is on cost savings and advantages of video for organizational communications, with input from Joe Hammond, Standard Oil (Ind.); Homer Holland, First National Bank of Chicago; S. K. Childers, Phillips Petroleum, and Bill Stern, Illinois Bell. Registration is \$75 for the first person from any firm, and \$60 for each added registrant. Details on both seminars are available from ITA, 10 W. 66 St., New York 10023, phone (212) 787-0910.

* * *

DeLuxe General Inc., Hollywood, Calif., a major production-post production house, has ordered three **AVR-3** videotape recorders from **Ampex**. The dual band VTR, compatible with existing broadcast equipment, uses a new higher band for recording and permits automatic record/playback of "live-quality" pictures, Ampex says. An optional edit controller makes capable a wide range of functions currently possible only with computer editing systems.

* * *

Updated Spring-Fall 1977 edition of the **Video Programs/Index** is now available, with 159 indexed sources of cassettes and reels for entertainment, education, information and training. In addition to a complete listing for each program distributor, detailed info is supplied on subject categories, fee arrangements, use rights and video equipment release formats, including Betamax videocassettes.

Prepaid copies at \$3 each are available from **Video Programs/Index**, 15 Madison Ave., Summit, N.J. 07901.

Garrard Warranty

NEW YORK—Garrard division of Plessey Consumer Products announces a three-year warranty, parts and labor, on its new line of automatic turntables. Claimed as the first such extended protection in the industry by a major turntable manufacturer, the warranty covers five new models of the GT series, the direct-drive DD75 and, retroactively, previous models of the GT55 and DD75, according to marketing manager Ron Coll.

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JULY 23, 1977, BILLBOARD

NEWCOM '78
Back In Vegas

CHICAGO—The **NEWCOM** board meets this month to determine exhibit days and dates for related activities at **NEWCOM '78**, again in Las Vegas, the week of April 30-May 7, according to the Electronic Industry Show Corp.

EISC operates the show for the sponsoring EIA/Distributor Products Division, ERA and NEDA. This past year's event drew 8,500 registrants, including 2,500 in customer categories.

Altec Sets 2 Clinics

LOS ANGELES—Altec's annual Sound Contractors Seminar/Clinics are set for Lancaster, Pa., Sept. 19-21, and Litchfield Park, Ariz., Sept. 29-Oct. 1, according to C.E. Van Liew, vice president and general manager of Altec's sound products division.

Making presentations at the clinics, started in 1958, will be representatives from the firm's product development, applications engineering, marketing, research and development, and advertising departments.

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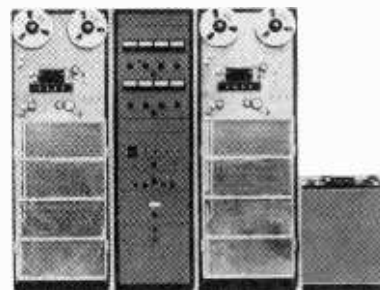
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Colo. Reps In Industry 'Interface'

DENVER—More than 200 dealers, 50 to 60 factory teams and all major area sales reps are expected at the first consumer products audio interface set for Sept. 17-20 at Keystone Lodge, Colo.

Sponsor is the Audio Reps Committee, a loose group of member firms of the Rocky Mountain Chapter of ERA. The same organization mounted the first hi fi show ever seen at the Colorado Garden and Home Show here earlier this year (Billboard, April 16, 1977).

Ron Kaufmann, executive director of AMCAP, Ltd., the chapter's official designation, notes that the outing is conceived as a well balanced package of education, motivation, industry interface and recreation.

Highlights of the three-day meeting include a keynote address by Bernie Mitchell, head of U.S. Pioneer Electronics and president of the IHF; seminars for retailers and sales personnel conducted by Dr. David Bowen and his staff; panel discussions between factory representatives and dealers, and one-to-one interface sessions for factories, dealers and reps to discuss their problems and exchange ideas.

Bowen, who heads Great American Management, Inc., will conduct three management seminars on break even analysis and merchandise control, cash flow management, and "you, credit and your banker," plus a retail audio sales session on time management and the changing role of salesmanship.

There will be plenty of free time for recreation Kaufmann notes, with the John Gardner Tennis Ranch on the property, and Vail resort activities only 30 minutes away.

The interface is an outgrowth of the successful hi fi expo presented within the Garden and Home Show in February. After six months of hard work convincing the show's sponsors that audio was compatible with the lifestyle exhibits, the committee brought in a wide range of products from 28 participating factories, as well as an educational "show and tell" area adjacent to the displays.

More than 20 committee member firm reps manned the show during the 10 days, handing out full-line product brochures to more than 10,000 of the 72,000 attendees.

A definite increase in audio activity was noted by Rocky Mountain area retailers, who benefitted from a special directory of dealers and warranty stations, by city, distributed at the expo.

The excellent response at the show by consumers led to the move for more cooperation between the industry groups involved in the presentation, with the upcoming interface seen as a good vehicle.

Information on registration is available from AMCAP, Ltd., 800 Metrobank Building, Denver 80202.

EIA Market Data Out

WASHINGTON—The "1977 Electronic Market Data Book" is available from the EIA at \$15 for members, \$25 for non-members. Covered are consumer electronics, communications and industrial products, government products, electronic components, world trade statistics and related information.



AMPEX SALES TOPPER—Hal Abrams Assoc., Millbrae, Calif., is honored as rep of the year for the largest sales increase for Ampex blank consumer audio tapes, including placement in Macy's and Longs Drugstores. At recent presentation, from left, are George Ziadeh, magnetic tape division general manager; Hal Abrams; John Moynihan, Ampex Western district sales manager, and Gene Phelps, marketing manager, consumer tape.

Rep Rap

Prior to the recent CES, the Sharp Optonica product line appointed a national advisory council of sales reps, with the first meeting held in the New York area.

Named by John Bermingham, national sales and merchandising manager, are Bill Kist and Steve Weil, **Audio Plus**, New York; Scott Bassett, **Bassett & Moore**, Los Angeles; Ray Koterba, **Fine Sales**, Miami; Jack D'Angelo, **S.D. MacDonald**, Baltimore; Tom Billingsly, **Maish Sales**, Indianapolis; Brian Tucker, **Pro Audio**, Chicago; Steve Howard, **Project I**, Denver; Andy Segal, **Segal Organization**, Syracuse, N.Y., and Jeff Broberg, **Vector Sales**, Minneapolis.

The growing sales staff at **Murray Kerdman & Assoc.** has been augmented by **Phil Lauterjung**, most recently a member of the Harman International audio team and prior to that with Pacific Stereo. He joins Kerdman headquarters staff at 324 S. Beverly Dr., Beverly Hills, Calif. 90212, phone (213) 851-2014.

New York Chapter of ERA will hold its biennial "REPCON 77" show Sept. 26-27 at the Penn Top Room of the Statler Hilton in Manhattan.

Oz Stores & Hi Fi Buys

• Continued from page 3

friend of Kaye's, mentioned at that time that he would mount a massive 10-day sale on components.

They agreed it would be interesting to set aside 1,000 square feet in one of two of Silverman's Atlanta hi fi stores. Kaye reports that the \$10,000 record/tape inventory he put into Hi Fi Buys turned over during the sale.

Kaye figures to open the record/tape/accessories Oz section with about \$250,000 in inventory, while Silverman sees his component inventory at about \$100,000.

Steve Bryant, who came to Hi Fi Buys from Lafayette eight months ago, will manage the Marietta Hi Fi Buys. Kaye and his retail division chief, Steve Libman, are in the process of selecting managers for the two new stores.

Kaye has also acquired a fourth Oz store in Tuscaloosa, Ala. He purchased the 3,000 square foot on-campus Dickery store from Paul Flowers, who opened the record/tape/accessory outlet in 1969.

The two combination stores with Silverman would be Oz's fifth and sixth stores. Kaye notes that his advertising for the Birmingham, Ala., Oz store would involve the new Tuscaloosa outlet which is only 30 miles away.

Emerald City also operates nine Music Scene stores through the South.

tan. Limited in previous years to sound and communication lines, it has been expanded to accommodate more chapter members, and rep firms will exhibit all their lines this year. Information is available from Marty Bettan, publicity director, at (212) 591-7600.

Burcaw Co., has opened a Grand Rapids, Mich., sales office to serve clients in Battle Creek, Kalamazoo, Grand Rapids, Muskegon and surrounding areas. Joining the firm as branch manager is **Gary Klassen**, formerly with a major area distributor, at P.O. Box 6129, Grand Rapids, Mich. 49506, phone (616) 949-9500.

'Hello' Tapes

• Continued from page 38

prerecorded messages from a cassette or record player onto the telephone answering device and rotate them as desired.

"We estimate that at least 90% of the people who own a telephone answering device also own a cassette player of some kind."

Most of the clever and funny imitations focus on the "I'm not in but can you leave a message" theme.

Elton John sings, "No one is home, can't you see." The requests that you leave a message.

To the tune of "I Left My Heart In San Francisco," Tony Bennett sings, "I left my home for just a short time. I'll be back later. Just you wait and see."

John Denver, to the tune of "Sunshine On My Shoulders," sings, "Sometimes when I'm gone people call me. If I miss a call it makes me cry. Far out."

Johnny Cash sings, "Roarin' down the line. If I'd known you'd be a callin' I'd a been back in time."

The Richard Nixon message, one of the most popular, goes, "I've temporarily left the office. You are being taped on a machine guaranteed not to erase, with a tricky delete function so you can leave any 'bleep' message you want, like a good American."

Officially introduced at the recently concluded CES in Chicago, Communico is still in the process of setting up national distribution.

"We see our major market as department stores," adds Manhard who indicates a number of large chains such as Hecht's in the Washington, D.C., area have already placed orders for the novelty item.

Manhard is not sure, however, record stores are viable outlets although consumers who don't own telephone answering devices are requesting them. The firm says people are taking the albums and cassettes to parties to play for fun.

www.americanradiohistory.com

Rock Singles Best Sellers

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As Of 7/11/77

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

- | | |
|-----------------------------------------------------------------------------|-------------------------------------------------------------------------------------|
| 1 DA DOO RON RON —Shaun Cassidy—Warner/Curb 8365 | 21 SIR DUKE —Stevie Wonder—Tamla 54281 |
| 2 UNDERCOVER ANGEL —Alan O'Day—Pacific 001 | 22 LUCKENBACH, TEXAS (Back To The Basics Of Love) —Waylon Jennings—RCA 10924 |
| 3 LOOKS LIKE WE MADE IT —Barry Manilow—Arista 0244 | 23 TELEPHONE LINE —Electric Light Orchestra—United Artists/Jet 1000 |
| 4 DO YOU WANNA MAKE LOVE —Peter McCann—20th Century 2335 | 24 BARRACUDA —Heart—Portrait/CBS 6-70004 |
| 5 I JUST WANT TO BE YOUR EVERYTHING —Andy Gibb—RSO 872 | 25 HANDY MAN —James Taylor—Columbia 3-10557 |
| 6 LUCILLE —Kenny Rogers—United Artists 929 | 26 JET AIRLINER —Steve Miller Band—Capitol 4424 |
| 7 KNOWING ME, KNOWING YOU —Abba—Atlantic 3387 | 27 HIGH SCHOOL DANCE —Sylvers—Capitol 4405 |
| 8 YOU MADE ME BELIEVE IN MAGIC —Bay City Rollers—Arista 0256 | 28 DREAMS —Fleetwood Mac—Warner Bros. 8371 |
| 9 LONELY BOY —Andrew Gold—Asylum 45384 | 29 IT'S SAD TO BELONG —England Dan & John Ford Coley—Big Tree 16088 |
| 10 HIGHER AND HIGHER —Rita Coolidge—A&M 1922 | 30 JUST A SONG BEFORE I GO —Crosby, Stills & Nash—Atlantic 3401 |
| 11 I'M YOUR BOOGIE MAN —K.C. & The Sunshine Band—TK 1022 | 31 SLOW DANCIN' DON'T TURN ME ON —Addressi Brothers—Buddah 566 |
| 12 I'M IN YOU —Peter Frampton—A&M 1941 | 32 EASY —Commodores—Motown 1418 |
| 13 GONNA FLY NOW (Theme From "Rocky") —Bill Conti—United Artists 940 | 33 GOT TO GIVE IT UP, Pt. 1 —Marvin Gaye—Tamla 54280 |
| 14 ANGEL IN YOUR ARMS —Hot—Big Tree 16085 | 34 LIFE IN THE FAST LANE —Eagles—Asylum 45403 |
| 15 MY HEART BELONGS TO ME —Barbra Streisand—Columbia 3-10555 | 35 GIVE A LITTLE BIT —Supertramp, A&M 1938 |
| 16 MARGARITAVILLE —Jimmy Buffett—ABC 12254 | 36 SMOKE FROM A DISTANT FIRE —Sanford-Townsend Band—Warner Bros. 8370 |
| 17 ARIEL —Dean Friedman—Lifesong 45022 | 37 BEST OF MY LOVE —Emotions—Columbia 3-10544 |
| 18 TELEPHONE MAN —Meri Wilson—GRT 127 | 38 LOVE'S GROWN DEEP —Kenny Nolan—20th Century 2331 |
| 19 WHATCHA GONNA DO? —Pablo Cruise—A&M 1920 | 39 ON AND ON —Stephen Bishop—ABC 12260 |
| 20 YOU AND ME —Alice Cooper—Warner Bros. 8349 | 40 FEELS LIKE THE FIRST TIME —Foreigner—Atlantic 3384 |

Rock LP Best Sellers

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

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|-----------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------|
| 1 RUMOURS —Fleetwood Mac—Warner Bros. BSK 3010 | 21 JT —James Taylor—Columbia JC 34811 |
| 2 LIVE —Barry Manilow—Arista AL 8500 | 22 DESTROYER —Kiss—Casablanca NBLP 7025 |
| 3 I'M IN YOU —Peter Frampton, A&M 4704 | 23 DREAMBOAT ANNIE —Heart—Mushroom MRS 5005 |
| 4 HOTEL CALIFORNIA —Eagles—Asylum 7E-1084 | 24 LEFTOVERTURE —Kansas—Kirshner PZ 34334 |
| 5 BOOK OF DREAMS —Steve Miller Band—Capitol SO 11630 | 25 NIGHT MOVES —Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 6 LITTLE QUEEN —Heart—Portrait/CBS JR 34799 | 26 SILK DEGREES —Boyz Scaggs—Columbia PC 33920 |
| 7 SUPERMAN —Barbra Streisand—Columbia JC 34830 | 27 GREATEST HITS —Linda Ronstadt—Asylum 7E-1092 |
| 8 BOSTON —Epic PE 34188 | 28 SONGS IN THE KEY OF LIFE —Stevie Wonder—Tamla T13-340C2 |
| 9 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK —United Artists UA-LA693-G | 29 CAT SCRATCH FEVER —Ted Nugent—Epic PE 34700 |
| 10 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING —Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 30 FRAMPTON COMES ALIVE —Peter Frampton—A&M SP 3703 |
| 11 LOVE GUN —Kiss—Casablanca NBLP 7057 | 31 CAROLINA DREAMS —Marshall Tucker Band—Capricorn CP 0180 |
| 12 THIS ONE'S FOR YOU —Barry Manilow—Arista AL 4090 | 32 FLEETWOOD MAC —Reprise MS2225 |
| 13 THEIR GREATEST HITS 1971-1975 —Eagles—Asylum 7E-1052 | 33 ROCK AND ROLL OVER —Kiss—Casablanca NBLP 7037 |
| 14 HERE AT LAST... LIVE —Bee Gees—RSO RS-2-3901 | 34 GO FOR YOUR GUNS —Isley Brothers—T-Neck PZ 34432 |
| 15 OL' WAYLON —Waylon Jennings—RCA APL1-2317 | 35 IZITSO —Cat Stevens—A&M SP 4702 |
| 16 STAR WARS/SOUNDTRACK —20th Century 2T 541 | 36 SHAUN CASSIDY —Shaun Cassidy—Warner/Curb BS 3067 |
| 17 FOREIGNER —Foreigner—Atlantic SD 18215 | 37 TRYIN' TO GET THE FEELING —Barry Manilow—Arista 4060 |
| 18 CSN —Crosby, Stills & Nash—Atlantic SD 19104 | 38 PART 3 —K.C. & The Sunshine Band—TK 605 |
| 19 THE BEST OF THE DOOBIES —Doobie Bros.—BS 2978 | 39 MARVIN GAYE LIVE AT THE LONDON PALLADIUM —Tamla T7-352R2 |
| 20 COMMODORES —Motown M7-884R1 | 40 ALIVE! —Kiss—Casablanca NBLP 7020 |

Illinois Ops Move To Manage Selves

CHICAGO—The Illinois Coin Machine Operators Assn. has ended a 2½-year affiliation with the Breedon Co., a management service firm headquartered in Glenview, Ill.

Ken Thom (Western Automatic Music, Chicago), treasurer of the association, says the operators group is

being managed now by committees of members, with a secretarial service in Pittsfield, Ill. handling mailing and information services.

New address for the association, which held its annual convention in St. Louis June 16-18, is P.O. Box 499, Pittsfield, Ill. 62363.



NARAS LEADERS—The newly elected board of governors of the Nashville NARAS chapter gather for their first meeting. Left to right are Roger Sovine, president; Lynn Shults, second vice president; Francine Anderson, executive director; Layng Martine, Jr., secretary; and John Sturdivant, treasurer. First vice president Ed Penney is not pictured.

New Hargus LP Bows With Jacket In Braille

By SALLY HINKLE

NASHVILLE—Elektra/Asylum Records has issued what is believed to be the first country LP with braille on the cover and possibly the first braille cover since Stevie Wonder's "Talking Book."

The special feature appears on the "Hargus 'Pig' Robbins—Country Instrumentalist Of The Year" LP package and evolved as an effect to add to the blind country instrumentalist's first album for the label.

According to Jan Rhees, sales coordinator for Elektra's Nashville operations and instigator of the project, the idea for braille additions to the album came from Stevie Wonder's "Talking Book" release.

"The 1972 or '73 release of 'Talking Book' had braille included on the album and since Robbins is also blind, we thought

it would be a good idea to include a braille translation for the blind on his album," explains Rhees.

Production for the album cover was brought to a standstill until the Braille Institute in California could be contacted for assistance with the project and a translation could be photographed for the album cover design.

"Out of courtesy for the blind, the Braille Institute sent a translation in braille of the 'Hargus 'Pig' Robbins—Country Instrumentalist Of The Year' title to our art department in Los Angeles where it was transferred into black and white to be photographed for line art in order to emboss it," notes Rhees.

A personal message from Robbins was also planned for inclusion, but the album was already being pressed too late.

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Buffett ABC's Summer Project 'Margaritaville' Singer Now Label's Hottest Talent

By GERRY WOOD

NASHVILLE—ABC Records plans to devote an "awful lot of attention" to Jimmy Buffett, according to Steve Diener, the label's new president.

Buffett is presently ABC's hottest act with his single "Margaritaville," climbing into the top 10 of Billboard's Hot 100 after hitting No. 1 on the Easy Listening chart and No. 13 on the Billboard Hot Country Singles chart.

"Changes In Latitudes, Changes In Attitudes," Buffett's new LP has gone past the gold status and is threatening platinum. His single and LP represent ABC's highest current chart penetration.

"Jimmy's exposure is hitting a national level that has never been reached before," comments Diener.

ABC concentrated on radio play to break him in the past. "Jimmy is from the South and originally had a tremendous audience," explains Diener. "But we've spread him all across the U.S. in marketing, not only in the areas of his strength but concentrating on putting him in newer markets where he was not that familiar."

Diener cites the Easy Listening breakthrough as an indication of Buffett's widening appeal. "One of the characteristics of when you have a hit is that all of a sudden, a lot of people who were never exposed, start listening."

ABC instituted a Buffett catalog program with "tremendous" results, says Diener.

The label plans to continue working both single and LP. "We're just not getting off the single and album. The public will tell us when to switch gears."

Based upon Buffett's across the board success, ABC plans to "keep him broad."

Why did it take so long to break Buffett big? Diener deftly sidesteps the question by commenting, "Looking backward is crazy. Rather than think of the past, we're trying to keep the future."

Why did it take so long to break Buffett big? There are many reasons. Diener has voiced the most positive Buffett program in the artist's tenure with the label. In previous years, the label's Buffett program has been rather ill-defined with Buffett's success as attributable to this incessant roadwork and undeniable talent as to a long-term career development & program.

"ABC had a Jim Croce complex," comments Buffett, referring to a close brush with death he once had not long after Croce perished in a plane crash. The Buffett accident is chronicled in his song, "Life Is Just A Tire Swing." Buffett learned the label was ultra-sensitive about the safety of its artists.

Like Kris Kristofferson, Willie Nelson and Billy Swan, Buffett endured years of scant success in Nashville before finally gaining greater success. Like Nelson, he had to leave Nashville to get it.

His early Nashville years, circa 1970, provided enough career and personal life frustrations to allow him to skip the Purgatory of his Catholic upbringing. He finally landed a recording contract and soon had an album on Barnaby Records, "Down to Earth." Though it contained some stellar compositions such as "The Captain And the Kid," it—like many first albums—wasn't the real artist.

He made a second LP for Barn-



Jimmy Buffett: Proving to be a most popular poet.

aby, "High Cumberland Jubilee," but it never came out. There's still a mystery as to why it never came out, with one source indicating the master tapes were lost.

His singles never prospered and he worked a variety of jobs.

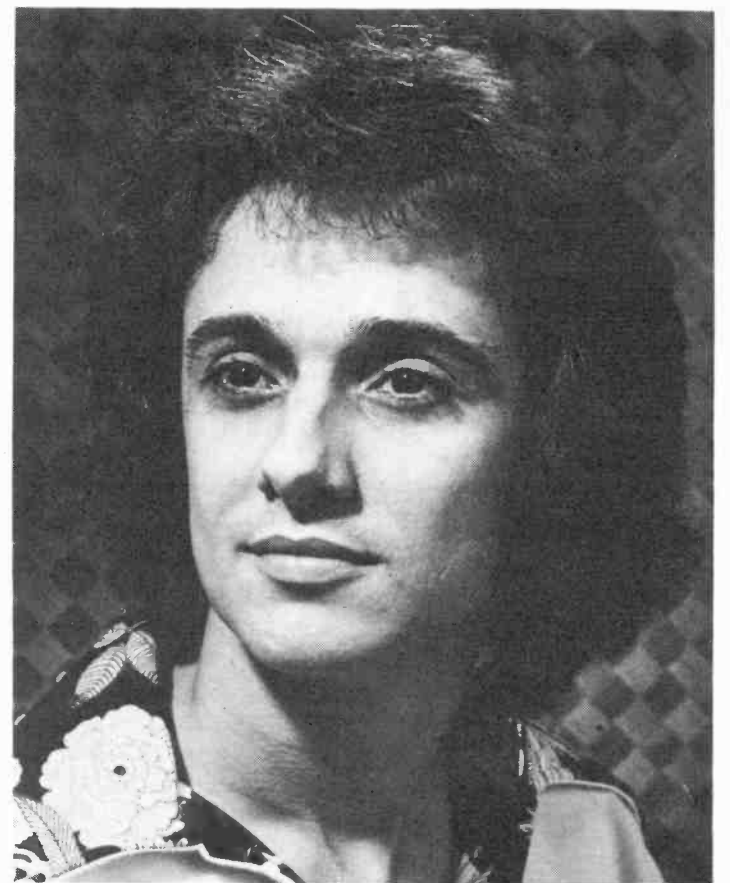
When Buffett's marriage went on the rocks he split for Key West and a less frenetic lifestyle. Though "The Great Filling Station Holdup" gained some country chart success, it wasn't until "Come Monday" that Buffett gained pop chart success. It went Top 40 in many markets.

His lyrics can be described as sophisticated Southern, and his melodies carry the casual beauty of the Caribbean. He thought about locating in Austin within a guitar lick of his friend Jerry Jeff Walker, but, with his girlfriend (soon to be wife) Jane, decided the Rocky Mountains looked particularly enticing from Aspen and bought a home there. So now Buffett has four homes: Key West, Aspen, his huge sailboat and the road. (Continued on page 44)

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BEHIND BLUE EYES
MUNDO EARWOOD

Billboard

Hot Country Singles

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Billboard SPECIAL SURVEY For Week Ending 7/23/77

★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	35	29	15	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	68	72	4	WITH HIS PANTS IN HIS HANDS—Jerry Reed (C. Parks), RCA 11008, (Greenwood, BMI)
★ 2	3	8	I CAN'T LOVE YOU ENOUGH—Loretta Lynn/Conway Twitty (T. Seals, M. Barnes), MCA 40728 (Down 'N' Dixie/Irving/Screen Gems-EMI, BMI)	★ 36	58	2	SOUTHERN CALIFORNIA— George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (Brougham/Algee, BMI)	69	70	5	WHY NOT TONIGHT—Jacky Ward (J. Foster, B. Rice), Mercury 73918, (Phonogram) (Jack & Bill, ASCAP)
★ 3	4	9	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	★ 37	60	2	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gillon, J. Dougherty), RCA 11034, (Famous, ASCAP)	70	77	3	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch-D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)
4	2	10	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/ Maplehill/Vogue, BMI)	38	40	6	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	★ 71	89	2	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull Ti Hit, BMI)
★ 5	8	9	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	★ 39	49	5	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazette/IRDA 413 (IRDA), (Frebar, BMI)	★ 72	NEW ENTRY		YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)
★ 6	14	7	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	★ 40	53	4	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	73	78	6	HOME SWEET HOME— L.E. White/Loia Jean Dillon (L.E. White, L.J. Dillon), Epic 8-50389, (Twitty Bird/Coal Miners, BMI)
7	7	11	CHEAP PERFUME AND CANDLELIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	41	31	9	I LOVE WHAT LOVE IS DOING TO ME—Lynn Anderson (J. Cunningham), Columbia 3-10545, (Starship, ASCAP)	★ 74	84	3	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker-R. Broome), Warner/Curb 8429, (Calente, ASCAP)
★ 8	9	9	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	42	32	12	HEAD TO TOE—Bill Anderson (B. Braddock), MCA 40713 (Tree, BMI)	75	79	5	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
★ 9	11	8	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	★ 43	54	4	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	★ 76	86	2	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Clancy, BMI)
★ 10	12	8	A TEAR FELL— Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	44	44	7	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)	★ 77	90	2	I CAN'T STOP NOW—Mike Lunford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)
11	5	11	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	45	35	12	BORN BELIEVER— Jim Ed Brown & Helen Cornelius (G. Harju), RCA 10067 (Filmways, ASCAP)	★ 78	NEW ENTRY		ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)
★ 12	21	5	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Lion, BMI)	46	43	9	I DON'T HURT ANYMORE—Marvel Felts (J. Rollins D. Robertson), ABC/Dot 17700, (Intersong, ASCAP)	★ 79	NEW ENTRY		BUDDY I LIED—Nat Stuckey (G. Martin), MCA 40752, (Tree, BMI)
★ 13	18	7	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	★ 47	69	3	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Intersong, ASCAP)	80	82	4	JULIANNE—Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)
★ 14	19	8	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy (K. Robbins), RCA 10982, (Pi-Gem, BMI)	★ 48	73	2	THE PLEASURE'S BEEN ALL MINE—Freddie Hart (J. Nixon), Capitol 4448, (ATV, BMI)	81	81	4	GOOD EVENING HENRY—Peggy Sue (C. Branz), Door Knob 7-036 (WIG), (Door Knob, BMI)
15	15	10	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	49	51	6	I LOVE WHAT MY WOMAN DOES TO ME—David Rogers (R. Klang, B. Thunderville), Republic/IRDA 001 (Singletree, BMI)	82	83	3	PAINTED LADY—Chuck Woolery (N. Wilson-C. Woolery-L. Hargrove), Warner Bros. 8381, (Al Gallico/Algee/Window, BMI)
★ 16	20	6	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	★ 50	50	6	TELEPHONE MAN—Meri Wilson (M. Wilson), GRT 127, (Castleridge, ASCAP)	★ 83	96	2	TROUBLE IN MIND—Hank Snow (R. Jones), RCA 11021, (MCA, ASCAP)
★ 17	24	5	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	★ 51	62	3	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	★ 84	NEW ENTRY		FREEDOM AIN'T THE SAME AS BEING FREE—Eddie Arnold (J. Johnson), RCA 11031, (Contention, SESAC)
★ 18	22	6	IN THE JAILHOUSE NOW—Sonny James (J. Rodgers), Columbia 310551, (Peer, BMI)	52	36	13	I WAS THERE—Statler Brothers (D. Reid), Mercury 73906 (Phonogram) (American Cowboy, BMI)	★ 85	95	2	NEVER ENDING LOVE AFFAIR—Melba Montgomery (L. Butler, R. Bowling, S. Tuttle), United Artists 1008, (Un Art/Brougham-Hall, BMI)
★ 19	27	4	RAMBLIN' FEVER/WHEN MY BLUE MOON TURNS TO GOLD AGAIN—Merle Haggard (M. Haggard/G. Sullivan, W. Walker), MCA 40743, (Shade Tree, BMI/Peer International, BMI)	★ 52	76	2	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)	★ 86	98	3	THE COWBOY AND THE LADY—Bobby Goldsboro (B. Goldsboro), Epic 8-50413, (House of Gold, BMI)
★ 20	25	8	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4445, (Loaves & Fishes, BMI)	★ 53	66	4	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	87	87	3	MIDNIGHT TRAIN TO GEORGIA—Eddie Middleton (J. Weatherly), Epic 8-50388, (Keca, ASCAP)
★ 21	26	8	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	★ 54	42	11	I'M A MEMORY—Willie Nelson (W. Nelson), RCA 10969, (Willie Nelson, BMI)	88	88	3	TWEEDLE-O-TWILL—Kathy Barnes (G. Aulry-F. Rose), Republic/IRDA 389 (IRDA), (Western/Milene, ASCAP)
22	10	10	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/ Fred Ahlert/TRO-Cromwell, ASCAP)	★ 55	NEW ENTRY		I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)	★ 89	NEW ENTRY		BREAKING UP IS HARD TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSD), (Me and Sam, ASCAP)
★ 23	33	4	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	★ 56	61	6	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)	★ 90	NEW ENTRY		GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy), Elektra 45409, (Algee/Deb Dave, BMI)
24	13	13	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reefer, BMI)	★ 57	68	7	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Calliope 8004, (Beachwood, BMI)	91	92	2	BARTENDER BLUES—James Taylor (J. Taylor), Columbia 3-10557, (Country Road, BMI)
★ 25	34	5	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall- Clement/Vogue, BMI)	★ 58	41	11	I CAN'T STOP LOVING YOU—Sammi Smith (D. Gibson), Elektra 45398 (Acuff-Rose, BMI)	92	45	9	MERRY-GO-ROUND—Freddie Weller (F. Weller-T. Roe), Columbia 3-10539, (Low-Twi/Young World, BMI)
26	16	10	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/ Rose Bridge, BMI)	59	63	6	IS EVERYBODY READY—Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)	93	NEW ENTRY		CHASIN' MY TAIL—Jim Glaser (J. Glaser, J. Payne), MCA 40742, (Immy/Clancy, BMI)
★ 27	39	3	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	★ 60	71	3	LOVE I NEED YOU—Dale McBride (D. McBride-F. Powers), Con Brio 121 (NSD) (Con Brio/Dale McBride/Val Rio, BMI)	★ 94	NEW ENTRY		MIDNIGHT FLIGHT—Pam Rose (M. McClellan), Capitol 4440, (Beechwood, BMI)
28	28	9	DIFFERENT KIND OF FLOWER—Ray Price (G. Sefton), ABC/Dot 17690, (Memory, BMI)	★ 61	57	7	UNTIL I MET YOU—Tom Bresh (T. Bresh), ABC/Dot 17703, (Papoose, BMI)	95	NEW ENTRY		REDNECK ROOTS—Vernon Oxford (M. Torok, R. Redd), RCA 11020, (Tuckahoe, BMI)
★ 29	37	5	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	★ 62	74	4	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reichert), Mercury 73930, (Phonogram) (Warner Bros., ascap)	96	99	2	DON'T WANNA TAKE A CHANCE ON LOVIN' YOU—Ann J. Morton (W. Johnston), Prairie Dust 7617 (NSD), (Annextra, BMI)
★ 30	38	4	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	★ 63	64	5	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	97	46	16	YOUR MAN LOVES YOU, HONEY—Tom T. Hall (T.T. Hall), Mercury 73899 (Phonogram) (Hallnote, BMI)
31	6	13	THAT WAS YESTERDAY—Donna Fargo (D. Fargo), Warner Bros. 8375 (Prima Donna, BMI)	64	65	6	LITTLE WHITE MOON—Hoyt Axton (M. Dawson), MCA 731, (Lady Jane, BMI)	98	47	17	MARRIED BUT NOT TO EACH OTHER—Barbara Mandrell (D. LaSalle-F. Miller), ABC/Dot 17688 (Ordona/Bridgeport, BMI)
32	17	12	IF YOU WANT ME—Billie Jo Spears (B. Peters), United Artists 985 (Ben Peters, BMI)	★ 65	85	3	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Music Of The Times/Ray Moondo, BMI)	★ 99	NEW ENTRY		LET ME LOVE YOU NOW—Jim Chestnut (J. Chestnut), ABC/Hickory 54013, (Acuff-Rose, BMI)
33	23	13	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)	★ 66	80	2	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	100	NEW ENTRY		I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129, (Buzzherb, BMI/Good Tokin', ASCAP)
34	30	12	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	★ 67							

Billboard Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 7/23/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	10	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
2	2	14	KENNY ROGERS, United Artists UA-LA689-G
3	3	19	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	6	5	RABBITT—Eddie Rabbitt, Elektra 7E1105
★	15	3	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
6	7	7	RAMBLIN' FEVER—Merle Haggard, MCA 2267
★	10	4	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
8	4	10	BEST OF FREDDY FENDER, ABC/Dot D02079
9	5	11	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1-2210
★	13	5	FIRST CLASS—Mickey Gilley, Playboy KZ34776 (Epic)
11	8	20	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
★	40	2	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
13	12	26	LUXURY LINER—Emmylou Harris, Warner Bros. BS 2998
14	11	14	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1-2261
15	14	46	CRYSTAL—Crystal Gayle, United Artists UA-LA614-G
16	9	13	I REMEMBER PATSY—Loretta Lynn, MCA 2265
17	16	10	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
18	18	8	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2-6003
19	20	6	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
20	17	19	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
21	19	7	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1-1144 (Phonogram)
22	23	6	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
23	24	22	FARGO COUNTRY—Donna Fargo, Warner Bros. BS 2996
24	26	5	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
25	28	5	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
26	27	7	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot D0-2076
27	22	7	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
★	NEW ENTRY	7	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
29	25	16	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
★	37	2	LIVE—Billy Crash Craddock, ABC/Dot D0 2082
31	31	6	ALL-TIME GREATEST HITS-VOLUME 1—George Jones, Epic KE 34692
32	30	8	SCORPIO—Bill Anderson, MCA 2264
★	NEW ENTRY	8	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
34	21	14	WELCOME TO MY WORLD—Elvis Presley, RCA APL1-2274
35	38	2	I'M JUST ME—Charley Pride, RCA ANL 1-1214
36	36	29	GREATEST HITS—Linda Ronstadt, Asylum 7E-1092
★	47	2	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
38	39	14	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
39	35	24	VISIONS—Don Williams, ABC/DOT D0SD 2064
40	42	2	IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748-G
41	29	19	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
42	34	23	HOTEL CALIFORNIA—Eagles, Asylum 7E-1084
43	43	21	THE BEST OF DONNA FARGO, ABC/Dot D0A 2075
44	45	2	RETROSPECTIVE—Linda Ronstadt, Capitol SKBB 11629
45	33	11	SONGS I'LL ALWAYS SING—Merle Haggard, Capitol SABB-11531
46	46	3	THE BEST OF JOHNNY CARVER, ABC/Dot D0 2083
47	32	6	IT'S NOTHIN' TO ME—Jim Reeves, RCA APL1-2309
48	49	2	SATURDAY NIGHT DANCE—Joe Stampley, Epic KE 34732
49	44	6	THE PLEASURE'S BEEN ALL MINE—Freddie Hart, Capitol ST-11626
50	41	6	JERRY REED RIDES AGAIN RCA APL1-2346

CMA Mailing Out Its Awards Ballots

NASHVILLE—The first ballots are being mailed out by the CMA for this fall's awards for excellence and achievement in 10 primary categories.

The nomination ballots are for those performers, in CMA's words,

"who are known as and have achieved fame as country performers."

The categories include entertainer of the year, single, album, song, female vocalist, male vocalist, vocal group, vocal duo, instrumental group and instrumentalist.

Country

STONE SETTING IT UP

ATV Projects Production Wing

By SALLY HINKLE

NASHVILLE—With the opening of new offices in Nashville, ATV Music is citing a serious commitment to country music with plans to develop a production wing for the packaging of new writer/artists.

"Over the last four years, we have been basically setting our roots for the publishing business," explains Cliffie Stone, Hollywood director of the country division for ATV, "but now we're ready to develop a production wing here where we'll produce our new writer/artists, package them up and then sell them to the record labels."

ATV's involvement in publishing began some five years ago with the acquisition of the Beatles catalog. With that acquisition, Sam Trust was brought in to head the publishing operations for the Western hemisphere, including North and South America, Canada, Australia and Japan. At that time, there was no involvement with country publishing,

so Trust employed Cliffie Stone, a 35-year veteran of the country music business, to head and develop a country music division.

"We started out in Hollywood, then I came to Nashville and hired Charlie Williams, who is our general manager for the Nashville operations, to handle activities here, which emanated from the back of the old Mega Records' building," says Stone. "We stayed there until just recently when we took over our present facilities at 45 Music Square West."

Among ATV's first acquisitions for the Nashville base were the Return Music catalog, purchased from Bobby Bare, and the signing of Bare and Billy Jo Shaver, who is noted for such songs as "I Couldn't Be Me Without You," "Black Rose" and "I'm Going To Georgia On A Fast Train" to the writing staff. Since then, the Attache catalog has been acquired along with such writers as

Joe Nixon, noted for, among others, "Mother Country Music"; Glen Tubb, "Skip A Rope", and Rayburn Anthony, who is a Polydor recording artist produced by Bare.

According to Stone, ATV is always open to any opportunity to bolster its writing staff, but the writers signed to ATV currently are its number one priority.

We have a staff of six writers and these are our No. 1 problem because we want to take what we have and develop them. But we do have an open door policy in that we want to see people and work with them."

What type of writers is ATV looking for? "We are totally open to anything as far as writers are concerned," says Stone. "In Nashville, we're not going to say that we're only going to deal with country because there's a certain amount of pop activity here too. That, of course, we want to be in on, since our company is more known for its pop activity and we're just developing the country music division."

Because of ATV's heavy involvement in the international field, the mother company is based in London, Stone sees bright international prospects for Nashville songs and writers.

"We're big in the Scandinavian countries, in France we just acquired a publishing company and we have subpublishing agreements in 26 countries. So, we're tremendous in-

(Continued on page 44)

Plantation Marketing 24 Albums In a Single Blast

NASHVILLE—With a focus on restrengthening Plantation Records' position in the market, the label is releasing what possibly could be its largest number of albums.

"We've found that with the bootleggers being wiped out of the market, things are wide open for good product by name artists," says Plantation owner Shelby Singleton, whose theory is to go for albums rather than singles.

"In the country market especially, it's hard to get singles off the ground and make money out of them. But you can always merchandise LPs."

Included among the 24 albums in Plantation's release are the Vogues "Greatest Hits"; Rita Remington "Country Girl Gold" and "Melody Of Love"; Hank Locklin "There Never Was A Time" and "Golden Hits"; Jimmy C. Newman "Progressive CC" and "Greatest Hits"; Benninghoff "An Evening With Chopin"; Paul Martin "Country's Greatest Love Songs"; Lois Ann Struck "Lonely" and Gordon Terry "Disco Country."

Others include Rufus Thibodeaux and the Cajun Brass String Voices, "Thyddle"; Tennessee Guitars, "20 Pieces Of Country Gold"; a various artists collection entitled "Souvenirs Of Music City U.S.A." that features Johnny Cash, Jeannie C. Riley, Jerry Lee Lewis, Little David Wilkins and others; Leroy Van Dyke "Gospel's Greats" and John Wesley Ryles "Reconsider Me."

"We're trying to get back into the real merchandising of the product," notes Singleton, who is working on brochures, streamers and in-store items as promotional aids, and another 24 albums for a possible October release.

Belew Offers 1-Day Songwriting Class

NASHVILLE—Carl Belew will present a one-day songwriting workshop at Claremore Jr. College on July 22.

The workshop with the country writer and artist will be open to students and adults, and is sponsored by the college music department.

To sign for the workshop, registrants should send \$10 to Claremore College, Carl Belew Workshop, c/o George Highfill, College Hill, Claremore, Okla. 74017.

A member of the Nashville Songwriters Hall of Fame, Belew has written such songs as "Am I That Easy To Forget" and "Lonely Street."

On 7/7/77

Billboard Charted 77

Mike Lunsford's

"I Can't Stop Now"

SD-160

ALSO, JUST RELEASED—

David Houston's

"Ain't That Lovin' You Baby"

SD-162

Promotions: Charlie Dick & Linda Elliff
(615) 226-6080

Sales: Jenell Holland
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Gusto Records

JULY 23, 1977, BILLBOARD



MILE HIGH SOUNDS—Debbie Curless with the group Alabama Rain and Bobby Hood perform at a showcase at the 15th annual Colorado Country Music Festival in Denver.

Nashville Scene

By PAT NELSON

Roy Clark is set to host the "Tonight Show" Aug. 24-26 and he'll also guest there Aug. 12. On Sept. 25, he will perform in concert with the Dallas Symphony Orchestra. . . . Layng Martine Jr., writer of Elvis Presley's current single "Way Down" and Ronnie Sessions' brand new release "Ambush," has been elected secretary of the Nashville chapter of NARAS.

Billboard's fourth annual Nashville Music Scramble has been re-scheduled for Aug. 8. . . . Hoyt Axton is taping a television special at the Palomino Club, North Hollywood, Calif., during an appearance there Monday (18)-Tuesday (19). Also on the Palomino's performance lineup in the next two months are Freddie Hart, Friday (29), Rex Allen & the Men of the West, Saturday

(30), and Tanya Tucker, Aug. 13. . . . Watch for a new Jerry Reed single being rush released by RCA the week of Monday (18).

CFGM Radio sent 14 listeners on a picnic with Tanya Tucker, Saturday (16), as a promotion to celebrate Tucker's first concert in Toronto. . . . Tammy Wynette sings in Central Park, Monday (18), in a concert sponsored by Dr Pepper.

RCA's Dotsy has been invited by the U.S. Navy to attend the christening of the USS Texas at the naval base in Norfolk, Va., Sept. 11-12. . . . WMZQ Radio, a 50,000-watt FM outlet in Washington, D.C., has switched to a country format as a result of the increasing interest in country music in the area. . . . Paul Craft will appear at a benefit sponsored by WKKN in Rockford, Ill., Sunday (24).

Epic Records will be releasing new albums by George Jones and Bobby Goldsboro the last of August. There's also a Charlie Daniels Band album on Epic's schedule for release in September. The label reports the LP, entitled "Hammer," is more rock-oriented than the Southern band's previous releases.

Ronnie Milsap will be performing at the Record Bar Convention in Hilton Head, S.C., Aug. 17. . . . Johnny Russell will be heard on upcoming commercials for Alcoa Aluminum.

The Oak Ridge Boys returned from Philadelphia where they taped the "Mike Douglas Show" for telecast Aug. 15. . . . Con Brio Records artist, Oale McBride, has opened an art center in his hometown of Lampasas, Tex., 65 miles north of Austin. McBride says he would like to have works of every country music star who has put pen, pencil or brush to canvas. To work out details write him at McBride's Art Center, 580 E. Farm Rd., Lampasas, Tex. 76550.

Eddie Rabbitt's 10-city western tour with Conway Twitty and Loretta Lynn began July 9 and runs through Sunday (24) with shows in Las Vegas, Phoenix, Tucson, Anaheim, Oakland, Fresno, Redding, San Bernardino, San Diego and Bakersfield. Rabbitt taped the "Merv Griffin Show" in Hollywood July 6 for airing Aug. 7.

Dorsey Burnette completed a six-city promotional tour for his Calliope Records release, "Things I Treasure." Burnette appeared at the WMNI Country Cavalcade in Columbus, Ohio, July 9, the Bob Braun tv show in Cincinnati, Monday (11), the Country Crossroads syndicated radio show in Fort Worth, and made stops in Chicago and Kansas City. The tour was capped with a concert at Gilley's Club, Saturday (16).

Jimmy Buffett

• Continued from page 41

An excellent writer, Buffett has penned such songs as "He Went To Paris," "Peanut Butter Conspiracy," "Pencil Thin Mustache," and "Grapefruit, Juicyfruit." He also wrote the oft-requested (at Buffett concerts) "Why Don't We Get Drunk And Screw" which, he now performs with a touch of justifiable embarrassment when the audience demand reaches somewhere between surly and violent.

"Railroad Lady," co-written with Jerry Jeff Walker on one of the last runs of the famed Panama Limited from New Orleans to Nashville, has been recorded by Lefty Frizzell and Willie Nelson among others. He co-wrote "Door Number Three" with Steve Goodman.

"Changes In Latitudes, Changes In Attitudes" represented a departure in his lifestyle and values that were so scattered that "laidback" would be too mild a word to describe them.

Buffett has gained a business head, hiring Karen Scott, formerly with ASCAP in Nashville, to handle his publishing company and other aspects of his burgeoning business interests. When he returned to Nashville recently to play the Exit/In, there were long lines standing outside the club where he had once performed, early in his career, for an audience of eight, including wife and friends.

COL PROMO SPLURGE ON CASH ALBUM

NASHVILLE—Columbia Records has kicked off a concentrated plan boasting Johnny Cash's new LP, "The Rambler."

As part of the national "Johnny Cash Rambler Weekend," the label sent copies of the album and 2,000 Cash posters to participating stations as prizes for listeners. Each participating station was given individualized taped radio announcements with Cash inviting the listeners to tune in.

The marketing efforts will be spearheaded by a concentrated advertising blitz at both print and radio levels, according to Rick Blackburn, vice president of marketing for CBS Records, Nashville. "This national debut gave 'The Rambler' the introduction to the public it so richly deserves," says Blackburn, praising the album as "one of the strongest of Cash's career."

A total of 51 major market country music stations across the U.S. debuted the LP in its entirety Saturday and Sunday (16-17).

Beach Towels For Summer Promotion

NASHVILLE—RCA Records has come up with a timely summer promotion—beach towels.

The colorful towels—white with orange and black lettering—carry the slogan "Have Fun In The Sun With RCA." The names of the RCA country artists are also on the large towels that should see some functional use.

The idea came from Pug Pagaliara, Dallas regional manager for RCA. The initial batch of several hundred towels went to the Western Merchandisers Sales Convention in Amarillo.

They proved so popular that hundreds more have been ordered for distribution to radio stations and accounts throughout the nation, according to Joe Galante, RCA national country promotion manager, Nashville.

9 To the Bay Area

NASHVILLE—Nine delegates made the trip from Tennessee to San Francisco for the recent AFTRA national conclave where Louis Nunley was re-elected as a national vice president.

Those attending were Nunley, Tom Brannon, Carol Montgomery, Charlie Monk, Bob Lockwood, Phil Forrest, Yvonne Hodges and Byron Warner, all of Nashville, and Keith Elrod of Memphis. David Maddox, executive secretary of the Nashville local, also attended.

Production Wing

• Continued from page 41

ternationally and we know how to get top dollar out of a copyright all over the world."

Among those celebrating ATV's move to its present facilities at June 21 open house festivities were Sam Trust, Peter Phillips, head of ATV's Eastern hemisphere; Tony Curbisley, in charge of finance for ATV in London; Stewart Slater, general professional manager for ATV in London; Jerry Simon and Irvin Chase from ATV's New York operations, Stone, Williams and Jonathan Stone, Nashville professional manager for ATV.

HACK-SAW BILL

Words & Music by Carl Hicks

(Introduction)

Th' night was cold, and th' rain fell hard
A con-vict stole throu th' pri-son yard
While thun-der clashed! An the' hea-ven's quaked!
Th' light-ning flashed, " 'Tis a per-fect break!"
Yea! Per-fect break, if a "con" could crawl
With life at stake, to th' high stone wall
An dodge the eye's, of th' sure shot guards
Who were con-wise and had stacked th' cards.

(Recitation)

Now, "Hack-saw Bill", was an im-be-cile
Who could-n't out think a child
So, eve-ry night, when th' "Joint" got quite
With a "Hack-saw", He'd go wild
An none could sleep with th' whine-ing squeak
That chilled us clean to th' core
For all could hear, throu th' cell-house "tier"
While "Th' Fool" see-sawed th' more.

But Bill, "Th' Pest"—would at times, sug-gest
He'd rest, for a pack of "butts".
Then eve-ry man, would "flee" to th' land
Where there were, "No dad blame nuts".
Lost deep in thought, with a "Bank-er's vault",
Or may-be a "Lust-ful maid"
Who's on-ly "Will", was the "Will" to thrill
But "Th' thrill" gave way to th' blade.

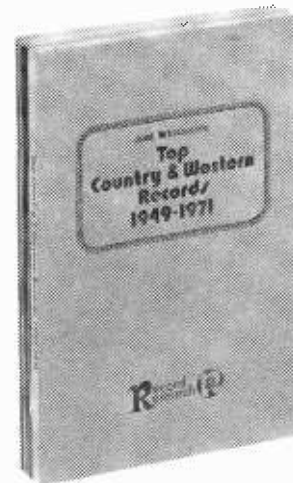
Say, I'll re-peat, "Not a con could sleep"
Nor an eye was close for long
'Twas bad in-side, for we darn near died
When He cried, "Hey! Dig this song!"
Then, boy's I'll swear, in th' cell-block there
My "bunk" cut a mad hoe-down
While "Bill, he played, with th' "Hack-saw" Blade:
On th' bar's, "I'm Free World bound."

Well, "Yes" it's true, Bil-ly boy come through
But "Th' Break" did not go well
For "Si-rens" screamed! An "Th' Search-lights" beamed
An' there in th' yard, "Bill fell".
Pump full of lead, while th' rain o'er head
Shed tear's on th' earth, "Un-till"
I cop right out, in a world of doubt
To th' myth of "Hack-saw Bill".

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Easy Listening

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
2	2	8	MY HEART BELONGS TO ME Barbra Streisand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
3	3	12	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
4	7	6	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
5	8	13	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
6	11	8	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
7	6	17	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
8	14	5	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
9	5	15	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
10	4	10	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
11	12	12	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
12	18	3	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
13	9	7	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
14	10	8	AMARILLO Neil Sedaka, Elektra 45406 (Neil Sedaka, BMI)
15	13	11	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
16	28	3	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
17	15	13	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
18	21	4	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
19	17	8	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
20	19	14	LUCILLE Kenny Rogers, United Artists 929 (Brougham Hall/Andite Invasion, BMI)
21	24	5	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
22	22	14	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
23	23	6	TIMELESS LOVE Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
24	34	3	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
25	16	16	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
26	29	5	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
27	49	2	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
28	27	7	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
29	25	6	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
30	30	9	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
31	31	9	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
32	20	11	GOING IN WITH YOUR EYES OPEN David Soul, Private Stock 45150 (Almo/Macaulay, ASCAP)
33	35	4	DA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
34	44	2	(Remember The Days Of The) OLD SCHOOL YARD Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
35	45	3	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
36	26	14	SIR DUKE Stevie Wonder, Tamla 54281 (Motown) (Jobete/Black Bull, ASCAP)
37	43	4	GOODBYE MY FRIEND Engelbert Humperdinck, Epic 850365 (Silver Blue, ASCAP)
38	37	11	GONNA FLY NOW (Theme From "Rocky") Bill Conti, United Artists 940 (United Artists, ASCAP/Unart, BMI)
39	41	3	NEON NITES Atlanta Rhythm Section, Polydor 14397 (Low-Sal, BMI)
40	NEW ENTRY		STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
41	33	8	PEOPLE IN LOVE 10cc, Mercury 73917 (Phonogram) (Man-Ken, BMI)
42	42	4	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
43	47	3	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
44	39	7	LONELY BOY Andrew Gold, Asylum 45384 (Luckyu, BMI)
45	NEW ENTRY		SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
46	46	2	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
47	38	13	WITH ONE MORE LOOK AT YOU Jack Jones, RCA 10955 (First Artists/Emanuel/20th Century/Warner Bros., ASCAP)
48	48	2	WALK RIGHT IN Dr. Hook, Capitol 4423 (Peer, BMI)
49	50	2	I GOT LOVE FOR YOU RUBY Chad Everett, Calliope 8006 (Chappell, ASCAP)
50	NEW ENTRY		ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)

'Buy-In' Splurge Ups Col Volume

NEW YORK—The month-long buy-in preceding the increase in the list price of Columbia Masterworks to \$7.98 helped make June one of the largest sales months in the label's history.

"They really came to the party," says Paul Smith, vice president, marketing and branch distribution, CBS Records.

The new across-the-board, \$7.98 list for top-line Columbia classics became effective last week, but dealers had the entire month of June to stock up at the old price of \$3.46. In addition, the label offered incentives including five free records with each purchase of 100, an advertising allowance and special dating privileges.

Dealer price for Columbia Masterworks, at the new list, is \$3.89.

Cassette Co. Eyes Dealers

NEW YORK—A New Jersey cassette firm, until now marketing its product by direct-mail, is moving into the retail arena with a line ranging in price from \$1.98 to \$15.90.

Direct sales will be phased out gradually as dealer penetration is obtained, says Julius Konins, head of Classical Cassette Co. in Upper Saddle River.

At the low end of the company's product line is a series of six tapes of standard works with performing artists not identified. The promotional \$1.98 items are designed for open-bin display, says Konins.

Prices of the firm's basic product line, now numbering some 70 titles licensed from various sources, list at \$3.95 to \$7.95, depending on length and royalty commitments. Highest priced item is a two-cassette package of the Mussorgsky opera "Kovanchina," in a performance licensed from Monitor Records.

At first, says Konins, cassettes will be distributed direct to selected stores, with marketing through independent distributors somewhat later in the company's plans.

All cassettes feature Dolby noise suppression, says Konins. The company also does custom duplication for outside clients.

Classical



EAST-WEST PACT—Nikolai Gordeev, vice president of Mezhdunarodnaya Kniga, signs the renewal agreement giving EMI first option rights to Melodiya material in Europe. Looking on, from left, are EMI classical executives Tony Locantro, Peter Andry and David Finch; Viktor Kuptsov, of the U.S.S.R. trade delegation in the U.K.; and EMI's John Patrick and Douglas Pudney. Future repertoire plans were also discussed at the London meeting.

FROM TELARC

Organ Next On Direct Disk

CHICAGO—The first modern direct-disk pipe organ recordings will be cut this month at Metheun Memorial Hall in Methuen, Mass., home of a giant nineteenth-century instrument originally housed in the Boston Music Hall.

Project is being mounted by Cleveland's Telarc Records, which produced the first modern orchestral direct-disk, as part of its continuing series featuring organist Michael Murray. Murray has four tape-recorded disks in the Telarc catalog, including one claimed to sound the lowest frequency (for program material) ever registered on record, 23 Hz.

Bob Woods, Telarc producer, expects even lower frequencies to be registered in the direct-disking, because of the technical advantages of the process. "The pipe organ session will offer the potential for really being able to show what direct disks can do," says Woods.

Time permitting, Woods informs, the organist will produce two direct-disks in Methuen Hall. Definite is an LP of organ music by French composers Dupre, Vierne and Widor, with an all-Franck disk also contemplated.

The biggest obstacle facing the project was location of recording lathes to be removed to Methuen. "Equipment is hard to come by and we spent many months finding what

we needed," says Woods, who does not disclose the source of the mastering gear.

Woods reveals plans for the direct-disk to be pressed in Holland, and says special distribution, encompassing hi fi stores, will be created.

RCA Tapes First Ravinia Sessions

CHICAGO—Recording of a four-record album entitled "Music From Ravinia" was begun here July 12 and 13, with sessions at the Medinah Temple auditorium. The project, being produced by RCA for commercial release, encompasses music being performed at the summer festival this season.

Works taped here are Stravinsky's "Tale of a Soldier" and "The Wedding," Bach's "Wedding Cantata" and Second and Fifth Brandenburg Concertos, and Mozart's Piano Quintet K. 452. James Levine, Ravinia music director, is directing the performances, featuring a group to be labeled "Ravinia Chamber Soloists," most of them Chicago Symphony members.

The four-disk package, to have regular retail distribution, also will be sold at Ravinia when it is released in time for next season. The set also will include performances to be taped in New York.

Album producer is RCA's Jay Saks.

Skrowaczewski Exits Minnesota

MINNEAPOLIS — The Minnesota Orchestra Orchestral Assn. will meet later this month to select a successor to Stanislaw Skrowaczewski, whose resignation as musical director of this city's orchestra came as a surprise.

"After Aug. 31, 1979, I must be independent of the stringent demands, limitations and responsibilities of directing one orchestra so that I may freely pursue my career as a conductor and composer," Skrowaczewski said in a letter to the association's chairman, George T. Pennock.

The 74-year-old orchestra has employed six music directors, Skrowaczewski taking over in 1960 as successor to Antal Dorati.

The maestro, born in Poland, now is in Germany but will return here in August to conduct at festivals honoring Mozart, Haydn and Brahms. The orchestra records for Vox.

Classical Notes

The PBS telecast of Leonard Bernstein and the Boston Symphony performing Liszt's "Faust" Symphony July 13 is a foretaste of the Deutsche Grammophon recording of the work with the same participants, due out in the fall. It will be the first recording issued under the label's recent contract with Bernstein. DG has also signed an exclusive agreement with Alfons and Aloys Kontarsky and recorded a Starvinsky and Bartok album with the piano duo as their first project under the new pact.

Karney Hodge, chairman of the Fresno (Calif.) Philharmonic, is the new chairman of the board of the American Symphony Orchestra League. . . . In Buffalo, the new chairman of the city's orchestra society is James H. Righter. Harold Lawrence, general manager of the Buffalo Philharmonic, was elected for another term as president. . . . And in Nashville, George D. Clark Jr. assumes the presidency of the local symphony association.

Pianist Martha Argerich has cancelled all her U.S. appearances this summer due to illness. Joseph Kalichstein replaces her as soloist in the opening pair of concerts at the Mostly Mozart Festival in New York this week. . . . Cleveland's WCLV has rescheduled transmission of the New York Philharmonic broadcast interrupted, literally, by a bolt of lightning June 30 which knocked out the station's antenna.

RCA Records choice for the July "Critics' Pick" album is a vintage recording of the Saint-Saens Symphony No. 3, performed by the Boston Symphony under Charles Munch with Berj Zankochian as organ soloist. Like the others in the series, the album is offered at a 10% factored discount and will receive heavy merchandising support.

Frank Tanlin elected president and chief executive officer of the Metropolitan Opera Assn., succeeding William Rockefeller, elected board chairman, with Langon Van Norden becoming honorary chairman. James Marcus is executive committee chairman. . . . At the Houston Grand Opera, Robert Buckley promoted to new post of associate director and assistant to general director David Gockley, and John DeMain assumes a new position as principal conductor.

The Waverly Consort has recorded an album of renaissance Christmas music for its first appearance on Columbia, due out in the fall. . . . Rosalyn Tureck repeats her Bach "Goldberg Variations" tour de force next season at Carnegie Hall, performing the work on harpsichord and repeating it later in the evening on piano. . . . Uri Mayer, principal violist of the Montreal Symphony, has won the "audience prize" on the second international competition for conductors in Budapest.

Soul Sauce

1st Floaters LP Reflects Stage Show

By JEAN WILLIAMS

LOS ANGELES—"The Floaters" LP on ABC Records by the group of the same name is one of the fastest breaking LPs in the label's history, according to a label rep.

Although new to the recording scene, the Floaters have been singing together about 13 years.

"For 12 years we worked on our stage performance, performing only locally," says Larry Cunningham, a member of the Detroit-based quintet.

"There weren't any opportunities in Detroit for recording. If you didn't go to Motown there was little else because Motown had a monopoly on this field," he adds.

Cunningham says the group's LP is based around its stage performance, explaining that all but one tune was written about the individual members' personal experiences.

James Mitchell, composer of the tunes, is lead singer with the West-bound recording group the Detroit Emeralds and brother of Floaters' member Paul Mitchell. Other members include Charles Clark, Jonathan Murray and Ralph Mitchell.

All members sing tenor, baritone and lead vocals, says Cunningham. "Because we're basically stage performers as opposed to recording artists, it's necessary for all members to be versatile. It makes for a more interesting show," he notes.

Several have compared the Floaters' sound with that of the early Motown groups. Cunningham admits the group does indeed sound a bit like some Motown acts but feels its sound is comparable to the Detroit Emeralds.

"It would be hard for any group that grew up in Detroit with Motown not to have some of the Motown sound rub off on it. We don't deliberately try to sound like the Motown groups. It's just that we have been so heavily influenced by them," says Cunningham.

The group, signed to Fee Records distributed by ABC, is planning its second LP. "We're going to stay in the same groove with the same concept."

The Floaters are booked by JAD, their own Detroit-based management/booking firm but will switch to Gemini booking agency in New York in September.

"Because of the new LP the demands are now too great for our agency to handle. That's why we're going with Gemini. We will continue to be managed by JAD," says Cunningham.

Singer/composer Linda Cooke, 24-year-old daughter of the late Sam Cooke, has been signed by Global Enterprise Inc., headed by industry veteran Edward Windsor Wright.

Cooke has recorded six original tunes and is negotiating for a label deal.

KACE, which went on the air in Los Angeles approximately three months ago in an automated situation, will go live July 24.

According to Cal Shields, program director, it was initially thought best for the new outlet to be automated. "But now we will be able to get closer to the community with a live show," Shields says. KACE will keep its same announcers.

(Continued on page 47)

Billboard Hot Soul Singles

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Billboard SPECIAL SURVEY For Week Ending 7/23/77

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	3	9	BEST OF MY LOVE —Emotions (M. White, A. McKay), Columbia 3-10544 (Sagittaire, BMI/Steelchest, ASCAP)	35	44	4	O-H-I-O —Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Salchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	68	78	3	SHARING —Vitamin E (P. Smith), Buddah 574 (Buddah, BMI)
2	2	10	SLIDE —Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Sputtree, BMI)	36	46	5	CAN'T STAY AWAY —Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	69	74	4	ALIBOM-BA-YA —Michael Masser & Mandrill (M. Masser), Arista 0250 (Colgems-EMI, BMI)
3	4	9	SUNSHINE —Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	37	45	9	JOYOUS —Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	70	77	3	IF THIS IS HEAVEN —Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)
4	5	6	LIVIN' IN THE LIFE —Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	38	41	6	GETAWAY —Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	71	NEW ENTRY		WORK ON ME —O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)
5	7	6	STRAWBERRY LETTER 23 —Brothers Johnson (S. Otis), A&M 1949 (Kidada/OH The Wall, BMI)	39	43	6	ME AND THE MUSIC —Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	72	86	2	THE GREATEST LOVE OF ALL —George Benson (L. Creed), Arista 0251 (Columbia Pictures, BMI)
6	1	9	EASY —Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	40	19	10	NOW DO-U-WANNA DANCE —Graham Central Station (L. Graham), Warner Bros. 8378 (Nineteen-Eighty Five, BMI)	73	73	17	WHILE I'M ALONE —Maze Featuring Frankie Beverly (F. Beverly), Capitol 4392 (Pecie, BMI)
7	13	5	FLOAT ON —Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/WoodSongs, BMI)	41	28	12	AFTER YOU LOVE ME WHY DO YOU LEAVE ME —Harold Melvin & The Blue Notes (H.J. Melvin, K. Gamble), ABC 12268 (HAL-MEL/Mighty Three, BMI)	74	NEW ENTRY		GOODNIGHT MY LOVE —Tavares (G. Motola, J. Marascalco), Capitol 4453 (Stone Agate, BMI)
8	6	11	THIS I SWEAR —Tyrone Davis (L. Graham), Columbia 3-10528 (Buttermilk Sky/Content/Alynn, BMI)	42	26	10	GO AWAY LITTLE BOY —Marlena Shaw (C. King/G. Goffin), Columbia 3-10542, (Screen Gems-EMI, BMI)	75	87	2	SINCE I FELL FOR YOU/I'M FALLING IN LOVE —Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)
9	9	8	A REAL MOTH FOR YA —Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	43	57	4	MAKE IT WITH YOU —Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	76	80	8	TURN ON THE LIGHTS —Kellie Patterson (L. Farrow, C. Johns), Shadyside 1037 (Funks Bump, BMI)
10	10	9	BABY DON'T CHANGE YOUR MIND —Gladys Knight & The Pips (V. McCoy), Buddah 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	44	54	5	I NEED LOVE —Persuaders (A. Felder, N. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)	77	NEW ENTRY		STOMPED, BEAT-UP & WHOOPED —Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Five, BMI)
11	8	9	SEE YOU WHEN I GET THERE —Lou Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	45	35	8	I LIKE THE FEELING —Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	78	84	4	IN A VERY SPECIAL WAY —Brief Encounter (L. Bailey, Brief Encounter), Capitol 4426 (Ashley Hall, BMI)
12	11	16	GOT TO GIVE IT UP Pt. 1 —Marvin Gaye (M. Gaye), Tamla 54280 (Motown) (Jobete, ASCAP)	46	36	9	PARTY LAND —Blackbyrds (D. Byrd, M. Saunders), Fantasy 794 (Debyrd/Blackbyrd, BMI)	79	89	2	DO YA WANNA GET FUNKY WITH ME —Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/DeCibel, BMI)
13	12	13	I DON'T LOVE YOU ANYMORE —Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	47	49	7	OVER AND OVER —Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick-O-Va, ASCAP)	80	90	2	TURN THIS MUTHA OUT (Pt. 1) —Idris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)
14	14	11	LOVING IS REALLY MY GAME —Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	48	58	6	ALL BECAUSE OF YOUR LOVE —Otis Clay (G. Jackson, R. Moore), Kayvette 5130 (TK) (Muscle Shoals Sound, BMI)	81	NEW ENTRY		MY FIRST MISTAKE —Chi-Lites (P. Hurt), Mercury 73934 (Phonogram) (Cookie Box/Richie Rome, BMI)
15	30	4	PARTY LIGHTS —Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	49	37	16	I CAN'T GET OVER YOU —Dramatics (J. Brinson, E. McGhee, F. Freshman), ABC 12258 (Conquistador, ASCAP)	82	72	7	COMING BACK FOR MORE —William Bell (W. Bell, P. Mitchell), Mercury 73922 (Phonogram), (Bell-Kat, ASCAP/Beinda, BMI)
16	15	12	IF IT'S THE LAST THING I DO —Thelma Houston (S. Cahn, C. Chaplin), Tamla 54283 (Motown) (Chappell, ASCAP)	50	56	5	I NEED SOMEBODY TO LOVE ME —Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	83	NEW ENTRY		NOWHERE TO RUN (Pt. 1) —Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)
17	27	7	DEVIL'S GUN —C.J. & Co. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	51	24	12	OUR LOVE —Dells (A. Felder, T.G. Conway, R. Tyson), Mercury 73909 (Phonogram) (Six Strings, BMI)	84	NEW ENTRY		DO IT THE FRENCH WAY —Crown Heights Affair (E. Nerangis, B. Britton), De-Lite 1592 (Delightful/Cabrera, BMI)
18	25	5	I BELIEVE YOU —Dorothy Moore (D. Addiss, D. Addiss), Malaco 1042 (TK) (Musicways/Flying Addiss, BMI)	52	62	4	I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon) —Trammps (R. Baker), Atlantic 3403 (Buma East, BMI)	85	85	3	SPRING HIGH —Ramsey Lewis (S. Wonder), Columbia 3-10571 (Blackbull/Jobete, ASCAP)
19	16	10	ONCE I'VE BEEN THERE —Norman Connors (P. Mitchell), Buddah 570, (RCA), (Hot Stuff, BMI)	53	55	7	JAM ON THE GROOVE —Ralph MacDonald (R. MacDonald, W. Salter), Marlin 2202 (TK), (Antisa, ASCAP)	86	NEW ENTRY		WE NEVER DANCED TO A LOVE SONG —Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)
20	21	8	CAN'T WE JUST SIT DOWN (And Talk It Over) —Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	54	47	8	I SHO LIKE GROOVIN' WITH YA —Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	87	NEW ENTRY		INTO SOMETHING (Can't Shake Loose) —O.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)
21	22	8	GET IT UP —Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	55	70	5	LOVE IS SO GOOD WHEN YOU'RE STEALING IT —Z.Z. Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	88	88	6	DARLIN' —Donny Gerrard (J. Burton), Greedy 114 (Joyfully Sad/Heavy Star, BMI)
22	42	5	L.A. SUNSHINE —War (S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein), Blue Note 1009 (United Artists) (Far Out, ASCAP)	56	50	7	GONNA LOVE YOU MORE —George Benson (M. Albert), Warner Bros. 8377 (Sunbury/Fermata International, ASCAP)	89	93	2	COME INTO MY LIFE —Bill Summers (A. Mouzon), Prestige 765 (Fantasy) (Mouzon, BMI)
23	18	9	YOUR LOVE IS RATED X —Johnnie Taylor (R. Moore), Columbia 3-10541 (Groovesville, BMI)	57	67	4	BOOGIE NIGHTS —Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	90	NEW ENTRY		I'M GOING HOME —Stylists (Hugo & Luigi, G.D. Weiss), H&L 4686 (Boca, ASCAP)
24	31	7	I CAN MAKE IT BETTER —Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	58	69	5	BITE YOUR GRANNY —Morning, Noon & Night (J. Johnson), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	91	91	7	POST MORTEM —Cameo (L. Blackmon, G. Johnson), Chocolate City 010 (Casablanca), (Better Days, BMI)
25	38	6	VITAMIN U —Smokey Robinson (L. Brown, T. McFadden), Tamla 54284 (Motown) (Jobete, ASCAP)	59	53	18	ANGEL IN YOUR ARMS —Hot (T. Woodford, C. Ivey, T. Brasfield), Big Tree 16085 (Atlantic) (Song Tailors, BMI/I've Got The Music, ASCAP)	92	92	2	TOMORROW —Cissy Houston (C. Strouse, M. Charnin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
26	33	8	NIGHTS ON BROADWAY —Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Cassero/Unichappell/Stamm, BMI)	60	60	12	WHATCHA GONNA DO? —Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)	93	NEW ENTRY		CHECK IT OUT (Part 1) —Sophisticated Lady (B. Womack), Mayhew 532 (Bareback) (B. Womack/Unart, BMI)
27	48	4	LET'S CLEAN UP THE GHETTO —Philadelphia International All Stars (Lou Rawls, Billy Paul, Archie Bell, Teddy Pendergrass, O'Jays, Dee Dee Sharp Gamble) (K. Gamble, L. Huff, C. Gilbert), Philadelphia International 3627 (Epic) (Mighty Three, BMI)	61	52	19	IT FEELS SO GOOD TO BE LOVED SO BAD —Manhattans (T. Randazzo, V. Pike, R. Joyce), Columbia 3-10495 (Razze Dazzle, BMI)	94	95	2	I JUST WANNA DO MY THING —Edwin Starr (B. Starr), 20th Century 2338 (ATV/Zonal, BMI)
28	23	23	GOOD THING MAN —Frank Lucas (F. Lucas, V. Pea), Ica 001	62	68	7	PARTY LIFE —Symbol 8 (W. Lowery), Shock 5 (Janus), (Duchess/Did Sparta/Heavy, BMI)	95	NEW ENTRY		OH LET ME KNOW IT (Pt. 1) —Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)
29	29	9	SPELLBOUND —Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	63	81	2	EXODUS —Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	96	NEW ENTRY		NO ONE COULD LOVE YOU MORE —Phyllis Hyman (S. Scarborough), Buddah 577 (Unichappell, BMI)
30	32	7	I GET LIFTED —Latimore (H.W. Casey, R. Finch), Glades 174 (TK), (Sherlyn, BMI)	64	75	3	GOOD THING QUEEN PART 1 —Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	97	63	7	FEEL IT —Crusaders (S. Hooper, W. Felder, L. Carlton, R. Popwell, L. Dozier), ABC/Blue Thumb 272, (Four Knights, BMI)
31	17	11	I'M GOING DOWN —Rose Royce (N. Whitfield), MCA 40721, (Duchess, BMI)	65	76	3	BLOCKBUSTER BOY —Sister Sledge (M. Kunze), Cotillion 44220 (Atlantic) (Rosalba, ASCAP)	98	NEW ENTRY		DOCTOR LOVE —First Choice (N. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
32	40	6	THE SOUL OF A MAN —Bobby Bland (B. Bland, A. Braggs), ABC 12280 (Don/ABC-Dunhill, BMI)	66	79	3	I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	99	64	16	DANCE AND SHAKE YOUR TAMBOURINE —Universal Robot Band (P. Adams), Red Greg 207 (Sug-Sug/PAP, ASCAP)
33	34	8	FUNKY MUSIC —Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	67	71	4	THAT'S WHAT FRIENDS ARE FOR —Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Wip-Newbag, BMI)	100	100	11	I CAUGHT YOUR ACT —Hues Corporation (W. Holmes), Warner/Curb 8334, (Jimi Lane/Ensign, BMI)



DEALERS BASH—New York area retailers and Atlantic Records reps enjoy a cocktail party before getting down to business. Left to right: Bert Bevins, manager Jamaica Store, Jimmy's Music World; Mallen Locus, owner of Harlem's Rainbow Records; Bobby Robinson, owner of Bobby's Record Shop; Primus Robinson, national r&b promotion director, Atlantic Records; Clarence Bullard, local r&b promotion, Atlantic Records; and Danny Robinson, co-owner of Hit Town One-Stop.

WEA Romancing Small Dealers

• Continued from page 6

same time the major outlets are informed.

"Again, these shops are usually the last to know about new releases. They hear them on the radio or a customer comes in asking for it. We want them to at least be aware of the product whether they order or not."

In conjunction with the WEA labels—Atlantic, Warner Bros., Elektra—the specialists are responsible for retailers receiving tickets to shows where WEA acts are performing. "This will familiarize them with the artists and make the product easier to sell," says Fields. The group of specialists will also act as liaison between the retailer and WEA branch.

In addition to its 11 r&b specialists, WEA is also interviewing for the New Orleans and Dallas areas.

Mike Nixon handles San Francisco: Ruth Carson, Los Angeles; Gerri Luckie, Atlanta; Mike Price, Detroit; Lamont Solomon, New York; Sam Beasley, Baltimore/Washington; Henry Jefferson, Houston; Earl Sayles, Cleveland; Frank Williams, Chicago; Narrio Wright, Philadelphia, and James Powell, Memphis/Nashville.

To further tie into the small retailer, WEA has brought on Ron McLeod as branch marketing coordinator for black music to handle in-store merchandising, advertising and to coordinate all customer services.

Fields notes the importance of the small retailer cannot be stressed

enough. "We know that the larger outlets get the attention but when you lump a few small dealers together, collectively they equal a major outlet and the buying power should be the same.

"When we want to know what's selling we call the smaller retailers. They are the best pulse to have on the market. We realize these people know what's selling because they only buy what their customers are asking for. We also know that they help us break a lot of records."

Once the groundwork is laid and the dealer meetings are over what happens?

"Following up on our part and communication with the retailers are the most important elements of this entire program," says Fields.

"Once these meetings are over we will address ourselves to the individual problems brought out in the meetings. We will stay in constant communication with these retailers and we're encouraging them to continue to contact us.

"We'll let them know at all times what we can or cannot do for them. Whenever necessary we will hold special meetings for them."

Soul Sauce

• Continued from page 46

Atlantic recording artist Johnny Bristol performed at the California Institution for Women Saturday (16).

The show was sponsored by Professional Entertainment for Prisoners Inc. (PEP) headed by LaVonne Granger.

Professional Entertainment for Prisoners is a non-profit organization which regularly presents shows consisting of recording artists, film and television stars and radio personalities as well as sports figures to thousands of inmates in state and federal institutions in California.

Papa John Creach's new LP "The Cat And The Fiddle" on DJM Records is to be shipped Tuesday (19) with a special presentation to be made at the NATRA convention in August.

Johnny Guitar Watson, also on DJM Records, joined the O'Jays' na-

tional tour Friday (15) in Nashville. Watson will continue with the tour for 31 cities.

Don Mac, 6-9 a.m. announcer at KGFJ in Los Angeles, has been upped to program director. According to Mac, no major changes will take place in the near future but he is looking for another air personality to fill his slot.

He notes he's looking for a professional, mature radio person. "We don't need screamers and they need not be from a Top 40 background," he says.

Those interested should send airchecks but no telephone calls.

Prior to Mac's new appointment, Larry Williams was acting program director. Williams will continue in his operation manager's slot for both KGFJ and KUTE-FM.

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

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 4	4	4	REJOICE Emotions, Columbia PC 34762	31	30	17	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)
2	2	10	RIGHT ON TIME Brothers Johnson, A&M SP 4644	32	29	7	HERE AT LAST... LIVE Bee Gees, RSO RS-2-3901 (Polydor)
3	3	15	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	33	33	8	HOT Big Tree BT 89522 (Atlantic)
4	1	16	COMMODORES Motown M7-884R1	34	34	39	PART 3 K.C. & The Sunshine Band, TK 605
5	5	16	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla, T7-352R2 (Motown)	35	35	25	A-A-AH, THE NAME IS BOOTSY BABY Bootsy's Rubber Band, Warner Bros. BS 2972
6	6	14	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	★ 36	43	3	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)
★ 10	5	5	FLOATERS ABC AB 1030	37	36	10	ARE YOU SERIOUS Richard Pryor, Laif A196
8	8	6	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	38	39	13	LOVE STORM Tavares, Capitol STAO 11628
9	9	9	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	★ 39	47	2	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
10	11	17	SLAVE Cotillion SD 9914 (Atlantic)	40	17	5	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
11	13	20	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	41	37	13	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
12	12	19	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	42	45	11	MAGIC T-Connection, Dash 30004 (TK)
13	7	5	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	43	41	3	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
14	14	6	SWEET PASSION Aretha Franklin, Atlantic SD 19109	44	44	3	TAILOR MADE Bobbi Humphrey, Epic PE 34704
15	15	22	UNPREDICTABLE Natalie Cole, Capitol SD 11600	45	50	4	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
★ 16	20	5	EXODUS Bob Marley & The Wailers, Island ILPS 9498	★ 46	NEW ENTRY		PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)
17	16	41	SONGS IN THE KEY OF LIFE Stevie Wonder, Tamla T13-340C2 (Motown)	★ 47	NEW ENTRY		OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
★ 18	24	5	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	★ 48	NEW ENTRY		I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
19	23	15	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	★ 49	NEW ENTRY		FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
20	21	6	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-887S1	50	NEW ENTRY		TOO HOT TO HANDLE Heatwave, Epic PE 34761
21	18	12	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	51	52	4	MAGIC JOURNEY Salsoul Orchestra, Salsoul SZS 5515
22	25	5	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	52	48	16	ROMANTIC JOURNEY Norman Connors, Buddah BDS 5682 (RCA)
23	19	12	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	53	NEW ENTRY		STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
24	22	7	I REMEMBER YESTERDAY Donna Summer, Casablanca NBLP 7056	54	59	4	SO SO SATISFIED Ashford & Simpson, Warner Bros. BS 2992
★ 25	32	4	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	55	57	7	REFLECTIONS IN BLUE Bobby Bland, ABC AB 1018
26	26	6	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1	56	56	3	DISCO INFERNO Trammps, Atlantic SD 18211
27	27	22	IT FEELS SO GOOD Manhattans, Columbia PC 34450	57	38	25	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
28	28	24	IN FLIGHT George Benson, Warner Bros. BSK 2983	58	46	7	PHASE II Bohannon, Mercury SRM-1-1159 (Phonogram)
29	31	8	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	59	60	2	UNIVERSAL LANGUAGE Booker T & The MG's, Asylum 7E-1093
★ 30	40	6	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	60	42	3	SHOTGUN ABC AB 979

Purcell New Head Of Managers East

LOS ANGELES—The conference of Personal Managers East has elected a new board of officers to a two-year term.

Jerry Purcell, who succeeds George Scheck is president, while Joseph Rapp has been elected vice president, Jim LaMonica is secretary and Jackie Bright is treasurer.

Also on the executive board are Dick Towers, Larry Tunny, Rick Martin, Mallory Factor, Bobby Bernard and Steve Allan. The organization will now operate from Purcell's New York office.

MILLER UNLOADS

WEA Buy Of Damont Boosts Industry Clout

By PETER JONES

LONDON—WEA has acquired a majority share in Damont Records, the custom-pressing operation and budget company which supplies Woolworths multiple with the Stereo Gold Award label.

The WEA involvement in the flourishing Hayes, Middlesex-based, operation comes via the purchase of the shares of Dave Miller, who formed the company five years ago with former Pye director Monty Presky. The latter's association with Damont as managing director will continue and Miller will also be involved in the future via a long-term licensing deal for the use of his Damil repertoire in the U.K.

Bulk of the Stereo Gold Award catalog is drawn from the Damil recordings produced by Miller, an American who lives in Britain but has numerous overseas interests including the Hamburg-based Miller International budget operation, acquired by MCA in 1969, but with Miller still actively involved in its management.

The WEA move does not herald a change in its manufacturing arrangements through CBS. John Fruin, managing director, says it is regarded as "an investment rather than an integrated part of the U.K. operation. Though we have no specific plans to make any short-term moves, it is our aim to use Damont as a base for ancillary operations assisting us in our general attack on the U.K. record market."

Nevertheless, WEA has access to a factory capable of turning out 6 million albums and 2 million singles annually. It would also provide WEA with a convenient entry into the budget market for a richly endowed back catalog which has no affiliations with any of the existing U.K. budget companies.

Racking and mail-order are two other areas into which WEA could develop through Damont in its drive towards greater market penetration at the expense of its competitors, notably EMI.

Damont claims to have sold in excess of 10 million albums through

900 Woolworths stores, which reckon to have a 12-times inventory turn annually of the 80 titles in stock. It is only recently that the LPs have gone up in price from 50p (85 cents), a price possibly due to costs being defrayed by 18 foreign licensees.

The plant has done business for most U.K. major and tv-merchandising companies and also handles a lot of export business to Scandinavia.

BEST SINCE '74

Soulful Summer In U.K.

• Continued from page 3

the Detroit Emeralds, the Brothers Johnson and George Benson all began life in that form.

The soul success story of the year (so far) concerns Epic's Jacksons, whose "Show Me The Way To Go" is not only their biggest U.K. hit—as the Jackson Five, with Motown, the quintet had six top 10 records, but never a chart topper—but also CBS' top-selling single of 1977. Sales are 400,000-plus, ahead of Barbra Streisand's "Evergreen" and Harold Melvin & The Blue Notes' "Don't Leave Me This Way."

Yet the Jacksons are just one of a bevy of soul/disco acts with which CBS is currently concerned. The company is actively working 45s by the O'Jays, the Manhattans, New York Port Authority, the Lovers, the Realistics, Billy Paul and the Emotions (the last two available commercially in 12-inch form), plus follow-ups to their recent hits by Deneice Williams and Joe Tex.

Upcoming releases on the CBS label feature the Isley Brothers, Johnnie Taylor, Teddy Pendergrass, Tyrone Davis, the Philadelphia International All Stars and the Jacksons.

No other majors are promoting quite so much soul and disco product at present, but almost all are benefitting from the music's mini-boom.

At Pye, Gladys Knight and the Pips' "Baby Don't Change Your Mind" is the latest in a consistent run of hits for the Buddah foursome which have included "Make Yours A Happy Home," "Midnight Train To Georgia," and "So Sad The Song" in the past year.

Similarly, Boney M's "Ma Baker" is the Atlantic act's third-in-a-row success, following "Daddy Cool" and "Sunny."

"I Feel Love" is the fourth U.K. chart entry for Donna Summer and her best seller since "Love To Love You, Baby" in 1976. The irony for GTO, also hot with Tony Etorio and "Heatwave," is that the label's deal for Summer (with Giorgia Moroder and Pete Bellotte) shortly expires, and her product reverts to Casablanca at Pye.

Bo Kirkland and Ruth Davis are chart newcomers (along with Fat Larry's Band and T-Connection) and their single "You're Gonna Get Next To Me" appeared through EMI only after protracted negotiations with America's Claridge company. At one time, RCA and ABC were rumored to have secured rights.

The Commodores' "Easy" is its first significant British hit since "Machine Gun"—itself reissued, along with "I Feel Sanctified," on the current 45s B side—nearly three years ago. It comes only a few

Phonogram And Polydor Join In U.K. Price Hike

LONDON—Phonogram and Polydor have increased prices in the U.K. for both records and tapes.

Singles from both are now \$1.28, while Phonogram's super deluxe line is \$6.82 and Polydor's deluxe series \$6.75. Deluxe and standard albums from Phonogram are now \$5.99 and \$5.66 respectively (tape stays at \$5.99 or both), while the super series and the standard specials from Polydor are \$6.14 and \$3.85.

The Phonogram and Polydor increases follow similar moves by WEA and CBS (Billboard, July 9, 1977).

Transatlantic Sale Looms; New Base For Logo Label

LONDON—The long-rumored sales of Transatlantic Records—for the second time in two years—is now close to a certainty.

A statement released July 11 confirms that negotiations are at an advanced stage with Granada Ltd. for Marshall Cavendish to acquire both Transatlantic and its Heathside Music publishing subsidiary.

On completion, the two companies will become part of Marshall Cavendish's O&H Group, formed by ex-RCA executives Olav Wyper and Geoff Hannington, and will provide an outlet for their unreleased Logo records material.

Logo was started over a year ago, and since then only one deal, with EMI for Meal Ticket, has been concluded.

"Geoff and I have been totally frustrated since we started the company," says Wyper. "It was our intention to run an independent label using our own judgment and finance. But we were unable to secure the right terms from any of the majors, which is why we had to license Meal Ticket to EMI."

"It makes no sense at all as far as we are concerned to build and develop acts then license them to a half dozen companies."

"The only alternative was to look into the possibility of buying an existing company. We looked at three before deciding on Transatlantic, which seemed to be the most practical in terms of its size, history, back catalog and price."

Wyper and Hannington, acting as

joint managing directors, are expected to be based at Transatlantic from early August.

Wyper says the name of the company is not likely to be changed immediately but "in the fullness of time" it would be known as Logo Records, with Transatlantic being retained as a label, mainly for its back catalog, which includes such acts as Billy Connolly, Ralph McTell, John Renbourn and Pentangle.

Among acts to be signed to Logo are Michael Price, Dave Skinner, NSB (Nick Stewart Band) and Carole Hayman. Meal Ticket's relationship with EMI is not affected by the Transatlantic deal.

The Cavendish takeover will almost certainly bring about the departure from Transatlantic of its founder, Nat Joseph.

When Granada took control in June 1975, Joseph retained 25% of the shares, but Cavendish is acquiring 100% of the company. Joseph declined to state the precise nature of his plans, but his disenchantment with Granada has been no secret for some time and he is known to have theatrical interests he would like to pursue.

Stiff & Island Make Peace

LONDON—Stiff Records' six-week dispute with Island, which led to the independent company's entire catalog vanishing from retailers' shelves, has been resolved.

Stiff directors Jake Riviera and Dave Robinson have renegotiated a three-year pressing and distribution contract with Island, which means that the albums "Damned Damned Damned," "A Bunch Of Stiffs," and Nick Lowe's Bowi EP are again available.

Under the previous agreement, negotiated in March, Island handled press and promotion. Now Stiff is to look after this side of the operation itself.

The dispute—the cause of which remains a mystery—was finally resolved after Riviera, Robinson, and Island managing director Tim Clark flew to New York for talks with Island chief Chris Blackwell.

Commented Tim Clark: "We are happy to have come to a new agreement with Stiff. They thought the original idea was too restrictive, but our new arrangement allows Stiff more autonomy and the freedom to promote in their own inimitable style."

Bienstock, Intersong In Sub-Publishing Deal

HAMBURG—Artemis here has acquired for the Intersong group of music publishing companies worldwide sub-publishing rights (excluding the U.S. and U.K.) of Herald Square Music and Times Square Publications, from Freddy Bienstock Enterprises, New York.

The catalogs include such international musicals as "Fiddler On The Roof," "Cabaret," "Godspell," "Company" and "Fiorello."

Intersong has also set up a long-term deal with Edition Andros, run by producer-composer Leo Leandros, which controls material written by him and recorded by CBS artist Vicky Leandros.

Decca Intros 2 New Lines As Part Of Catalog Drive

LONDON—Decca is embarking on an extensive drive to boost catalog business in readiness for the seasonal upsurge in sales by way of discounts on a broad range of existing repertoire and the introduction of two new repackaged series.

The two new lines are Jubilee, which concentrates on classical repertoire of proven potential, and Sounds, spanning a cross-section of MOR material. Both series will be subject to limited-period special incentive offers for dealers.

The general discount campaign is known as Ten-Four. It offers a 10% discount on a minimum order of 50 albums, both on Decca and Telefunken imports figuring in the company's traditional autumn best-seller list comprising about 800 LPs. It runs until the end of September.

The Jubilee series, retailing at \$4.28 (LP) and \$4.70 (cassette) will be available in September with an initial release of 12 albums and a further eight scheduled for December. It will be complementary to the existing mid-price line of Ace of Clubs, which will be reserved for chamber music and more specialized material.

Classical manager John Parry notes that Jubilee would be used only for reissues of material of proven quality which had been accorded critical acclaim.

The first release will cover five albums of Beethoven by the Vienna Philharmonic Orchestra under Hans Schmidt-Isserstedt. These will feature seven of the nine symphonies.

Among other releases will be recordings of Mozart by the New Philharmonia Orchestra with Carlo Maria Giulini, a highlights LP of "La Boheme" with Carlo Bergonzi

and Renata Tebaldi, Regine Crespin singing the music of Berlioz and Ravel, the "Nutcracker Suite" and music from "Peer Gynt" by the Vienna Philharmonic conducted by Herbert von Karajan, and an LP featuring "Eine Kleine Nachtmusik" by the Vienna Mozart group.

For a minimum order of one copy of each of the initial 12 titles, either on LP or cassette, dealers will receive a credit for the cost of one record. Larger orders will be scaled accordingly.

Promotion for Jubilee will revolve around advertising, posters, window displays, a radio station competition and a leaflet to tie in with release in December.

The Sounds series, introduced by MOR marketing manager Colin Borland, will also retail in a similar \$4.28/\$4.70 price category, but will be the subject of a different dealer incentive. There will be 12, \$4.28 LPs and one 14-track sampler with a recommended retail price of \$2.14. But dealers taking one copy of each of the first release will qualify for 20 copies of the Sounds Terrific sampler for the price of 15. The offer covers records only.

Promotion will concentrate on point-of-sale activity, including a 20-LP browser box, supported by some trade advertising. Repertory covers a multitude of Decca's most popular easy-listening names, among them Stanley Black, Ronnie Aldrich, Mantovani, Frank Chacksfield, Edmundo Ross, Ted Heath and Stan Kenton. They are featured generally on multi-artist compilation albums with such titles as "Sounds Romantic," "Sounds Swinging," "Sounds From The Shows."

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U.K. 12-Inch Singles Cooling?

• Continued from page 34

format, backed by a big marketing campaign for material culled from the Pye Popular, International, Bud-dah and Stax labels.

Notes Robin Taylor, Pye general manager: "Market research showed us the strong consumer reaction to the 12-inch 45 and proved it was a highly acceptable format in Britain. But it's possible as more record companies bring out these records the novelty could wear off, though my belief is that it is a way of opening up a whole new market."

A later move still came from Creole Records here, hoping to generate renewed interest in rock veteran Little Richard with the release of a 12-inch commercially available single, featuring re-recordings of three of his classic hits.

The aim was to pave the way for a new Richard album from Creole, as well as a tv-promoted K-tel package later this year.

Both previous Creole commercially available 12-inchers reached the U.K. top 50—material by Ronnie Hill and by Honky.

Arista's debut 12-inch record, Garnett Mimms' "What It Is" was directly prompted by import and disco interest. The original U.K. release date was held back for a fortnight to enable the company to make the record available in the larger format—again on a limited edition of 15,000 copies.

When Chiswick entered the 12-inch market, it was with the first 13,000 copies of Motorhead's "Motorhead" single.

Capitol remained active in this area of marketing with 12-inch singles from Natalie Cole and the Sylvers, both at recommended retail price of \$1.68—and the promotion included a free sampler album of Capitol material to consumers who bought both singles at the same time.

Says Capitol U.K. general manager Peter Buckleigh: "Quite a few companies are just following the leader in the 12-inch area—just releasing because others are doing it."

"It's a fashion fad among buyers, no doubt about it, but that is no bad thing. The market generally is down and the 12-inch phase seems to have got people back into the record stores."

"I wouldn't be surprised to find that at the end of six months, the trend will have found a level and settled down, though I suspect that some artists will always benefit from being released, initially at least, in this format."

"My view is that the public feels that with 12-inch disks it is getting just a little bit more for its money, plus a little bit better sound reproduction. Of course there is also the appeal of limited editions, with a buy quickly trend before the majority of the releases revert to a normal 7-inch style."

"I believe that for the moment at least it is a very good method of getting a disk into the charts. As for acts like Natalie Cole and the Sylvers, we felt the need to offer a different marketing approach. Though they are two of the biggest soul acts in the U.S. right now, they were not available to tour here and we needed something special to realize their obvious potential."

At EMI, too, there are further experiments in the 12-inch area. Special browser boxes were made to provide eye-catching displays for 12-inch product from the Little River Band. This had a limited edition of 17,000 and sold for normal single rates.

CBS broke the Jacksons' "Enjoy Yourself" into the top 50 earlier this

year through the big-size singles and the group, in a successful comeback bid, more recently topped the chart with "Show You The Way To Go."

At WEA, where recent 12-inch product has come from Bootsy's Rubber Band, the Detroit Emeralds and George Benson's "Nature Boy," there is an air of caution about the configuration. John Fruin, managing director, says: "We've been successful so far, but we must continue to be highly selective. Too much product in this field could well kill the golden goose and weaken consumer interest."

"We say that inevitably higher production costs make the 12-inch product a loss item if sold at regular single prices and the theory is that the loss becomes a profit on investment only when the records go on to become worthwhile sellers in 7-inch format."

And Clive Selwood, long-time marketing expert and formerly marketing director of Pye where he handled the launch of the Big Deal series, is convinced the king size novelty is already wearing off.

"Using this format in a record's early days is no longer sufficient on its own to push it into the charts."

The early doubts about 12-inch viability turned into general acclaim and a feeling of confidence but now the doubts are returning.

Says Polydor's Geoff Baker: "The initial value is one of snob appeal, coming from real record collectors. Now Polydor plans are more in keeping discos serviced with 12-inch singles—we have a mailing list of about 650—and, despite success early with the Who, less on commercially available product."

WARWICK vs. POLYDOR

2 Frankie Laine Sets Gird For Mart Battle

LONDON—A formidable sales battle is set for August when two "greatest hits" packages by singer Frankie Laine hit the market.

One, released by Warwick Records and featuring the singer's '50s hits for CBS, will be the subject of a nationwide tv and radio campaign, while Polydor is lining up "Memories In Gold," a 19-track LP featuring Laine's recent re-recordings of his biggest successes.

The Warwick package was actually issued on July 18 and radio commercials on all stations will run throughout August; nationwide tv advertising will begin in September.

Multiple Sound Distributors' managing director Ian Miles said: "I was asked by CBS if I would like to do a 20-track compilation of all Laine's hits, which the company has in its catalogs, and as he has never before been the subject of a tv campaign, I agreed. We did careful research into the project. The reaction from the trade generally was encouraging and CBS has done very well with a couple of Frankie Laine reissues."

Ian Miles, managing director of Multiple Sound Distributors, says he originally intended to promote "The Very Best Of Frankie Laine" more than two months ago, but he postponed the campaign until au-

turn because tv advertising had "gone soft" earlier than usual.

"Unless the radio campaign is an absolute disaster, then we shall go on the box from Sept. 7 in all regions," he says. "I hope the Polydor album doesn't split sales, but I believe people want the product they see advertised on television, not a substitute."

"I must admit I find it strange that Polydor should decide to re-record all of Laine's hits, when most of them are still in catalog, but they obviously have their reasons."

Polydor's "Memories In Gold" was recorded by Laine with producer Ken Barnes (co-producer of the Slim Whitman LP success, "Red River Valley") during his recent U.K. visit. It is part of a two-album deal with the company.

Polydor plans to release the LP in August, to tie in with Laine's next promotional visit, and although there will be no tv support, there will be a marketing campaign, including browser cards and posters.

Says a Polydor spokesman: "We researched the possibility of a tv campaign and decided against it. However, we are confident our album will sell on the strength of its content. Obviously, if dealers stock 'Memories In Gold' alongside the Warwick package, consumers will have to decide for themselves."

Amsterdam Loses Major Venue As RAI Bans Rock

By WILLEM HOOS

AMSTERDAM—The management of the RAI Congress Center here has banned rock concerts. The last concert at the 1,400-seat venue will be an appearance by U.S. blues singer Bonnie Raitt on July 30.

The ban is a sequel to disturbances at the George Benson concert during the recent IMIC conference in Amsterdam. A large amount in cash and 200 tickets were stolen in a raid on the center's boxoffice, and translation equipment was vandalized during the show.

Dutch promoters call the ban a "disaster," for it leaves Amsterdam with only three sizable rock venues: Concert Hall (capacity 2,200), Carre Theatre (capacity 1,700) and Jaap Eden Hall (capacity 4,000).

But Concert Hall and Carre Theatre are practically write-offs from a promoter's point of view. The

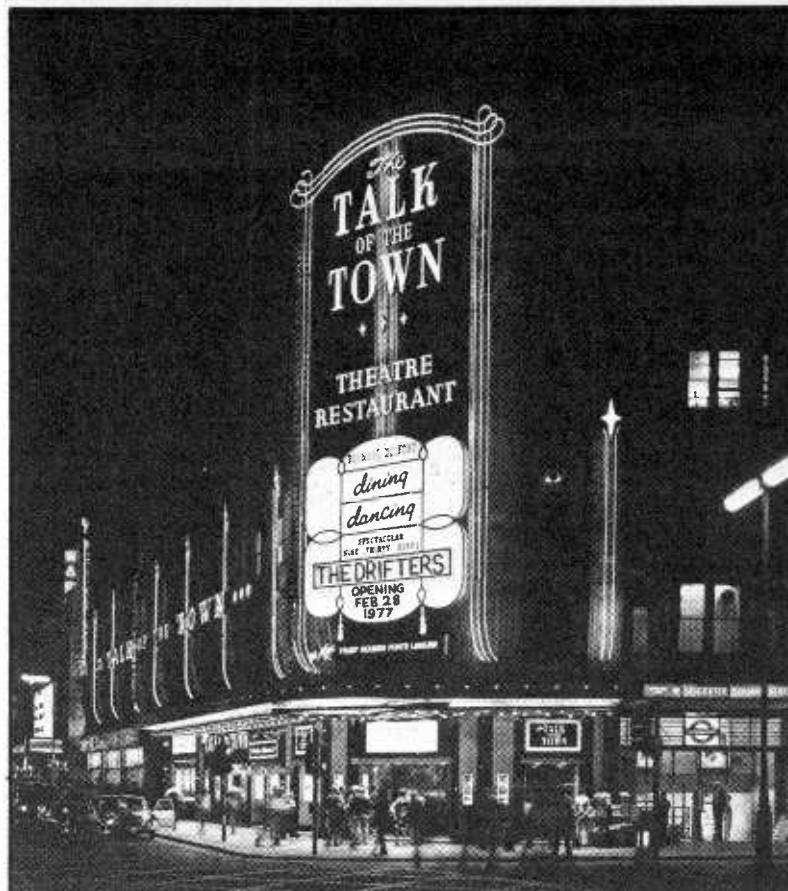
Concert Hall is used mainly for classical performances, and less than 10 concerts a year can be staged at the Carre, as the theatre has a full schedule for cabaret and ballet performances.

This leaves Jaap Eden Hall as Amsterdam's only regular rock concert venue. Only big international acts are a strong enough draw to fill the auditorium.

Amsterdam's club circuit, played by upcoming groups, has two 1,000-seat venues, the Paradiso and the Milky Way.

The ban imposed by the management of the RAI will certainly have an impact on the Dutch pop scene, according to promoters here. They fear many foreign acts may no longer come to Holland. "because

(Continued on page 51)



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JOHN BARBER London Daily Telegraph



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SALUTES MEXICAN INDUSTRY 50th Anny Album By AMPROFON

By AGUSTIN GURZA

LOS ANGELES—Mexico's national association of record manufacturers, AMPROFON, has released a limited edition, three-record LP set commemorating the 50th anniversary of the country's recording industry.

The specially packaged LP, which contains an illustrated booklet of Mexico's record industry history, was unveiled by RCA's Guillermo Infante and Discos Gas' Guillermo Acosta Segura during a special 50th anniversary program on the popular "Siempre En Domingo" television variety series Sunday (6).

Acosta Segura, current head of AMPROFON, explained to the program's audiences in Mexico and the U.S. that proceeds from the album would go to fight piracy in the Mexican record/tape industry.

A special committee of AMPROFON, headed by Polydor's Luis Baston, has beefed up the association's fight against the critical piracy problem (Billboard, March 26, 1977).

The special album collects some of Mexico's greatest recordings in three categories: rancheras, old pop hits, and current hits.

Since the collection contains

works from nearly every major Mexican label, it is released on a special AMPROFON label in the limited 20,000 quantity.

During the brief presentation, "Siempre En Domingo" host Raul Velasco urged his viewers "not to patronize the pirated product because it is a theft against the artistic talent of Mexico."

The announcement of the album on Velasco's show was particularly appropriate since many of the artists on the recording appeared for the show's anniversary celebration.

Towards the end of the impressive marathon program, Velasco told his viewers that a total of 75 singers, 195 musicians and more than 100 technicians had joined the show's regular staff of 17 to present the special tribute.

The show was an astounding stellar array of Mexican talent which placed the survivors of previous eras on the same stage with current hit artists.

The show gained immense impact by highlighting the fact that many of the pioneers of the Mexican record industry are still alive, still active and respected today.

El Paso's Twin KAMA-AM-FM

• Continued from page 27

within the Latin market which is infested, if not with payola, at least with the chronic suspicion of payola.

An executive from one Los Angeles-based label returned from El Paso lavishing praise on Quinones and his station's unpredicted success. In Texas, a major record distributor called him "open-minded"

and "aggressive" while a Texas label executive called him "one of the most receptive PDs around" who gives everybody the feeling that they have "an equally good shot at the station."

Part of that reputation derives from Quinones' final programming maxim: "If it's new, give it a chance. If there's no response, then drop it."

Latin

Latin Scene

NEW YORK

Joe Banner of R & J Distributors here reports the **Danny Rivera** and **Eydie Gorme** LP, "Muy Amigos" (Good Friends), is the biggest selling Latin LP on the distributor's roster. "For this time of year, it's really surprising to see an LP move so well and with the little airplay it's gotten," Banner says.

"Muy Amigos," released nine weeks ago, has already sold 40,000 units in Puerto Rico, including LPs and tapes. Banner comments that both artists' past track records have helped their LP in both the American and Latin markets. Gorme has helped to sell the LP here accounting for 5,000 units (including tapes) as Rivera has never really been a heavy seller in N.Y.

Coco Records, which handles the Graffiti label, claims June to be its biggest selling month due to the "Muy Amigos" LP.

Conguero/bandleader **Raphael Cortijo** is in Latin Sound Studio recording his next JP for **Coco Records**. The LP is being produced by **Charlie Palmieri** with lead vocals by **Fe Cortijo**, the bandleader's niece. ... Vocalist **Trini Lopez** opened at the Playboy Club in Great Gorge, N.J., last week. ... **Coco** has released the new **Fajardo** album, titled "El Talento Total." (The Total Talent), produced by **Ray Barretto**.

AURORA FLORES

San Antonio Globe Stores

• Continued from page 4

Globe stores for Latin racking. All 29 of the stores have Latin record departments, Renfrow says.

Renfrow explains that the change in suppliers came about when his individual store managers complained that the Latin record service they were receiving from Pickwick was not geared to the specific demands of the Texas market.

"The people we were doing business with were going more by the West Coast Spanish market," he explains. "From what I could gather, Alamo is a Spanish-owned company, and they seem to know the different types of people in different regions."

"My managers claimed we weren't up-to-date with the types of music to fit our locale," says Renfrow. "Los Angeles is where they (Pickwick) had their Spanish buyer. So we were reflecting the L.A. market, though we were being supplied out of Dallas."

Walter Bueno, Pickwick's Latin music division manager in Los Angeles, says new company policy prohibits him from commenting to the press without prior authorization.

Pickwick's Los Angeles branch manager, Dave Mount, explains that since "each branch is responsible for its own customer base," Bueno is not responsible for the Texas stores.

"We do stock Latin product in the Dallas branch and we have a buyer there who could react to local product," Mount says in response to the criticisms arising from the Globe store managers.

Jim Sheikel, Dallas branch manager, was unavailable for comment on this, or on the reports of personnel changes in his branch related to the Latin record service.

The larger significance of the Globe move lies in the possibility that large retail chains will increasingly rely on Latin music specialists for their service.

"The American jobbers are in the Spanish field just to satisfy certain customers," says Alamo president Carlos Balido. "They're not in it to make a killing, so they do a half-way job."

Balido says the non-Latin jobbers provide inadequate service because their main concern is the English product, and the Spanish is consequently neglected as a secondary function.

"Every account we ever took away from Handelman, Western, ABC or Pickwick or whoever, we never lost," Balido boasts.

One knowledgeable Latin company executive in Texas says he sees a need for improvement in Latin racking, claiming that many other stores besides Globe could be doing greater volume "if they had the right product."

Balido reports he now has some 750 clients serviced from both San Antonio and McAllen in Texas.

Mexican Dates At a Standstill

• Continued from page 1

Besides the normal pay hikes for the SUTM membership, the musicians are asking for what is allegedly considered to be "unreasonable" terms in displacement monies. Normally, the latter has applied to records and tapes done outside the Mexican Republic. However the Rey attorneys are now insisting on anything done outside of this Federal District.

"All I know is that we could be in for a series of long sessions," says Guillermo Acosta, president of AMPROFON and also of his own Discos GAS. Others with him in the committee delegated to work out the best contract possible include his brother, Jorge Acosta of Rex, Heinz Klinckwort of Peerless and Carlos Camacho of Gamma.

Some of the companies had discontinued sessions in mid-June, anticipating the stalemate. Some of those early curtailments in production were at EMI-Capitol's new 16-track studios, Lagab, RCA, Musart, CBS, Orfeon and Peerless.

"I really don't feel its going to be easy this time," asides Luis Baston, general director of Polydor De Mexico. "They (the musicians' union) are asking for something which is likely to take several weeks, perhaps months."

Right now hourly fees are still considerably less than, say, in the U.S. But with spiraling inflation and devaluation (latter still fluctuating in and around 23 pesos to the dollar) raises could create havoc with label profit margins.

At least two more negotiating sessions are scheduled for this month.

Billboard SPECIAL SURVEY For Week Ending 7/23/77

Billboard Hot Latin LPs

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MIAMI (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LISSETTE Justo Yo, Borinquen 1306	1	COSTA CHICA Tapame, Fama 549
2	MIAMI SOUND MACHINE Renacer, Audioton 5426	2	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492
3	ALMA Alma, Alhambra 148	3	LOS TERRICOLAS En Mexico, Discolando 8240
4	LOS SOBRINOS DEL JUEZ The Judge's Nephews, Audio Latino 5030	4	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
5	SOPHY Sophy, Velvet 1521	5	JULIO IGLESIAS America, Alhambra 27
6	CHIRINO Chirino 3, Grand Artists	6	LA TROPA CHICANA Tu Nuevo Carinito, Latin International 5056
7	Camilo Sesto Rasgos, Pronto 1025	7	JULIO IGLESIAS A Mexico, Alhambra 21
8	JULIO IGLESIAS America, Alhambra 27	8	THE BROWN EXPRESS La Maquina 501, Fama 542
9	CHICO NOVARRO Algo Contigo, Microfon 76081	9	ROBERTO CARLOS Un Gato En La Oscuridad, Caytronics 1334
10	ROBERTO CARLOS En Espanol, Caytronics 1487	10	LOS HUMILDES Numero 4, Fama 541
11	VITIN AVILES El Cantante Del Amor, Alegre 6004	11	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441
12	CAMILO SESTO Memorias, Pronto 1021	12	JUAN GABRIEL Con Mariachi, Arcano 3283
13	YOLANDITA MONGE Floreciendo, Coco 123	13	LOS HUMILDES Mas, Mas, Mas, Fama 529
14	LOS ANGELES NEGROS Holerismo, International 911	14	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3373
15	LISSETTE Quiereme, Borinquen 1302	15	LOS TIGRES DEL NORTE La Banda Del Carro Rojo, Fama 536
16	SANDRO Sandro Para Ti, International 915	16	LOS CADETES DE LINARES Una Lagrima Y Un Recuerdo, Ramex 1012
17	LOLITA Abrazame, Caytronics 1489	17	LEO DAN Leo Dan, Caytronics 1442
18	JOSE LUIS RODRIGUEZ De America, Jose Luis, TH 2007	18	MIGUEL GALLARDO Hoy Tengo Ganas De Ti, Latin International 6904
19	LOS CHOQUEROS Compas 523	19	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014
20	ROBERTO CARLOS Lo Mejor De Roberto Carlos, Caytronics 132	20	JULIO IGLESIAS El Amor, Alhambra 23
21	YOLANDITA MONGE Reflexiones, Coco 129	21	NELSON NED La Magia De Nelson Ned, West Side 4076
22	JUAN BAU Fantasia, Zafiro 506	22	MARIO QUINTERO Nomas Contigo, Orfeon 12-973
23	SUSY LEMAN Vico 722	23	ELIO ROCA Contigo Y Aqui, Miami 6042
24	RAPHAEL Canta, Pronto 2017	24	YNDIO Herida De Amor, Miami 6165
25	KATUNGA En America, Arcano 3369	25	LA BANDA SINALOENSE EL RECODO Valses, Arcano 3377

BUYU

His debut album as a leader, but this is no debut for José Mangual. He's been the driving rhythmic force behind some of the greatest names in music — Machito, Charlie Parker, Erroll Garner.

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Billboard Hits Of The World

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WEST GERMANY

(Courtesy Musikmarkt)
SINGLES

- This Week
- 1 YES SIR I CAN BOOGIE—Baccara (RCA)—Magazine
 - 2 MA BAKER—Boney M (Hansa/Ariola)—Far-Intro
 - 3 ORZOWEI—Oliver Onions (RCA)—Cyclus
 - 4 DON'T CRY FOR ME ARGENTINA—Julie Covington (MCA/Metronome)—Leeds Gerig
 - 5 ROCK BOTTOM—Lynsey de Paul/Mike Moran (Polydor)—Chappell
 - 6 SOUND AND VISION—David Bowie (RCA)—Bewlay/Fleur
 - 7 LAY BACK IN THE ARMS OF SOMEONE—Smokie (Rak/EMI Electrola)—Melodie der Welt
 - 8 HOTEL CALIFORNIA—Eagles (Asylum)—WB Music Corp.
 - 9 LOST IN FRANCE—Bonnie Tyler (RCA)—Melodie der Welt
 - 10 SIR DUKE—Stevie Wonder (Motown/EMI Electrola)—FD and H LPs

- This Week
- 1 GREATEST HITS—Smokie (Rak/EMI Electrola)
 - 2 ARRIVAL—Abba (Polydor/DDG)
 - 3 HOTEL CALIFORNIA—Eagles (Asylum/WEA)
 - 4 OTTO—Otto (Ruski/EMI Electrola)
 - 5 ANIMALS—Pink Floyd (EMI/EMI Electrola)
 - 6 LOVE FOR SALE—Boney M (Hansa/Ariola)
 - 7 STATUS QUO LIVE—Status Quo (Vertigo/Phonogram)
 - 8 IZITSO—Cat Stevens (Island/Ariola)
 - 9 ZANDER'S ZORN—Frank Zander (Hansa/Ariola)
 - 10 DEDICATION—Bay City Rollers (Arista/EMI Electrola)

JAPAN

(Courtesy Music Labo)

*Denotes local origin

SINGLES

- This Week
- 1 NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion
 - 2 KATTENI SHIYAGRE—*Kenji Sawada (Polydor)—Watanabe
 - 3 IMITATION GOLD—*Momoe Yamaguchi (CBS/Sony)—Top
 - 4 AZUSA NIGO—*Karyudo (Warner Brothers)—JCM, Nichion
 - 5 AMAYADORI—*Masashi Sada (Elektra)—JCM, Bird
 - 6 HOSHINO SUNA—*Rumiko Koyanagi (Reprise)—Watanabe
 - 7 SHOCHU OMIMAI MOUSHIAGEMASU—*Candies (CBS/Sony)—Watanabe
 - 8 SUCCESS—*Down Town Boogie Woogie Band (Express)—PMP
 - 9 NOTO HANTO—*Sayuri Ishikawa (Columbia)—Top
 - 10 MAKKANA SEISHUN—*Beauty Pair (RCA)—Fuji
 - 11 AMENO MONOGATARI—*Iruka (Crown)—CMP
 - 12 SEXY ROCK 'N' ROLLER—*Hideki Saijo (RCA)—Geiei
 - 13 DANCING QUEEN—Abba (Disco)—Shinko
 - 14 HOTEL CALIFORNIA—Eagles (Asylum)—Nichion
 - 15 SENTIMENTAL CARNIVAL—*Teruhiko Aoi (Teichiku)—PMP, RFMP
 - 16 MUKASHINO NAMAIDE DETEIMASU—*Akira Kobayashi (Crown)—CMP
 - 17 KIMAGURE VENUS—*Junko Sakurada (Victory)—Sun
 - 18 CHERRY BOMB—The Runaways (Mercury)—High Note
 - 19 GARASUZAKA—*Mizue Takada (Teichiku)—Fuji, PMP
 - 20 KANASHIKI MEMORY—*Hiromi Goh (CBS/Sony)—Burning

ITALY

(Courtesy Germano Ruscitto)

SINGLES

- This Week
- 1 IO TU NOI TUTTI—Lucio Battisti (Numero Uno—RCQ)
 - 2 I REMEMBER YESTERDAY—Donna Summer (Durium)
 - 3 ALLA FIERA DELL'EST—Angelo Branduardi (Phonogram)
 - 4 CERRONE'S PARADISE—Cerrone (WEA—MM)
 - 5 ANIMALS—Pink Floyd (EMI)
 - 6 ROCKY—(Sound Track) Bill Conti (U.A.—Ricordi)
 - 7 ZODIAC LADY—Roberta Kelly (Durium)
 - 8 SOLO—Claudio Baglioni (RCA)
 - 9 IZITSO—Cat Stevens (Island—Ricordi)
 - 10 DISCO DANCE—Adriano Celentano (Clam—MM)
 - 11 DIESEL—Eugenio Finardi (Cramps—Baby Records)
 - 12 JET LAG—Premiata Fonderia Marconi (Zoo—RCA)

- 13 YEAR OF THE CAT—Al Stewart (RCA)
- 14 WORKS—Emerson, Lake & Palmer (Manticore—Ricordi)
- 15 DOMANI—Il Guardiano Del Faro (Cetra—Fonit/Cetra)

AUSTRALIA

(Courtesy Radio 2SM)

SINGLES

- This Week
- 1 WALK RIGHT IN—Dr. Hook (Capitol)
 - 2 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Philadelphia International)
 - 3 DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)
 - 4 DANCE LITTLE LADY DANCE—Tina Charles (CBS)
 - 5 HELP IS ON ITS WAY—Little River Band (EMI)
 - 6 MAGAZINE MADONNA—Sherbet (Razze)
 - 7 MEAN PAIR OF JEANS—Marty Rhone (M7)
 - 8 WHAT CAN I SAY—*Boz Scaggs (CBS)
 - 9 YOU 'N' ME—Alice Cooper (WEA)
 - 10 YOU'VE GOTTA GET UP & DANCE—Supercharge (Virgin)

ALBUMS

- This Week
- 1 SILK DEGREES—Boz Scaggs (CBS)
 - 2 A NEW WORLD RECORD—E.L.O. (United Artists)
 - 3 BEST OF NILSSON—Harry Nilsson (RCA Victor)
 - 4 DIAMANTINA COCKTAIL—Little River Band (EMI)
 - 5 PHOTOPLAY—Sherbet (Razze)
 - 6 RUMOURS—Fleetwood Mac (Reprise)
 - 7 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
 - 8 MOVIN' ALONG—Renee Geyer (RCA Victor)
 - 9 IN YOUR MIND—Bryan Ferry (Polydor)
 - 10 DECEPTIVE BENDS—10cc (Mercury)

NEW ZEALAND

(Courtesy Record Publications)

As Of 7/10/77

SINGLES

- This Week
- 1 MY BROKEN SOUVENIRS—Pussycat (EMI)
 - 2 LUCILLE—Kenny Rogers (Festival)
 - 3 IT DOESN'T MATTER ANYMORE—Mark Williams (EMI)
 - 4 BOOGIE NIGHTS—Heatwave (Phon)
 - 5 THEME FROM A STAR IS BORN—Barbra Streisand (Phon)
 - 6 DON'T CRY FOR ME ARGENTINA—Judy Covington (MCA)
 - 7 THEY SHOOT HORSES DON'T THEY—Racing Cars (Festival)
 - 8 WHEN I NEED YOU—Leo Sayer (Festival)
 - 9 WHO DUNNIT—Tavares (EMI)
 - 10 HOTEL CALIFORNIA—Eagles (WEA)

ALBUMS

- This Week
- 1 A STAR IS BORN—Barbra Streisand (Phon)
 - 2 RUMOURS—Fleetwood Mac (WEA)
 - 3 EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
 - 4 DECEPTIVE BENDS—10cc (Phon)
 - 5 BOOK OF DREAMS—Steve Miller (Phon)
 - 6 HOTEL CALIFORNIA—The Eagles (WEA)
 - 7 YEAR OF THE CAT—Al Stewart (RCA)
 - 8 DISCO MAGIC—Various (Phon)
 - 9 ENDLESS FLIGHT—Leo Sayer (Festival)
 - 10 SOUVENIRS—Pussycat (EMI)

ARGENTINA

(Courtesy Prensario)

As Of 6/30/77

SINGLES

- This Week
- 1 OJOS SIN LUZ—Pomada (RCA)
 - 2 Y TE AMARE—Ana y Johnny (CBS)
 - 3 OTRO OCUPA MI LUGAR—Miguel Gallardo (EMI)
 - 4 VEN CONMIGO—Donna Summer (Microfon)
 - 5 FALSO AMOR—Los Bukis (Microfon)
 - 6 PEQUENA DEMOISELLE—Art Sullivan (Philips)
 - 7 WULLY BULLY—Sam the Sham (MGM)
 - 8 RECUERDOS DE UNE NOCHE—Los Pasteles Verdes (Microfon)
 - 9 MI BUEN AMOR—Camilo Sesto (RCA)
 - 10 NENA ME GUSTA TU FORMA—Peter Frampton (EMI)

LPs

- This Week
- 1 RUIDOS EN ESPANOL—Selection (Philips)
 - 2 LOS EXITOS DEL AMOR—Selection (Microfon)
 - 3 LOS CONSAGRADOS—Selection (RCA)
 - 4 TRILOGIA DE AMOR—Donna Summer (Microfon)
 - 5 ROBERTO CARLOS—(CBS)
 - 6 AMERICA—Julio Iglesias (CBS)
 - 7 Y TE AMABA—Nicola di Bari (RCA)
 - 8 LIVE AT THE STAR CLUB—Beatles (Microfon)
 - 9 AT THE HOLLYWOOD BOWL—Beatles (EMI)
 - 10 LO MEJOR—Tom Jones (EMI)

International

From The Music Capitals Of The World

LONDON

Island Records sent a copy of **Stevie Winwood's** new album to the Queen, but it was returned with a note saying Her Majesty did not give her views on records. . . . **WEA**, however, persuaded Prince Charles to accept a silver pressing of its charity compilation "Golden Soul." . . . **Jeffrey Kruger** bringing in **Isaac Hayes** (Oct. 17-18) for London dates plus provincial centers, a first tour for the U.S. artist since his bankruptcy in the wake of the Stax Records collapse. . . . **Yes** to tour Britain in the fall as part of their massive Europe/America trek.

Harrisons, ex-Beatle **George Harrison's** publishing outfit, settled out of court for an undisclosed amount after the **Chiffons'** publishers brought suit alleging "My Sweet Lord" plagiarized their "He's So Fine." . . . **Steve Harley** fired his five-man backup band **Cockney Rebel** before re-signing with EMI for three years. . . . As the British media splash a summertime spree of punk bashing and new wave-associated violence, the **Sex Pistols** have gone into hiding following attacks on two members. . . . A wary reception from local promoters and club owners for the Greater London Council's for code, which lays down security and noise level guidelines, and maintains the right to ban "questionable" acts from performing at any London venue.

The Sound Circus is to cut back its rock promotion activities from early August to one night a week in order to stage the American musical "Bubbling Brown Sugar." . . . **Soner Productions** rush-releasing a rock'n'roll maxi single on its specialty label, featuring numbers by **Little Richard** and **Larry Williams**.

RIAN MALAN

AMSTERDAM

Ariola lost the representation for **CBS** here to **A&M**, but scooped representation for British label **Chrysalis** from **Phonogram**. . . . Dutch groups **Kayak** and **Water** visited London to record singles, to be released by **Phonogram** in September. . . . Record company **CNR** opened a promotion office in Hilversum, Holland's radio and television capital. . . . **Jack Bulterman**, composer and longtime member of the **Ramblers** orchestra, died of a heart attack here, age 67. . . . Boogie-woogie pianists **Pia Beck** and **Jaap Dekker** have teamed up and recorded a single for **Phonogram** under the name **Beck and Dekker**.

"Summer Melody," the new single from **The George Baker Selection**, will be featured on a **Veronica Television** special July 27. . . . **NCRV TV** is transmitting seven **Nana Mouskouri** specials this summer. . . . **EMI-Bovema** released composer **John Addison's** soundtrack from the movie "A Bridge Too Far." . . . **AVRO TV** will transmit a special on **Guys 'n' Dolls** July 18. . . . **CBS-Holland** signed **Ruud Hermans**, former lead singer of country group **The Tumbleweeds**, who is now working on a solo career. . . . **Hans Vermeulen** and his wife **Dianne Marchall** are in the U.S. for six weeks, respectively to record a solo album with singer-guitarist **Erik Tagg** and to sing the title song from the new movie **Speedtrap**.

Dutch "schlager" singer **Hein Simons** is working on a comeback with help from **Ariola** staff producer **Martin Duiser**. . . . **Negram** are to release a new single by **BZN**, titled "Sevilla" and taken from their new album, "Making A Name." . . . **The Cats'** new single, "One More Time," will be released by **EMI-Bovema** end July. . . . Flautist **Chris Hinze** and pianist **Louis van Dyke** made a joint album of reworked **Bach** compositions, titled "Back To Bach." **WILLEM HOOS**

RAI Bans Rock

• Continued from page 49

Amsterdam is considered the country's cultural center."

Alternative dates can be arranged in other Dutch cities, such as Rotterdam and The Hague, but promoters say foreign acts are keen to perform in Amsterdam.

Attempts by the promoters to meet with the **RAI** management have failed.

For the past seven years, rock concerts have also been banned at the **RAI** Exhibition Hall. The prohibition was imposed when fans gate-crashed a **Rolling Stones** concert and demolished a gateway.

www.americanradiohistory.com

Canada

CNE Building New Stage For Stadium

TORONTO—The CNE Exhibition Stadium is building a new \$826,000 portable stage. The old one is 17 years old and would have cost \$500,000 to repair.

"We were facing frequent and dangerous breakdowns," says **Ian Prue**, CNE special projects manager. "One of the hydraulic lines broke last year and spilled hydraulic fluid all over the field. Fortunately, it was in an off-field position in an area that wasn't too important to the appearance of the stadium." Also, fortunately this did not occur during a concert but in preparation for moving the stage.

Prue adds: "The electrical system became unreliable after 17 years of sitting out in the weather. There's very little you can do to weatherproof something of that size. It had deteriorated to the point where it needed a lot of maintenance."

"So far, they had suffered no accidents, but did have major breakdowns and we got to the point where we couldn't keep fuses in the circuit. They would just blow. It became a hazardous thing for our workmen."

WINTER RUN SET

Canada Audio Expo SRO

• Continued from page 38

60% to 70% larger than it was last year, and is still not enough to handle demand. Depending on financing, the hotel hopes to build a 10,000-square-foot addition to the main ballroom, doubling the size.

"This would allow us to put 100% of the industry into one building," Hunter observes. He claims this convenience is one advantage the Canadian event has over its CES counterpart, which had to expand from McCormick Place to McCormick Inn in Chicago this June, and still couldn't accommodate other firms spread out across the city.

From The Music Capitals Of The World

TORONTO

Brent Titcomb, whose songs have been covered by **Anne Murray**, among others, has finally released his first solo album on his own label, **Manohar Records**, distributed in Canada by **Treble Clef of Ottawa**. . . . **Pat Travers**, an ex-Ottawa rocker who came to Toronto three years ago and worked with **Ronnie Hawkins**, then left for England where he signed with **Polydor U.K.**, has returned to Toronto to record his third album at **Eastern Sound**. The producer is **Dennis McKay**. Mixing will be done at **Cherokee Studios** in L.A. His latest album, "Makin' Magic," is receiving strong airplay on **CHUM-FM** and **CLO-FM** in Toronto.

Boston's **Stormin' Norman and Suzy**, a recent signing to **Polydor U.S.**, are coming to Toronto to record at **Nimbus 9**, with **Jack Richardson** producing. . . . **GRT of Canada Ltd.** is putting some promotion muscle behind a local group, **The Hunt**, which is expected to begin national touring shortly under the auspices of **Donald K. Donald** and **C.P.I.** **GRT** will be making radio time buys, posters, 5-foot by 5-foot blowups of the album cover artwork, T-shirts, stickers, and in-store displays.

Marc Jordan, a Toronto singer-songwriter, recently signed with **Warner Bros.** in the States. The up-front money is rumored to be substantial, and the contract calls for two albums over an 18-month period, with options for future albums and strong promotional and tour support commitments from the label.

Jordan has already begun work on the album, which is being produced by **Gary Katz**. Among

The new stage is 120-feet long and 60-feet deep, which is two-thirds the size of the old stage. "The old stage was nice for the large productions that might involve as many as 100-150 performers on stage at one time. But that style of production seems to have left us now, and we're dealing with generally smaller groups," says **Prue**.

"We didn't go to a completely small stage because we believe that entertainment travels in cycles. We wanted this stage to serve for many years. We wanted to retain our ability to bring in foreign troupes, for example, Russian, or something of that nature. I'm not talking of the immediate future, but maybe 5 or 10 years down the track."

For various events, the sightlines change. Using the grandstand, capacity is approximately 25,000. The entire stadium can hold up to 54,000. Previously, rock concert promoters, wishing to play in the horse-shoe configuration, were obliged to construct their own portable stages. However, in the future, the new stadium stage will be available for their use.

Another key advantage of the hotel itself is that all rooms are sound-proofed, due to its proximity to the airport, a feature that lends itself to demonstration activity without disturbing nearby exhibitors.

Hunter also notes that visiting dealers get the red carpet treatment, complete with free chauffeured limousines at the disposal of exhibitors, complimentary breakfasts and afternoon refreshments every day.

One hundred selected dealers are provided with one-way airfare to the show, and another 100 are selected by preregistration draw for free overnight accommodations.

the studio musicians is **Donald Fagan** of **Steely Dan**. Also included are **Jeff Baccara** (from **Boz Scaggs**); **Davey Johnstone** (formerly **Elton John's** guitarist); and Torontonian **William "Smitty" Smith** on keyboards. The sessions are being held at **Sound Lab Studios** in L.A.

Capitol-Canada singer **Colleen Peterson** has also recently returned from recording in Los Angeles. **Lee Hazlewood** is producing her next album, recording at the **Record Plant**. The session players included **James Barton** and **Al Casey**.

RCA of Canada Ltd. announces the appointment of **Roger Belair** to manager of a&r pop and contemporary (French and English). **Jack Fee-ney** has been appointed to the position of a&r country (English), in addition to retaining the responsibilities of heading publishing. And **Barry Haugen** has been appointed manager of country artist relations and country promotion (national), which is a newly created position.

RCA Signs UA For Distribution

TORONTO—**Stan Kulin**, president of **United Artists Records, Ltd.**, announces a new distribution pact with **RCA Ltd.**, effective Aug. 1. **UA** was distributed in Canada by **Capitol Records-EMI OF Canada Ltd.** for the past five and a half years. **UA** will continue to administer its own promotion, marketing and A&R activities.

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General News

53

WB-Arista Tiff Over Benson Disk Fizzles

LOS ANGELES—A legal flareup over an Arista single release by George Benson from the motion picture soundtrack, "The Greatest," evidently was ameliorated last week.

Warner Bros. Records instituted suit in Superior Court here against

Arista Tuesday (5), claiming the defendant label had reached an oral agreement and was unfairly competing with the plaintiff.

Arista in its answer to the court said it had released the single June

20 and that it had already put hefty effort behind the release.

A check of Arista distributors indicates the single has not been withdrawn. Superior Court here Tuesday (12) reported the matter was off-calendar on request of both litigants.

Federal Probe Into Chicago Rock Series

• Continued from page 4

bid of any other promoter for summer dates at Soldier Field. "I don't know why I didn't get the dates," says Mickelson, who was not dealing with Cacciatore. The promoter says he first approached the Park District early last fall, but did not gain a meeting with Kelly until January.

In addition to Bruce Kapp and Carl Rosenbaum, promoters of

record for the "Superbowl" dates are Danny Kreske of Pittsburgh and Cecil Corbett of Camden, S.C. Production of the dates is handled here by the Celebration/Flipside organization.

The first three concerts in the series were held June 4, 19 and July 10, headlining ELP, Pink Floyd and Ted Nugent, respectively. A fourth concert, to headline Peter Frampton, is slated for Aug. 13. Not before this

summer has Soldier Field, home of the Chicago Bears, been available for rock productions.

A spokesman for Edmund L. Kelly has said that the superintendent "will be happy to cooperate in the investigation." The Better Government Assn., a privately-funded "watchdog" group, has called upon Mayor Bilandic to launch an inquiry into the matter.

Boston's Whimsey Promoting Via Tube

• Continued from page 34

image which came under fire earlier this year for alleged discriminatory practices against blacks (Billboard, July 16, 1977).

Atkins acknowledges that the problem existed, but stresses, "It is behind us now. We are enjoying a vastly improved relationship with the community, and we are doing all in our power to erase that blot on our image."

Benson On Tour

NEW YORK—Jazz guitarist George Benson kicks off a North American tour July 27 at Cleveland's Blossom Music Center that will take him through September. Sharing the bill is Minnie Riperton. Both are managed by Ken Fritz. William Morris is booking the acts.

Whimsey's, located in Boston's Copley-Plaza Hotel, is situated on 30,000 square feet of space once occupied by a Boston branch of New York's famous Mama Leone's Restaurant.

The club is one of the first in the country to incorporate a complete disco record shop within its complex. The shop, designated Triples is run by Everett Music of Massachusetts, and offers club patrons and the general public a full line of all current disco records.

The wide range of disco music played in the club is spun by deejay John Luoago, on a sound system supplied by CLI, Inc. and including BGW power amplifiers, Crown crossovers, SAE equalizers. Technics model SL-1200 turntables and a full lineup of GLI speaker systems and computerized controller.

According to Robert Lobi, of Design Circuits which handled the original club design and has also been commissioned to work on the expansions, the club is the second phase which will concentrate on the upgrading and expansion on the sound and light system.

Future plans at the club call for the inclusion of a cabaret theatre for live shows, and a video room with the latest in equipment and programming.

At present the club features three bars, a 40 square foot dance floor, a pool room, and electronics game room, a gazebo room, and a Dartmouth room with French windows that afford a panoramic view of the city of Boston.

Lighting includes a neon flower motif whose petals open and close with a touch of the controls. There are also mirror balls, rotators, tivol lights and fog machines.

There is a 900 person capacity of which a sizable percentage are cardholders who pay \$50 a year for the privilege of having the conventional cover charge waived and access to their own private entrance.

The club is open Wednesdays through Sundays from 8 p.m. to 2 a.m., and on off days is available on a rental basis for private cocktail parties and other functions.

Hartstone Bid

• Continued from page 14

\$244,801.33 which plummeted to \$154,424.40 from which for the first half of June, a gross profit of \$72,502 resulted. As opposed to a \$53,404.54 gross profit for June 16 to June 30.

Total expenses in the first half period were \$70,438.71, while last half expenses deducted from the profit were \$69,983.13.

The possible five-location buy by Hartstone would fit into a continuing Wherehouse trend, wherein over the past two years the California chain has acquired four Southern California outlets from both the Record Bar and Disc Record national chains.

It's understood that the creditors committee, helmed by attorney David Blonder, has signified its approval of the Hartstone buyout.

McHugh Contest

LOS ANGELES—Mario Pelusi, a recent USC graduate in music, has won the Annual Jimmy McHugh Music Composition Award of \$600.

Pelusi, now a lecturer of music composition and theory at USC, was also selected as the most outstanding graduate in the School of Performing Arts.

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Average Price Of Concert Ducats Rises \$1 Above '76

• Continued from page 10

However, the Graham organization still manages to keep a \$6.50 top at most shows in the 5,500-capacity Winterland in San Francisco. Arena tickets are up about 50 cents for most Cow Palace shows and Graham's Oakland Coliseum tickets have also been forced up.

Jules Belkin of Belkin Productions, which promotes actively throughout the Midwest, says "Our outdoors shows still tend to be \$10, though occasional packages go up to \$12. But in general, arena ticket prices are up about \$1 over last year, to \$7 or \$7.50."

David Forest of Fun Productions in L.A. feels concert expenses and prices are going up throughout the country. His recent Alice Cooper show at Anaheim Stadium was \$12.50 as opposed to 1976 stadium show \$10 tickets. However, Fun added extra staging like a giant video screen system costing \$20,000.

"Ticket prices are not an incentive in making shows succeed or fail in drawing an audience, we have found," says Forest.

Ticket prices have edged upward in Nashville and the South over the past year, with the rise hitting pop, country and gospel concerts. Higher utility bills, rent, insurance, labor and security costs are factors that have caused the rise.

"Costs are going up tremendously," maintains Joe Sullivan

head of Sound 70 Productions, Nashville. "Like any other business, this has to be passed on to the consumer."

Sullivan's shows normally run \$6 advance and \$7 on the day of sale, with a range of \$5 on some shows "fewer and farther between" and a recent high of \$9.50 for an Eagles concert that sold out in one day. Sullivan also notes that he is booking more indoor facilities this summer as opposed to outdoor.

Country concert ticket prices are about 50 cents higher this year than last, according to Ben Farrell of Lon Varnell Enterprises, Nashville.

"Country music is one of the last fields of entertainment to advance its prices," says Farrell, noting that "\$7 ticket prices are still not the thing to do in country because it

keeps the families away." Country concerts run from a \$7 top down to \$4 in some markets with an average of about \$6.

Black concerts have also gone up about 50 cents per ticket, points out

Material for this survey provided by Nat Freedland, Roman Kozak, Gerry Wood and Alan Penchansky.

Farrell, with most black shows in Nashville asking \$6.50 advance and \$7.50 for day of show tickets.

The gospel act of Andrae Crouch and the Disciples is being booked in many markets under two price structures: \$6, \$5 and \$4—or \$5 advance and \$6 day of show.

"The ticket prices certainly aren't up as much as the expenses are,"

claims Farrell who also cites boosts in print, radio and tv ad rates as other inflationary pressures. "If we based ticket prices on cost of operations, we'd have to go up from \$1 to \$1.25."

A recent show at Nashville's Municipal Auditorium drew a sellout 9,600 for the Commodores. Tickets were \$6.50 advance, \$7.50 day of show.

Varnell handles the Lawrence Welk shows, which at \$5.50-\$6.50-\$7.50, represents "the biggest bargain in the world today" in Farrell's opinion.

Gospel acts are claiming \$4-\$5 for major concerts with the top price sometimes scaling upwards to \$6.

Likewise gospel expenses are going up, according to Sonny Simmons, chairman of the board of

Century II Promotions in Nashville. Gospel groups are now carrying bands, sound technicians and other trappings of commercial music.

Simmons recalls the days when the Blackwood Brothers and Lefevre Family played for ticket prices of a nickel for children and a dime for adults. "Gospel music is coming out of the churches and into concert halls."

Nashville's Exit/In listening room ranges from a low of \$3 to a high of \$5, with higher rates charged for special acts such as Jose Feliciano (\$10) and Richie Havens (\$6.50).

The average of \$4-\$5 is up somewhat from last year, according to Nick Spiva, owner of the club. "It's not so much the cost of acts, but overhead expenses," he explains.

Jazz Beat

• Continued from page 37

Bubba Thomas and the Lightmen and Conrad Johnson and the Kashmere All Stars played Sunday (17). Upcoming: Sol, a Latin band next Sunday (24) and the E.C. Hollan 14-piece band July 31.

Acoustic bassist David Friesen has cut a new LP for Inner City, his second effort for the New York label. John Stowell, guitarist, is making his studio debut for Inner City. ... Flying Fish Records of Chicago has issued an LP which teams Joe Venut, legendary violinist; Jethro Burns, mandolin; Eldon Shamblin, guitarist, and Curley

Chalker, country guitarist on the LP "S'Wonderful."

It's big band night Oct. 23 at the Anaheim (Calif.) Convention Center when Les Brown, Ray Eberle, Paula Kelly and the Modernaires present a salute to Glenn Miller. Keil Enterprises and Columbia Artists Management are producing the show.

Urbie Green just finished playing the Walt Disney World Village in Florida. Tenor man Eddie Miller is there through Saturday (23). ... Tommy Vig and his 17-piece band did a free concert Sunday (17) at the Burbank Starlight Bowl. ... Vocalist Lorraine Feather performed with the Jimmy Smith group Friday through Sunday (15-17) at the organist's North Hollywood club. The new gal in town is slowly making the rounds of local jazz rooms and leaving good impressions all around.

Los Angeles musicians' union Local 47 is sponsoring a healthy number of free music concerts this summer and among the upcoming jazz items are these: Richard Aaronson at Point Fermin Park, Bill Tole's band at MacArthur Park and Herbie Harper, Valley Plaza all on Sunday (24); Shorty Sherock and his dixieland band at the Burbank Starlight Bowl and Red Holloway at Centinella Park, both on July 31.

The Hyatt Regency in San Francisco's Embarcadero Center has six additional free jazz concerts in its Atrium Lobby, including Danny Armstrong and Tricky Lofton Saturday (23); Dick Collins and Tressa Lewis July 30; Mark Levine, Aug. 6; Kai Winding, Aug. 13; Mike DeFilippis and Faith Winthrop Aug. 20 and Eddie Durand, Aug. 27.

Closeup

JACK JONES—With One More Look At You, RCA APL12361.

Jack Jones is an enigma. He has one of the finest voices in pop music, is a professional in all terms of the word in interpreting songs, phrases with beauty and clarity, doesn't go off into areas which are dangerous for him in terms of vocal stretching or out of phases meters.

Yet his beautiful LPs on RCA don't have the impact that younger singers of less talent achieve week after week. Obviously something's amiss.

His newest LP continues the pattern of presenting good material with outstanding arrangements in a first class setting. One hopes that Jones doesn't become the latest casualty among MOR singers who are tossed to the sharks by the labels because the market for their brand of music has allegedly dried out. This list already includes Tony Bennett, Robert Goulet and Steve Lawrence and Eydie Gorme, among others.

Jones continues to hang on, in spite of a lack of promotion from his label. Jones' attributes—as this LP reaffirms—include a smooth voice, flowing phrasing, clear pronunciation, a polished, pleading quality

when necessary, a welcome vocal range which is never grating and which dominates over any orchestration placed behind him.

There are several new and different tunes in this LP which, when coupled with some clever and modern rhythm patterns and tempos, provide a zest and bang to this LP.

The tunes which break away from the ballad emphasis and which are outstanding on their own include "The Jealous Kind," "Dixie Chicken" and "Cajun Song."

The LP is produced by Rick Jarrard who is also listed as an arranger, percussionist and background singer. There is no information where or when these sessions were recorded, but the strings are beautiful when applied and Tom Scott's soulful saxophone blends in and out of several brief solo spots.

The title tune from "A Star Is Born" is a strong ballad in which Jones voices marries beautifully to the masterful arrangements by Al Capps and Jarrard.

Jones has the capability to bring lyrics alive and represent everyman in his plights of sadness or experiences in august happiness.

"Goodbye Old Buddies," with some multitracking, is a story of making room for a certain young lady from romance through marriage. "Traces Of A Long Forgotten Tune," begins with the tinkle of an electric keyboard and then builds into a full band sound for one of the weakest lyrical experiences Jones has to work with.

"The Jealous Kind" is a danceable cut launched with heavy bass and bass drum which delightfully builds into a funky experience with the horns and reeds vamping behind Jones.

"Belonging" is a soft and slow ballad, gentle and relaxed in the same strain as "Perfect Strangers."

These are all excellent easy listening tunes which also wouldn't hurt any Top 40 operator in the least.

"Dixie Chicken" is a jump tune, full of tempting dance tempos which delightfully builds into a quasi-dixieland tune with a riding clarinet playing the two-beat front line sound and all hell breaking loose in a happy way. The lyrics are fun and catchy and cleverly link the South in terms of "if you'll be my dixie chicken I'll be your Tennessee lamb" in this saga of requested love.

"Cajun Song," another good dance tune, melds Jones vocal reading properly within the funky umbrella of percussion and electric guitar riffs with this story of a vagabond's preference list.

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Andy Warhol

Cutout Wholesaler Mobile

• Continued from page 1

Karry Van, parked on a Chicago street.

Seated in the rear of the 12-by-8-foot cargo area, Gold is surrounded by an estimated 6,000 LPs, 95% of them cutouts. He believes he is the only wholesaler on wheels specializing in cutouts.

"When I look at a state and decide to cover it, there has to be a certain population density," the 20-year industry sales and promotion veteran continues. "There's no way I'm going to make a profit driving long distances to reach just a few accounts."

"Wisconsin has been super for me," he notes, explaining that so many of the state's major cities are close together.

"Iowa is a poor state," he says in the same analysis, indicating that the truck visits only peripheral markets there.

Gold's merchandise is displayed on three tiers along each side of the van, including browser bins mid-level and below. By lining the van's walls with shelves he could substantially increase the amount of inventory carried, but Gold believes, "visual is the way to sell."

"They come into the truck and se-

lect what they want, I unload it, and then break the units down by price." Price range is \$1.40 to \$2.50; the wholesaler says "no deals" is the rule.

Approximately 85% of Gold's merchandise is rock as required to give him the necessary seven or eight yearly inventory turns.

A small selection of Philips, DG and Columbia classical cutouts in the rear of the bus will be shown primarily in college markets, and a smattering of new products also is along for the ride: Pickwick's budget and Quintessence lines and a series of international releases on the Tifon label. No tapes or 45s.

Gold says he services both stores buying direct and those purchasing from one-stop, including "a number of retailers of some consequence."

He purchases cutouts from specialty sources on both coasts and in the Midwest, often utilizing lists. "I'd rather buy direct from the company," Gold explains, "but being a small entrepreneur that's difficult."

The Music Wagon was christened in December of 1975. Gold says he is relinquishing the driver seat (literally only) to a newly-hired assistant, and will concentrate on expanding the wholesale operation.

Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 7/23/77

Number of LPs reviewed this week **41** Last week **44**

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NILSSON—Knnillsson, RCA AFL12276. It seems hard to believe how long it's been since we had an album of Nilsson originals. Harry Nilsson's beautiful soft tenor voice makes all these new songs seem so smooth and easy, the vocals coming amid the lush, razor-precise string orchestrations this writer-singer is generally associated with. Produced in England, where the artist has been residing for the past few years, this LP finds Nilsson seeming to return to his romantic, optimistic original sound almost in spite of himself. Almost half the songs are the wacky, antic novelties that Nilsson has increasingly found his preferred form. But even most of these have pretty melodies that somewhat belie the offhandedness of the sardonic lyrics. And for the all-out romanticism of the rest of the LP, Nilsson remains unique in his softly heartfelt ballad approach to yearnings for a perfect love.

Best cuts: "Perfect Day," "Lean On Me," "All I Think About Is You," "Blanket For A Sail."

Dealers: This ranks with Nilsson's finest albums, which have always found a substantial audience.

STYX—The Grand Illusion, A&M SP4637. With each album this five-piece group continues to refine its act. "Grand Illusion" is its most mature creation as this concept LP is an existentialist commentary on the human condition. Crafty synthesized orchestrations give the instrumentals a polished feel while the lyrics and story line maintain continuity. The luxury of having three capable yet distinct vocalists and writers aids in making the LP diverse and imaginative.

Best cuts: "The Grand Illusion," "Fooling Yourself," "Miss America," "Castle Walls," "Superstars."

Dealers: Striking cover makes for a prominent display.

ORIGINAL SOUNDTRACK—The Spy Who Loved Me, United Artists UALA774H. Marvin Hamlisch's score effectively recalls past James Bond film themes, but he also adds some current in-vogue patterns. And there's also Carly Simon's effective reading of the tune "Nobody Does It Better." The large orchestra, cut in London, plays Hamlisch's crisp score with an ease and effectiveness. Yet recollections of previous Bond film themes swirl amidst nine other cuts, obviously for continuity's sake.

Best cuts: "Nobody Does It Better," "Ride To Atlantis," "Bond 77."

Dealers: The film exploitation should spill over to assist sales of this package.



JIM ED BROWN & HELEN CORNELIUS—Born Believer, RCA APL12399. Good harmonies and solo vocals by Brown and Cornelius are respectfully placed out front in this production effort by Bob Ferguson, who keeps the instrumentation simple and effective with steel, piano, drums, guitars and bass on tunes ranging from ballad-type material to lighter, uptempo cuts. Three out of 10 selections were either self-penned or co-written by Cornelius and Brown, including "It Takes So Long," "Ready To Take My Chances" and "Here Today And Gone Tomorrow."

Best cuts: "Born Believer," "Ready To Take My Chances," "(There's Nothing Like The Love) Between A Woman And A Man," "Time."

Dealers: Attractive album cover photography should enhance the appeal of this package along with the popularity of the vocal duo.

VERN GOSDIN—Till The End, Elektra 7E1112. Gosdin's initial LP is a crafty collection of some first rate country songs, including such past hits as "Yesterday's Gone." Gosdin successfully establishes himself as one of the top new talents on the country landscape. His honest voice hits every note on the mark and carries a convincing depth of feeling as evidenced in "Yesterday's Gone." The background voices are outstanding—as they should be since they come from Emmylou Harris, Janie Fricke and the Gary S. Paxton Singers. Paxton produced, keeping a country feel while allowing the use of strings arranged by Don Tweedy.

Best cuts: "Hangin' On," "Mother Country Music," "It Started All Over Again," "The First Time Ever I Saw Your Face," "Till The End," "Yesterday's Gone."

Dealers: Gosdin is one of the most talented and fastest rising newcomers on the country scene, and his singles success should spur this LP.

SAMMI SMITH—Mixed Emotions, Elektra 7E1108. Smith's husky voice works wonders on a variety of songs from the L.A. hit "All I Ever Need Is You" to "Loving Arms" by Tom Jans with some country stopovers such as "I Can't Stop Loving You" by Don Gibson. The album represents a radical change in the production approach—which came from Jim and David Malloy. Her light, happy-go-lucky version of "All I Ever Need Is You" is followed with the country knockout "Touch Me" for a dramatic effect. Lavish use of strings and guitar surrounds the sensuous Smith voice for maximum effect, resulting in a potent package. The one song that Smith wrote—"De Grazia's Song"—is one of the highlights as is the undiscovered country classic—"I've Seen Better Days."

Best cuts: "All I Ever Need Is You," "Touch Me," "I Can't Stop Loving You," "De Grazia's Song," "I've Seen Better

Spotlight



YES—Going For The One, Atlantic SD19106. This boldly experimental classics-rock quintet, with original keyboardist Rick Wakeman rejoined after a gold album career on his own, is clearly going all out here to create its most ambitious and awesome work yet. Recorded in Switzerland, with one cut done on location in a church to feature Wakeman on thunderous organ with a full choir, the LP contains five long songs. Jon Anderson's lyrics and high tenor vocals set off a mood of futuristic romantic poetry which the lush, romantic interplay of the four instrumentalists extends into a haunting sound tapestry. Yes is science-fiction rock in its spirit, rather than in lyric catch phrases or instrumental gimmicks. It represents the spirit of fantasy in contemporary advanced pop music probably more thoroughly than any other contenders.

Best cuts: "Going For The One," "Wonderous Stories," "Awaken"

Dealers: Yes will be touring heavily to support this album.

Days," "Hallelujah For Beer," "Days That End In 'Y'," "Loving Arms."

Dealers: Packaged, produced and promoted better than any Smith album in the past, expect this one to rack up the sales.



ELVIN JONES—Time Capsule, Vanguard VSD79389. Any rock drummer worth his (or her) salt knows Elvin Jones, the drummer who set the beat behind John Coltrane's jazz trail-blazing. Alto sax man Bunky Green is represented here with two compositions, and it's mostly inspired, international music for connoisseurs of sinuous melody and complicated rhythm, played by 10 astute musicians.

Best cuts: "Frost Bite," "Digital Display," "Moon Dance," "Spacing."

Dealers: This should appeal to jazz fans and discriminating rockers.



STRANGLERS—IV Rattus Norvegicus, A&M SP4648. With a title that means rats in Latin and lyrics that also come from the gutter, it's surprising to find redeemable traits here. The tone of the LP is in the vein of the Doors or Fugs with a touch of punk to it. Yet through the coarse instrumentals and raunchy lyrics, this four-man English outfit realistically touches upon social themes in an urgent, almost comical sense that makes it both musically energetic and lyrically unusual.

Best cuts: "Sometimes," "Princess Of The Streets," "Peaches," "Down In The Sewer."

Dealers: The LP's eerie cover should generate excitement in itself.

DINGOES—Five Times The Sun, A&M SP4636. Some important figures have contributed to make this group's debut a welcome event. Producer is Elliot Mazer who worked also on Neil Young's "Harvest" LP. Perhaps incidentally, Broderick Smith's vocals recall Young's in their gritty and gravelled quality. The group's overall sound is smoothly acoustic, graced by the piano touches of veteran Nicky Hopkins on several cuts. Repetition, though is not a problem, with cuts moving from a rough-edged rock texture to a decidedly country-tinged feel. Most cuts also benefit from interesting lyrics and pleasant background vocals.

Best cuts: "Shine A Light," "Starting Today," "Waiting For The Tide To Turn."

Dealers: Group's manager is Peter Rudge who is bound to be a boost for them here.

Billboard's Recommended LPs

pop

ORIGINAL SOUNDTRACK—Joyride, Jet UALA784H (United Artists). Except for a few melodic, string-filled ballads and instrumentals this could be a best hits package for Electric Light Orchestra. Six tasty ELO tracks that showcase their commercial mesh of amplified classical and rock elements.

Best cuts: "The Best That I Know How," "Can't Get You Out Of My Head," "Boy Blue," "So Fine," "Rockaria!" "Telephone Line."

STRAWBS—Burning For You, Oyster OY11604 (Polydor). Mainstream rock, played by a British sextet that knows how to put together a commercial tune. Most of this LP is easy listening rock, not the raw-edged variety, and it falls short of being compelling. But several cuts stand out as good programming choices, which should help sales. **Best cuts:** "Carry Me Home," "Keep On Trying," "Back In The Old Routine."

RODERICK FALCONER—Victory In Rock City, United Artists UALA777G. Second LP from this poet turned musician that continues his science fiction rock vision. At times his surging vocal energy rivals that of David Bowie and the music tracks are consistently good rock with hard driving dialog between drums and bass guitar. There's even a disco feel to some of the tunes and an occasional dash of orchestra and female background vocals when things really begin to crank up. **Best cuts:** "Rock City," "Show Me Something More," "Hard Times," "Fame Is A Ball And Chain," "Empire Man."

BRENT MAGLIA—Down At The Hardrock Cafe, Fantasy F9528. Midtempo rock and ballads that deal with predominantly love themes come across clear due to guitarist writer Maglia's sincere yet often tedious vocals. His band supplies adequate support without drowning the vocals. **Best cuts:** "Hannah," "Rainbow," "Just A Dream," "The Night."

CHRONICLE—Like A Message From The Stars, All Ears CH11477. Relaxed space rock from a Japanese quartet that met and recorded in L.A. but is now starting to be a stage attraction in Tokyo. Vocals are in Japanese and English at various times but the singing is subordinate to the ethereal, peaceful instrumentals. **Best cuts:** "If There Is Love," "Time Is Passing," "Message From The Stars."

soul

GARLAND GREEN—Love Is What We Came Here For, RCA APL12351. Not much has been heard from Green in recent years, but now the former "Mellow Kind Of Fellow" hitmaker is back in a top-quality contemporary soul ballad package produced by Leon Haywood. Gene Page is among the orchestrators and Green's oddly hollow but appealing voice proves well up to today's commercial patterns. **Best cuts:** "Shake Your Shaker," "Love Is What We Came Here For," "Let Me Be Your Pacifier."

ALLSPICE, At-Home AH401 (Fantasy). Standard but clean-sounding soul vocal group mixes lead singing among two ladies and three gents. Wayne Henderson produced. Mid-tempo cheerful love balladry with strings and horns is Allspice's brew. **Best cuts:** "Love Fire," "Slipped Away," "Give It Time."

SYLVESTER, Fantasy F9531. The androgynous cover art is startling, but Sylvester's a man with a reedy but smooth voice perfectly suited to the material he sings. He's backed with a superb rhythm section and they work together with uncanny ease, especially on Ashford-Simpson's "Over And Over." The LP moves among soul, disco and a hint of jazz. **Best cuts:** "Over And Over," "Changes," "I've Been Down."

country

STELLA PARTON—Country Sweet, Elektra 7E1111. Parton offers a collection of country numbers, some uptempo, some slower ballads. Production, by Jim and David Malloy, emphasizes rhythm guitar and loud, upfront steel licks. A fetching country girl photo adds to the strictly country mood of Parton's first LP for Elektra. **Best cuts:** "I'm Not That Good At Goodbye," "The Danger Of A Stranger," "I've Got To Have You For Mine," "It's The Little Things."

RED, WHITE & BLUE(GRASS) & COMPANY, Mercury SRM11165. An unusual admixture of bluegrass, country and pop results in a fresh and fun album. Ever heard a slightly bluegrass version of "Eleanor Rigby" & Though this might alarm bluegrass purists, they'll rally around the group when they dig into the spirited version of Lester Flatt's "Rollin' In My Sweet Baby's Arms." Ginger Boatwright, with her razor sharp vocals and excellent songwriting, continues to blaze the creative path for this promising group that receives some impressive production and song selection from Billy Strange. **Best cuts:** "Eleanor Rigby," "Mazelle," "I'll Sail Away," "Whit's Logic," "Rollin' In My Sweet Baby's Arms," "Love The One You're With," "City Ties," "She's My Little Georgia Rose."

CATES SISTERS, Caprice CALP1003. The Cates Sisters are a unique and capable vocal harmony duo who have produced, arranged, contributed violin and viola instrumentation and vocal harmonies to this latest LP effort. The LP contains bright and catchy arrangements for standards such as "San Antonio Rose" by Bob Wills and "Old Joe Clark," three previous Billboard Hot Country Singles charters, including "Can't Help It," "Out Of My Mind" and "Mr. Guitar," along with a rendition of "Amazing Grace" for a gospel overtone. The Cates' combination with writers Joe H. Hunter and Roger J. LeBlanc, who penned five out of 10 tunes offered, is also a plus for the album. **Best cuts:** "Out Of My Mind," "I'll Always Love You," "Can't Help It," "Run Your Sweet Love By Me."

VARIOUS ARTISTS—Award Winners, RCA APL12262. RCA has assembled a collection of award winning artists and songs for a package of the best of the best. Among the selections included are "I Will Always Love You" by Dolly Parton, "Just In Case" by Ronnie Milsap, "The Door Is Always Open" by Dave & Sugar, "I Don't Want To Have To Marry You" by Jim Ed Brown & Helen Cornelius, "My Eyes Can Only See As Far As You" by Charley Pride, "Rocky" by Dickey Lee, "Frog Kissin'" by Chet Atkins and instrumental renditions by Chet Atkins & Les Paul, "Birth Of The Blues," the Atkins String Company, "The Night Atlanta Burned" and Danny Davis & the Nashville Brass, "Let Me Be There." All selections are best cuts.

DOUG DILLARD, JOHN HARTFORD, RODNEY DILLARD—Gilt-er Grass From The Nashwood Hollywood Strings, Flying Fish 036. The doyens of L.A. cowboy rock team with banjoist/songwriter ("Gentle On My Mind") Hartford for a romp through a dozen tunes ranging from straight bluegrass to folk/rock, backed by some of Nashville's slickest pickers, piano players and drummer. There are some lovely ballads, some zany tunes. If the Kinks were cowboys, they'd sound like this. **Best cuts:** "No End Of Love," "Two Hits And The Joint Turned Brown," "Biggest Whatever," "Cross The Border Line," "Get No Better," "California Is Nicer Than You."

disco

CERRONE—Cerrone's Paradise, Cotillion SD9917 (Atlantic). European orchestral disco is delivered at its string-shimmering, precise rhythmized best by a composer-arranger who charted here with "Love In C Minor." There is crisp female chorus vocalizing along with a bit of tentative singing by Cerrone, but the focus is properly on the instrumentals. **Best cuts:** "Cerrone's Paradise," "Take Me," "Time For Love."

VARIOUS ARTISTS—Steppin' Out, Midsong BKL12423 (RCA). A collection of disco's greatest hits, this LP contains extended versions of such hits by original artists as "Fly, Robin, Fly," "More, More, More," "Doctor's Orders," and others. This is for those who missed these songs the first time around, or who have already worn out their first versions. **Best cuts:** Those mentioned above.

(Continued on page 58)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Nat Freedland; reviewers: Eliot Tiegel, Gerry Wood, Is Horowitz, Ed Harrison, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustin Gurza, Roman Kozak, Dick Nusser, Jim McCullough.

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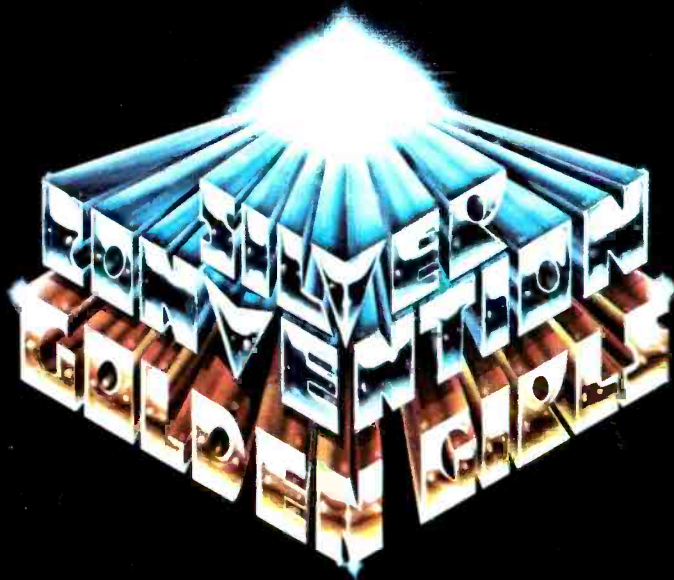
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Billboard's

Billboard SPECIAL SURVEY For Week Ending 7/23/77

Number of singles reviewed
this week **102** Last week **87**

Top Single Picks

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CAROLE KING—Hard Rock Cafe (3:45); producers. Carole King, Norm Kinney; writer: Carole King; publisher: Colgems-EMI, ASCAP, Capitol P4455. King's debut on her new label is a juicily latin-flavored rocker. The writer singer's pulsating piano line punches out beneath a cute lyric about the funky goodtime bar to be found in any worthy neighborhood. Powerful horns add to the cheery funk. This is a blazing mid-tempo drive song, no laidback mannerisms to slow the intensity.

FOREIGNER—Cold As Ice (3:18); producers. John Sinclair, Gary Lyons; writers: M. Jones, L. Gramm; publishers: Somerset/Evansongs/WB, ASCAP, Atlantic 3410. Following up its debut Top 10 single, "Feels Like The First Time," this tune maintains a haunting feel throughout. The richly textured instrumentals and gutsy vocals combine for a surrealistic chilling effect. Momentum and intensity never lapse, for this versatile self-contained rock group

recommended

10c.c.—Good Morning Judge (2:54); producer: 10cc; writers: E. Stewart, G. Gouldman; Publisher: Man-Ken, BMI, Mercury DJ507.

POCO—Indian Summer (3:35); producers: Poco and Mark Henry Harman; writer: Paul Cotton; publisher: Fool's Gold, ASCAP, ABC AB12295.

SAM NEELY—Sail Away (3:30); producers: David Malloy, Mike Curb; writer: Rafe Van Hoy; publisher: Tree, BMI, Elektra E45419A.

GREG LAKE—C'est La Vie (4:15); producer: Greg Lake, Peter Sinfield; writers: Greg Lake, Peter Sinfield; publisher: Palm Beach, ASCAP, Atlantic 3405.

GEILS—You're The Only One (3:05); producers: J. Geils Band; writers: Peter Wolf, Seth Justman; publisher: Juke Joint/Walden, ASCAP, Atlantic, 3411.

BLUE—Another Night Time Flight, (3:42); producers: Elton John, Clive Franks; writer: High Nicholson; publisher: Imagine/British Rocket, ASCAP, Rocket Record Co., MCA PIG40762.

STAR WARS STARS—The Force (1:40); producers: Wynn Jackson, Kevin O'Connell, Gary Lee Corry; writers: Gary Lee Cory, Wynn Jackson; Publisher: Blendingwell, ASCAP, Lifesong LS45031X.

LITTLE RIVER BAND—Help Is On Its Way, (3:24); producers: J. Boylan & Little River Band; writer: Glenn Shorrock; publisher: Australian Tumbleweed, BMI, Harvest, P4428 (Capitol).

SPARKS—Over The Summer (3:30); producers: Terry Powell, Ron Mael, Russell Mael; writers: Ron Mael, Russell Mael; publisher: Ackee, ASCAP, Columbia 310579.

PAUL NICHOLAS—Heaven On The 7th Floor (2:44); producer: Christopher Neil; writers: Bugatti, Musker; publishers: Keyboard Pendulum/Chappell, ASCAP, RSO RS878 (Polydor).

MIGHTY POPE—Heaven on the Seventh Floor, (2:45); producer: Harry Hinde; writers: Bugatti, Musker; publishers: Keyboard Pendulum/Chappell, ASCAP, Private Stock PS45157.

NICK GILDER—Runaways In The Night (3:08); producers: Stuart A. Love, Nick Gilder; writers: N. Gilder, McCulloch; publisher: Beechwood, BMI, Chrysalis CHS2161.

DRIVER—(I've Been Lookin' For) A New Way To Say I Love You (3:03); producer: David Anderle; writers: P. Glandeman, S. Rexford, D. Coats; publisher: Irving, BMI, A&M 1966S.

STEPHEN & SUZANNE—Promise Me (3:35); producer: Paul Leka; writer: S. Gaspar; publisher: Baby Powder, ASCAP, Epic 850398.

KAREN NELSON AND BILLY T.—Love Me One More Time (Just For Old Times Sake); (3:41); producers: Jim Ed Norman, Ron Kramer; writers: Karen Nelson, Billy Traggesser; publisher: New York Times, BMI, Amherst AM724



O'JAYS—Work On Me (3:18); producers: K. Gamble, L. Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI, Philadelphia International ZS83631 (CBS). This group is well known for transforming a midtempo tune into a super energetic number, this disk is no exception. As usual harmony is tight when needed and loose for effectiveness. Lead singer Eddie Lavert's vocal gymnastics are totally satisfying. This record begins to build from its intro and never lets up, with sterling instrumental support by the full Philly International studio orchestra stars.

recommended

MANHATTANS—We Never Danced To A Love Song (3:08); producers: Manhattans, Bobby Martin; writers: G. Alston, E. Bivins; publisher: Manhattans/Blackwood, BMI, Columbia 310586.

BILLY PAUL—I Trust You (3:15); producers: K. Gamble, L. Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three, BMI, Philadelphia International ZS83630 (CBS).

DELLS—Betcha Never Been Loved (Like This Before), (4:53); producer: The Harris Machine; writers: R. Kersey, A. Felder, N. Harris, R. Ryson; publisher: Six Strings, BMI, Mercury DJ485.

MARLENA SHAW—Pictures and Memories (3:30); producer: Bert deCoteaux; writer: M.H. Bryant; publisher: Every Knight, BMI, Columbia 310589.

PARLIAMENT—Fantasy Is Reality (2:54); producer: George Clinton; writers: G. Clinton, B. Warrell, L. Ware; publisher: Rick's/Malbiz, BMI, Casablanca NB892.

O.C. SMITH—Simple Life (3:18); producers: J. Guerin, M. Bennett; writer: M. Bennett; publisher: Wild Rose/Almo, ASCAP, Caribou ZS89021.

MAZE—Lady of Magic, (3:33); producer: F. Beverly; writer: Frankie Beverly; publisher: Pecle, BMI, Capitol P4456.

CRUSADERS—Free As The Wind (3:40); producer: Stewart Levine; writer: Joe Sample; publisher: Four Knights, BMI, Blue Thumb BT273 (ABC).

100 PROOF (AGED IN SOUL) AND NEW YORK PORT AUTHORITY—I'm Mad As Hell (Ain't Gonna Take No More) Part I (3:28); producers: Brian Holland, Harold Beatty; writers: H. Beatty, B. Holland, E. Holland; publishers: Holland-Dozier-Holland, ASCAP/Gold Forever, BMI, Hot Way ZS89256 (CBS).

SOVERIGN—Someway, Somehow (3:03); produced by Smile; writers: B. Jackson, C.M. Jackson; publisher: Dramatis, BMI, Millennium MN601 (Casablanca).

AL HUDSON & SOUL PARTNERS—Why Must We Say Goodbye (3:40); producer: Al Perkins; writers: Soul Partners; publisher: Perk's, BMI, ABC AB11294.

R.B. HUDMON—This Could Be The Night (3:45); producers: Bobby Manuel, Jeff Stewart; writer: Dan Daley; publishers: Unart/Sunshine Rabbit, BMI, Atlantic 3413.

FRED WESLEY & HORNY HORNS—Up For The Down Stroke (3:20); producers: G. Clinton, W. Collins; writers: W. Collins, B. Worrell, G. Clinton; publisher: Ricks/Malbiz, BMI, Atlantic 3408.

MCCRARYS—Givin' It Up (2:50); producer: Trevor Lawrence; writers: A. McCrary, S. Tucker, L. McCrary; publisher: Island, BMI, Portrait, 670005.



KENNY ROGERS—Daytime Friends (3:10); producer: Larry Butler; writer: Ben Peters; publisher: Ben Peters, BMI, United Artists UAXW1027. Rogers follows his giant crossover smash with a powerful Ben Peters song that should appeal to the same markets that "Lucille" captured. He uses a gravel-voiced technique for drama, and the production from Larry Butler ensures a crafty buildup with some excellent guitar work.

WILLIE NELSON—I Love You A Thousand Ways (2:56); producer: Willie Nelson; writers: L. Frizzell-J. Beck; publisher: Peer International, BMI, Columbia 310588. Nelson takes a Lefty Frizzell gem and gives it his unique treatment full of feeling and perceptive vocal handling. A very simple arrangement keeps attention focused on Nelson's addictive voice.

GENE WATSON—The Old Man And His Horn (3:59); producer: Russ Reeder; writer: Dallas Harms; publisher: Double-day, BMI, Capitol P4458. Coming off a No. 3 hit, Watson returns with a story song of the man who gave birth to the New Orleans blues. Some effective instrumental flourishes, including the horn, add diversity to this interesting song.

RONNIE SESSIONS—Ambush (2:26); producer: Chip Young; writer: Layng Martine, Jr.; publisher: Ray Stevens, BMI, MCA 40758. One of the many uptempo selections from Sessions' first MCA LP has been pulled for single release. Sessions provides a spirited vocal reading, and Chip Young's production results in a high-energy sound, brightened by voices, raucous bass line, keybards and a moog.

recommended

JOHNNY CASH—Lady (3:09); producers: Charlie Bragg and Jack Ruth; writer: J.R. Cash; publisher: House Of Cash, Inc., BMI, Columbia 310587.

CHUCK PRICE—Cowboy Lemonade (2:39); producer: Eddie Kilroy; writers: D. Frazier-L. Lee; publisher: Acuff-Rose Publications, Inc., BMI, Playboy ZS85811.

DAVID ALLAN COE—Just To Prove My Love For You (2:23); producer: Ron Bledsoe; writer: D.A. Coe; publisher: Captive Music/Window Music Publishing Co., Inc., BMI, Columbia 310583.

SUSAN RAYE—It Didn't Have To Be A Diamond (2:56); producer: George Richey; writers: G. Richey/R. Bowling/Robert John Jones; publisher: Brougham Hall Music Co., Inc., BMI, United Artists UAXW1026.

DAVID HOUSTON—Ain't That Lovin' You Baby (2:54); producer: Tommy Hill; writer: Jimmy Reed; publisher: Conrad Music, BMI, Starday SD162.

EDDY ARNOLD—Freedom Ain't The Same As Being Free (3:29); producer: Owen Bradley; writer: Jackie Johnson; publisher: Contention Music, SESAC, RCA PB11031.

PEGGY FORMAN—The Danger Zone (2:19); producer: Snuffy Miller; writer: Ted Harris; publisher: Contention Music, SESAC, MCA MCA40757.

RAY SANDERS—I Don't Want To Be Alone Tonight (2:40); producer: Dave Burgess; writers: Ray Sanders/Daryl Hall; publisher: Singletree Music Company/Country Pickers Publishing, BMI, Republic REP0003A.

SONNY THROCKMORTON—Star-Studded Nights (2:27); producer: Scott Turner; writer: Sonny Throckmorton; publisher: Tree Publishing Co., Inc., BMI, Starcrest STC301.

JIM MUNDY—Summertime Blues (2:25); producer: Billy Joe Kirk; writers: Eddie Cochran-Jerry Capehart; publisher: Belinda Music, BMI, Hill Country HC778.

CHUCK STEWART—Something They Can't Take Away (2:07); producer: Bob Beckham; writer: Kris Kristofferson; publisher: Combine Music Corp., BMI, Monument 45223

EARL RICHARDS—Julianne (2:12); producer: Earl Richards; writers: John Anderson/Gary Sefton; publisher: Golden Horn, ASCAP/Wild Blue Music, BMI, RPA RPA7630.



MECO—Star Wars Theme/Canting Band (3:28); Producer: M. Monardo, H. Wheeler, T. Bangiovi; writer: John Williams; publisher: Fox Fanfare, BMI, Millennium MN604 (Casablanca). Famed disco producer Meco's lively uptempo medley effectively reproduces the sound effects and excitement of the hit flick. The funky arrangement, with its distinct segues, is perfect for galactic boogieing with its precision disco orchestration and beat.

recommended

PAUL JABARA—Shut Out (3:10); producers: A.G. Wright, Marc Paul Simon; writers: Paul Jabara, Bob Esty; publisher: Primus/Olga/Aller & Esty, BMI, Casablanca NB891.

FIRST CHOICE—Doctor Love (2:39); producer: Norman Harris; writers: Norman Harris, Allan Felder, Ron Tyson; publishers: Lucky Three/Six Strings, BMI, Gold Mind GM4004.

LOLEATTA HOLLOWAY—We're Getting Stronger (4:11); producer: Norman Harris; writers: Allan Felder, Norman Harris, Ron Tyson; publishers: Lucky Three/Six Strings, BMI, Gold Mind GM4007 (Salsoul).

FANIA ALL-STARS—Ella Fue (She Was The One) (3:30); producer: Jay Chattaway; writers: E. Gale, J. Pacheco; publishers: Gale Pyramid, ASCAP/Fania, BMI, Columbia 310585.

CHUCK DAVID ORCHESTRA—Spirit Of Sunshine (3:34); producer: not listed; writer: C. Carl Wing; publishers: Edward B. Marks/Meled, BMI, West End WES12105.



recommended

HERB ALPERT—African Summer (3:05); producers: H. Alpert, C. Semanya; writer: Herb Alpert, C. Semanya; publisher: Irving/Munjale, BMI, A&M 1962S.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Nat Freedland.

Billboard's Recommended LPs

Continued from page 55 jazz

WILLIS JACKSON—In The Alley, Muse MR5100. Jackson blows some fine notes through his tenor sax, backed by a six-man group of sensitive players who all step out smartly at solo time. What's interesting is Jackson's style, a loose, lyrical blend of jazz and r&b worth investigating if you're a young horn player who hasn't yet discovered him. **Best cuts:** "Gator's Groove," "Blues, Blues, Blues," "More," "Young Man With The Horn."

DAVE MATTHEWS' BIG BAND—Night Flight, Muse MR5098. There are some energetic performances here by the 13-piece jazz ensemble put together by pianist/arranger/composer Matthews, who selected works by Chick Corea, Miles Davis, Milton Nascimento and himself as well as Mike Brecker. **Best cuts:** "Night Flight," "East Side Lady," "Vera Cruz," "All Blues."

DAVID GRISMAN QUINTET—Kaleidoscope, F5, (Flying Fish). Grisman plays mandolin and writes most of the songs on this strictly instrumental LP, which features acoustic guitar, bass,

violin and another mandolin in a series of musical improvisations that defy categorization. **Best cuts:** All of them.

PAUL SMITH—Heavy Jazz, Outstanding 009. Veteran L.A. pianist explores seven evergreens in a trio setting with Louie Bellson and Ray Brown. The collective touch is light and always swinging and the mainstream jazz is delightfully relaxing and completely formulated from start to finish with changing tempos adding perk, stops to many of the cuts. Smith is the Huntington Beach, Calif., label's top attraction. **Best cuts:** "Lover," "S Wonderful," "What Is This Thing Called Love."

ARILD ANDERSEN—Shimri, ECM11082 (Polydor). Andersen is a bass player of unusual sensitivity, agile style and quiet control. This Manfred Eicher-produced session spotlights Andersen as leader of a quartet featuring piano, percussion and a variety of saxophones and flutes—these last played with great dexterity by Juhani Aaltonen. **Best cuts:** "No Tears," "Wood Song," "Dedication."

RICHIE COLE & ERIC KLOSS—Battle Of The Saxes, Vol. 1, Muse MR5082. The title of this excellent album is an accu-

rate one. Saxophonists Cole and Kloss engage in a wildly exciting musical duel, which was recorded live at the Tin Palace bar in New York. The album jacket even notes which stereo channel each combatant can be heard on. Piano, bass and drums round out the sound on this Michael Cuscuna production. **Best cuts:** "Robin," "D.C. Farewell," "Harold's House Of Jazz."

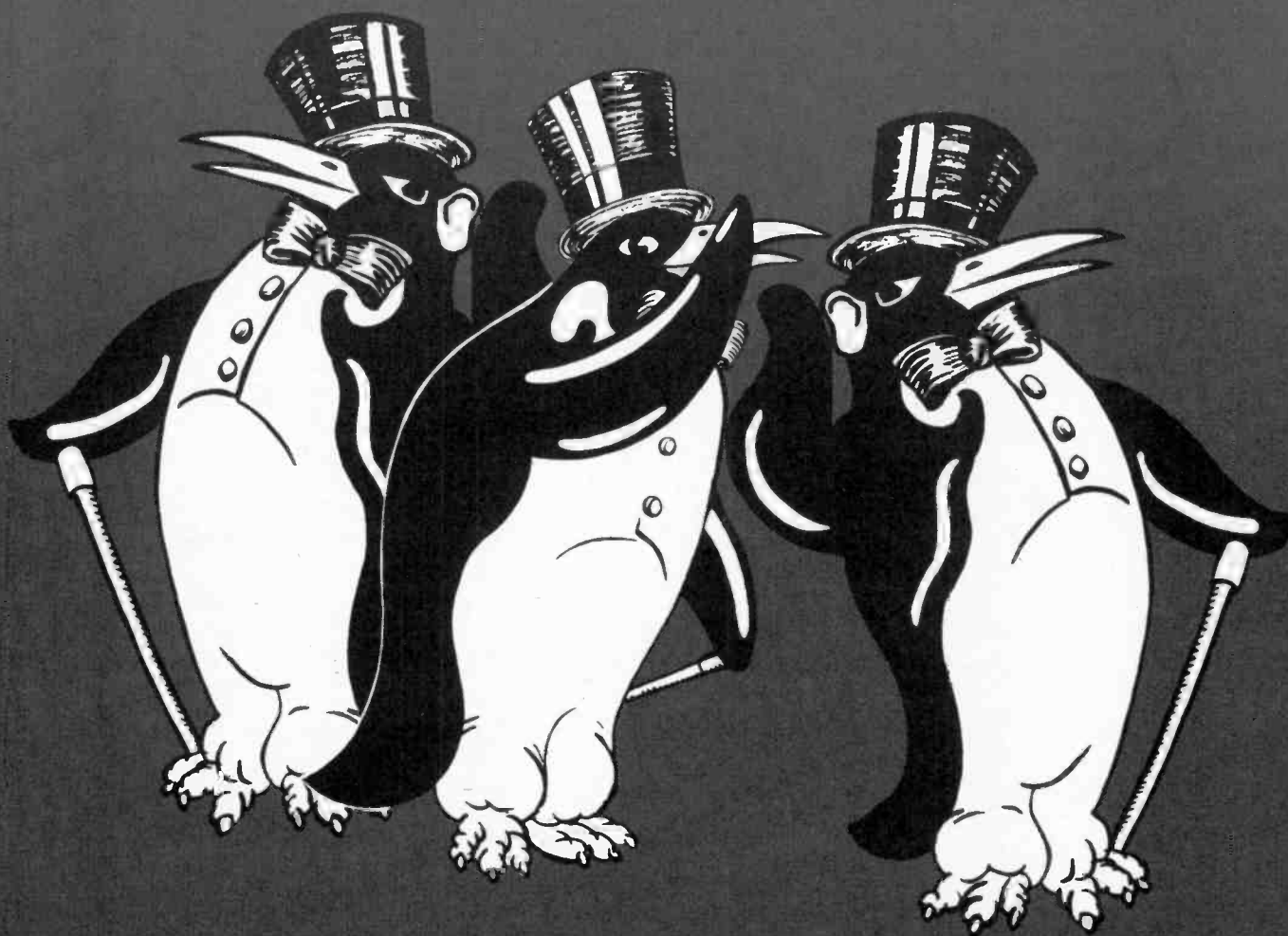
WILLY BRIDGES—Bridges To Cross, Buddah BDS5691. Bridges is a veteran saxophone session player and on this solo album he delivers some fine soul/jazz. Edward Patton and William Guest of the Pips were the executive producers. The LP uses nice understated strings and is pretty and melodic even if the vocals sound a bit tentative. **Best cuts:** "Taking Care Of Business," "True Love Comes Along."

KENNY DREW/NIELS-HENNING ORSTED PEDERSEN—Duo Live In Concert, Inner City 2031. This is the third duo album combining the talents of pianist Drew and bass player Orsted Pedersen. Recorded at a concert in Holland, and produced by Nils Winther, it presents a subtle, often playful interchange over nine tunes. Material ranges from works by Parker, Rollins

and Brubeck to originals by the two performers. An impressive, fun outing. **Best cuts:** "In Your Own Sweet Way," "My Little Suede Shoes," "There's No Greater Love," "Oleo."

ENRICO RAVA—The Plot, ECM 1078 (Polydor). Latest offering by trumpet player Rava is a haunting, carefully crafted work produced by ECM's seemingly indefatigable Manfred Eicher. Working with some superb guitar/bass/drums accompaniment, Rava weaves his trumpet in and out of a total sound on six tunes, all self-penned. Palle Danielsson is particularly expressive on bass. **Best cuts:** "On The Red Side Of The Street," "Amici," "The Plot."

LONNIE LISTON SMITH—Live!, RCA APL12433. Veteran jazz figure Bob Thiele produced this live set which was recorded in mid-May at Smucker's Cabaret in Brooklyn. Eight self-penned numbers offer Smith ample opportunity to excel, as he attacks a wide variety of instruments including acoustic piano, clavinet, arp and percussion. The sound of the seven man combo is enhanced by Donald Smith, who contributes some telling vocals. **Best cuts:** "Prelude," "My Love," "Watercolors," "Sunset."



"DON'T STOP"

(WBS 8413)

The third consecutive smash from the unrelenting album.

RUMOURS

FLEETWOOD MAC

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HURRY SUNDOWN—Outlaws (Arista 0258)
I'M DREAMING—Jennifer Warnes (Arista 0252)
WE JUST DISAGREE—Dave Mason (Columbia 3-10575)
LITTLE DARLING (I Need You)—Doobie Brothers (Warner Bros. 8408)
GOOD MORNING JUDGE—10cc (Mercury 73943 [Phonogram])
INDIAN SUMMER—Poco (ABC 12295)
SEE TOP SINGLE PICK REVIEWS, page 58

TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)			
THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART		THIS WEEK	LAST WEEK	WKS ON CHART	
★	2	12	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244 ALM	35	39	6	SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, Stewart, Warner Bros. 8370 CHA	69	80	3	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)
★	4	14	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor) WBM	36	40	5	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998 ALM	70	56	19	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45384 WBM
3	1	11	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365 CPP	37	43	10	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260 ALM	71	73	4	GONNA LOVE YOU MORE—George Benson (Tommy LiPuma), M. Albert, Warner Bros. 8377 CPP
★	5	9	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941 ALM	38	42	7	BLACK BETTY—Ram Jam (Kasenz-Katz), H. Ledbetter, Epic 8-50357	72	83	2	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic) WBM
★	7	10	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calella for the Entertainment Co.), A. Gordon, Columbia 3-10555 B-3	39	44	6	SLIDE—Slave (Jeff Dixon), S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley, Cotillion 44218 (Atlantic)	73	64	20	HEARD IT IN A LOVE SONG—Marshall Tucker Band (Paul Hornsby), T. Caldwell, Capricorn 0270 (Warner Bros.) WBM
6	6	23	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford), T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic) CPP	40	45	5	(Remember The Days Of The) OLD SCHOOL YARD—Cat Stevens (Cat Stevens, Dave Kershenbaum), C. Stevens, A&M 1948 CPP	74	85	7	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippis for McCoy-Kippis Prod.), V. McCoy, Buddah 569 (RCA) WBM
7	3	17	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Dmartian), A. O'Day, Pacific 001 (Atlantic) WBM	41	27	18	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394 WBM	75	81	9	IN THE MIDDLE—Tim Moore (Michael J. Jackson), T. Moore, Asylum 45394 CHA
★	9	17	MARGARITAVILLE—Jimmy Buffett (Norbert Putnam), J. Buffett, ABC 12254 WBM	42	46	5	LIVIN' IN THE LIFE—Isley Brothers (Isley Brothers), R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper, T-Neck 2267 (Epic)	76	NEW ENTRY	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor) WBM	
★	10	14	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoergler), P. McCann, 20th Century 2335 CPP	43	53	5	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic) WBM	77	NEW ENTRY	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423 WBM	
★	12	7	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544 ALM	44	50	4	STRAWBERRY LETTER 23—Brothers Johnson (Quincy Jones), S. Otis, A&M 1949 ALM	78	89	2	DOWN THE HALL—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8407
★	13	12	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922 WBM	45	47	7	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK) PSP	79	79	17	AIN'T GONNA BUMP NO MORE (With No Big Fat Woman)—Joe Tex (Buddy Killen), B.L. McGinty, B. Killen, Epic 8-50313 B-3
★	14	15	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Larios, Jenkins, A&M 1920 ALM	46	48	8	LADY (Put The Light On Me)—Brownsville Station (Eddie Kramer for Remarkable Prod.), P. Wainman, J. Goodison, Private Stock 45149 WBM	80	86	2	EVERYBODY OUGHT TO BE IN LOVE—Paul Anka (Charles Calello), P. Anka, United Artists 1018 WBM
★	15	13	YOU AND ME—Alicia Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349 WBM	47	51	8	IF IT'S THE LAST THING I DO—Thelma Houston (Joe Porter), S. Cahn, C. Chaplin, Tamla 54283 (Motown) CHA	81	NEW ENTRY	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Gramm, Atlantic 3410 WBM	
★	16	11	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387 ALM/IMM	48	58	4	SOMETHING ABOUT YOU—LeBlanc & Carr (Pete Carr), B. Holland, L. Dozier, E. Holland, Big Tree 16092 (Atlantic) CPP	82	84	18	IT FEELS SO GOOD TO BE LOVED SO BAD—Manhattans (Manhattans, Bobby Martin), T. Randazzo, V. Pike, R. Joyce, Columbia 3-10495 CPP
★	8	13	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424 WBM	49	52	5	WALK RIGHT IN—Dr. Hook (Ron Hatkine), Svanoe, Darling, Capitol 4423 PSP	83	NEW ENTRY	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	
★	18	8	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256 ALM	50	61	3	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284 CPP	84	NEW ENTRY	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455 CPP	
★	21	8	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418 CPP	51	24	11	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403 WBM	85	88	5	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390 B-3
★	20	13	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankes), Bindi, Paoli, Sigman, Capitol 4418 B-3	52	28	17	LOVE'S GROWN DEEP—Kenny Nolan (Kenny Nolan, Charlie Calello), K. Nolan, 20th Century 2331 B-3	86	NEW ENTRY	SEE YOU WHEN I GET THERE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3623 (Epic)	
19	11	14	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940 B-3	53	63	4	DON'T WORRY BABY—B.J. Thomas (Chris Christian), B. Wilson, R. Christian, MCA 40735 ALM	87	92	4	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdly), Ramones, Sire 746 (ABC)
20	19	15	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown) CPP	54	77	2	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889 ALM	88	NEW ENTRY	PARTY LIGHTS—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge), T. Stephens, Capitol 4439 CPP	
21	23	12	IT'S SAD TO BELONG—England Dan & John Ford Coley (Kyle Lehning), R. Goodrum, Big Tree 16088 (Atlantic) HAN	55	41	10	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic) B-3	89	91	9	WHILE I'M ALONE—Maze featuring Frankie Beverly (Frankie Beverly), F. Beverly, Capitol 4392
22	17	14	HIGH SCHOOL DANCE—Sylvers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405 WBM	56	35	18	LUCILLE—Kenny Rogers (Larry Butler), R. Bowling, H. Bynum, United Artists 929 B-3	90	NEW ENTRY	O-H-I-O—Ohio Players (Ohio Players), W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner, Mercury 73932 (Phonogram)	
★	26	9	BARRACUDA—Heart (Mike Flicker), A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004 WBM	57	57	10	RUNAWAY—Bonnie Raitt (Paul A. Rothchild), D. Shannon, M. Crook, Warner Bros. 8382 B-3	91	93	2	FLAME—Steve Sperry (Opus III), S. Sperry, Mercury 73905 (Phonogram) CPP
★	29	9	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401 WBM	58	38	22	I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band (H.W. Casey, Richard Finch for Sunshine Sound Ent.), H.W. Casey, R. Finch, TK 1022 CPP	92	94	5	SING IT, SHOUT IT—Starz (Jack Douglas), Starz, Delaney, Capitol 4434 ALM
25	25	12	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924 CPP	59	36	10	DEVIL'S GUN—C.J. & Co (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic) WBM	93	NEW ENTRY	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	
★	34	6	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557 B-3	60	62	6	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, D. David, RCA 10976 ALM/CPP	94	54	7	SAVE ME—Merrilee Rush (Denny Dantle), G. Fletcher, D. Flett, United Artists 993 ALM
★	31	8	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938 ALM	61	71	3	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Arista America 7665 (Capitol) CPP	95	95	10	ALL YOU GET FROM LOVE IS A LOVE SONG—Carpenters (Richard Carpenter), S. Eaton, A&M 1940 WBM
★	30	8	TELEPHONE MAN—Meri Wilson (Boomer Castleman, Jim Rutledge), M. Wilson, GRT 127 CPP	62	76	3	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445 WBM	96	96	3	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (William Mickey Stevenson), B. Johnson/ W.M. Stevenson, London 256
★	33	7	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/let 1000 B-3	63	74	4	PLATINUM HEROES—Bruce Foster (Skip Rouse, Bruce Foster), B. Foster, Millennium 602 (Casablanca) WBM	97	97	3	GOODBYE MY FRIEND—Engelbert Humperdinck (Joel Diamond), A. Bernstein, R. Adams, Epic 8-50365 CPP
30	32	8	THE KILLING OF GEORGIE—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8396 WBM	64	68	3	L.A. SUNSHINE—War (Jerry Goldstein, Lonnie Jordan, Howard Scott for Far Out Prod.), S. Allen, H. Brown, M. Dickerson, L. Jordan, C. Miller, L. Oskar, H. Scott, J. Goldstein, Blue Note 1009 (United Artists)	98	90	4	SAVE ME—Donna McDaniel (Joel Diamond), G. Fletcher, D. Plett, Midson International 11005 (RCA) ALM
★	60	3	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413 CPP	65	75	3	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449 CPP	99	99	7	COME IN FROM THE RAIN—Captain & Tennille (Daryl Dragon), M. Manchester, C. Sager, A&M 1944 CPP
32	22	15	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371 CPP	66	65	17	SIR DUKE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54281 (Motown) CPP	100	100	5	THE DOODLE SONG—Frankie Miller (Chris Thomas), F. Miller, Chrysalis 2145 ALM
★	37	15	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022 B-3	67	78	3	STAR WARS (Main Title)— London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345 CPP				
★	55	3	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319 ALMS/CPP	68	49	6	HERE COMES SUMMER—Wildfire (Jack Stack-A-Track, Scott Shannon for Dazzle Em Prod.), J. Keller, Casablanca 885				

★ 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 Moguli 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)

Ain't Gonna Bump No More (With No Big Fat Woman) (Tee. BMI).	79	Cold As Ice (Somerset/Evansongs).	81	Flame (Lizelles. BMI).	91	High School Dance (Rosy. ASCAP).	22	It's A Crazy World (I've Got The Music. ASCAP).	61	Margaritaville (Coral Reefer. BMI).	8	That's Rock 'N' Roll (C.A.M. U.S.A. BMI).	77
All You Get From Love Is A Love Song (Hamstead Heath. ASCAP).	95	Come In From The Rain (Times Square/Rumanian Pickle Works. BMI).	99	Give A Little Bit (Almo/Delicate. BMI).	50	How Much Love (Screen Gems. BMI).	41	It's Sad To Belong (Famous/Ironside. ASCAP).	61	My Heart Belongs To Me (Kiki/Koppelman-Bandler. BMI).	5	The Doodle Song (Chrysalis. ASCAP).	100
Angel In Your Arms (Song Tailors. BMI) (I've Got The Music. ASCAP).	69	Do Doo Ron Ron (T-to/Mother. BMI).	99	Gonna Fly Now (Theme From "Rocky") (United Artists. ASCAP/Unart. BMI).	27	I Can't Help Myself (Briarpatch/Deb Dave. BMI).	85	Jet Airliner (Sailor/No Thought. ASCAP).	15	Nobody Does It Better (United Artists. ASCAP/Unart. BMI).	83	The Killing Of Georgie (ASCAP).	30
A Real Mother For Ya (Vir-Jon. BMI).	63	Do You Wanna Make Love (American Broadcasting. ASCAP).	23	Gonna Love You More (Sunbury/Farmata International Melodies. ASCAP).	19	I Don't Love You Anymore (Mighty Three. BMI).	55	Just A Song Before I Go (Thin Ice. ASCAP).	24	On And On (Stephen Bishop. BMI).	37	Undercover Angel (Warner Bros. BMI).	7
Angel (Blendingwell. ASCAP).	39	Do You Wanna Make Love (American Broadcasting. ASCAP).	23	Gonna Love You More (Sunbury/Farmata International Melodies. ASCAP).	19	I Just Want To Be Your Everything (Red Cow/Andy Gibb/Jay/Hugh. BMI).	71	Just A Song Before I Go (Thin Ice. ASCAP).	24	Party Lights (Utom. BMI).	63	Walk Right In (Peer International. BMI).	49
Baby Don't Change Your Mind (Van McCoy/Warner-Tamerlane. BMI).	74	Down The Hall (All Seasons. ASCAP).	78	Goodbye My Friend (Silver Blue. ASCAP).	97	It's The Last Thing I Do (Chappell. ASCAP).	47	Lady (Put The Light On Me) (Utopia/Deamus. ASCAP).	46	Remember The Days Of The Old (Remember The Days Of The Old. ASCAP).	63	Whatcha Gonna Do? (Irving/Pablo Cruise. BMI).	36
Barracuda (Wilson/Know/Play My Music. ASCAP).	23	Dreams (Gentoo/Welsh Witch. BMI).	32	Got To Give It Up Pt. 1 (Jobete. ASCAP).	97	I'm In You (Almo/Fram-Dee. BMI).	4	L.A. Sunshine (Far Out. ASCAP).	64	Rock And Roll Never Forgets (Gear. ASCAP).	65	While I'm Alone (Pete. BMI).	89
Best Of My Love (Sagittary. BMI).	10	Easy (Jobete/Commodores. BMI).	17	Handy Man (Unart. BMI).	26	I'm Your Boogie Man (Sheryl/Harrick. BMI).	58	Love's Grown Deep (Sound Of Nolan/Chelsea. BMI).	52	Save Me, Donna McDaniel (Almo. ASCAP).	67	You And Me (Ezra/Early Frost. BMI).	13
Black Betty (Robert Mellin. BMI).	38	Edge Of The Universe (Casseroie/Unichappell. BMI).	76	Here Comes Summer (Jewel. ASCAP).	68	It Feels So Good To Be Loved So Bad (Razelle Dazzle. BMI).	73	Lucille (Broughman Hall/Andite. BMI).	75	See You When I Get There (Mighty Three. BMI).	86	You Made Me Believe In Magic (Chrysalis. ASCAP).	16
Boogie Nights (Rondor/Almo. ASCAP).	93	Everybody Ought To Be In Love (Pauanne. BMI).	80			It Was Almost Like A Song (Chess/Casa David. ASCAP).	60	Lucy (Broughman Hall/Andite. BMI).	75	Sheena Is A Punk Rocker (Taco Tunes/Bleu Disque. ASCAP).	87	You're My World (Chappell/Intersong. ASCAP/Gruppo Editoriale Aristo. BMI).	11
Christine Sixteen (Kissongs. ASCAP).	54							Lucy (Broughman Hall/Andite. BMI).	75				18

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

"HEY BABE"

(RPS 1390)

The new Neil Young single.
From

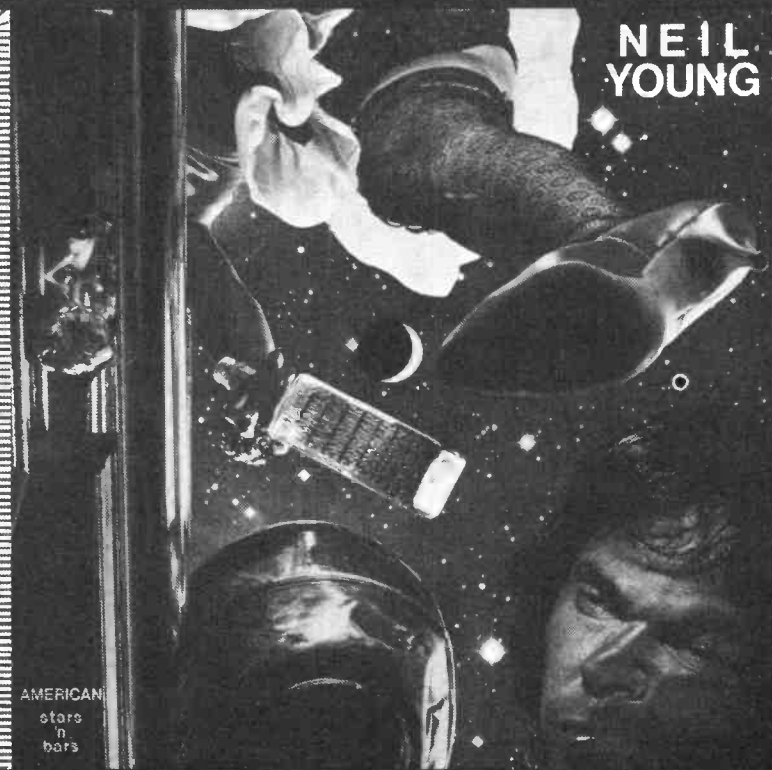
**NEIL YOUNG
AMERICAN
STARS 'N BARS**



A M E R I C A N

stars 'n bars

N E I L Y O U N G



**Produced by Neil Young
and David Briggs, with Tim Mulligan.**

ON WARNER/REPRISE RECORDS

Billboard® TOP LPs & TAPE

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.										SUGGESTED LIST PRICE						SUGGESTED LIST PRICE										SUGGESTED LIST PRICE					
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	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	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		
★	3	22	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.98		7.98	8.95	36	38	31	THELMA HOUSTON Anyway You Like It Tamla T6-34551 (Motown)		6.98		7.98		7.98		★	82	67	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	▲	7.98	7.98	7.98	7.98	7.98	
★	2	5	PETER FRAMPTON I'm In You A&M 4704	▲	7.98	7.98		7.98		37	39	41	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)		13.98	15.98		15.98			72	78	18	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	●	7.98		7.98		7.98	8.95
	3	1	BARRY MANILOW Live Arista AL 8500	▲	11.98	11.98		11.98		★	42	7	U.F.O. Lights Out Chrysalis 1127		6.98	7.98		7.98			★	86	2	SILVER CONVENTION Golden Girls Midson International BKL1-2296 (RCA)	●	6.98		7.98		7.98	
★	5	4	BARBRA STREISAND Superman Columbia JC 34830	●	7.98	7.98		7.98		★	59	5	FLOATERS ABC AB 1030		6.98	7.95		7.95			74	77	7	FIREBALL Atlantic SD 18174	●	6.98		7.98		7.98	
★	6	3	KISS Love Gun Casablanca NBLP 7057	▲	7.98	7.98		7.98		40	36	44	BOSTON Epic JE 34188	▲	7.98		7.98		7.98		★	88	3	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	●	6.98		7.98		7.98	
	6	4	STEVE MILLER BAND Book Of Dreams Capitol SO 11630	▲	7.98	7.98		7.98		41	41	6	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029		6.98	7.95		7.95			★	98	2	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750 J2		11.98	11.98		11.98		
	7	7	COMMODORES Motown M7-884R1	●	7.98	7.98		7.98		42	43	7	GREGG ALLMAN Playin' Up A Storm Capricorn CP 0181 (Warner Bros.)		6.98	7.98		7.98			77	84	16	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2 7000	●	13.98	13.98		13.98		
★	11	3	CROSBY, STILLS & NASH CSN Atlantic SD 19104	●	7.98	7.98		7.98		43	34	15	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DJLPA 7 (Amherst)	●	6.98	7.98		7.98			78	79	37	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	▲	6.98	7.98		7.98		
★	10	8	BEE GEES Here At Last... Live RSO RS-2-3901 (Polydor)	●	11.98	12.98		12.98		44	50	15	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	▲	6.98	7.98	7.98	7.98	7.98		79	81	22	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	●	6.98	7.98		7.98		
	10	8	FOREIGNER Atlantic SD 18215	●	6.98	7.97		7.97		45	33	33	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)		6.98	7.95		7.95			80	80	14	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	●	6.98	7.97		7.97		
	11	9	HEART Little Queen Portrait/CBS JR 34799	●	7.98	7.98		7.98		46	46	22	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.)	●	7.98	7.98		7.98			81	65	104	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	●	6.98	7.97		7.97	8.95	
★	15	24	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	●	6.98	7.95		7.95		47	52	78	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	▲	8.98	9.98		9.98			82	83	42	AL STEWART Year Of The Cat Janus JXS 7022	▲	6.98	7.95		7.95		
	13	14	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34105	●	6.98	7.98		7.98		48	48	10	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMAS 11638	●	7.98	7.98		7.98			83	73	11	LITTLE FEAT Time Loves A Hero Warner Bros. BS 3015	●	6.98	7.97		7.97		
★	25	3	JAMES TAYLOR JT Columbia JC 34811	●	7.98	7.98		7.98		49	49	6	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	●	7.98	7.98		7.98			★	95	9	ALICE COOPER Lace And Whiskey Warner Bros. BSK 3027	▲	7.98	7.98		7.98		
★	22	5	EMOTIONS Rejoice Columbia PC 34762	●	6.98	7.98		7.98		★	72	2	STEVE WINWOOD Island ILPS 9494	●	6.98	7.98		7.98			85	54	49	BARRY MANILOW This One's For You Arista AB 4090	▲	7.98	7.98	7.98	7.98	7.98	
★	17	14	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	●	6.98	7.98		7.98		★	61	3	BURTON CUMMINGS My Own Way To Rock Portrait/CBS PR 34698	●	6.98	7.98		7.98			86	90	6	ANNIE/ORIGINAL CAST RECORDING Columbia PS 34712	●	7.98	7.98	8.98		8.98	
★	18	10	WAYLON JENNINGS Ol' Waylon RCA APL1-2317	●	6.98	7.98		7.98		52	44	19	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	●	6.98	7.98		7.98			★	97	3	EARL KLUGH Finger Paintings Blue Note BN-LA737-H (United Artists)	●	7.98	7.98		7.98		
★	21	6	STAR WARS/SOUNDTRACK 20th Century 2T 541	●	8.98	8.98		8.98		53	58	6	THELMA HOUSTON & JERRY BUTLER Thelma & Jerry Motown M6-88751	●	6.98	7.98		7.98			88	75	10	HELEN REDDY Ear Candy Capitol SD 11640	●	7.98	7.98		7.98		
	19	19	K.C. & THE SUNSHINE BAND Part 3 TK 605	●	6.98	7.98		7.98		54	55	33	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	▲	8.98	8.98		8.98			89	51	9	THE OUTLAWS Hurry Sundown Arista AL 4135	●	6.98	7.98		7.98		
	20	20	PABLO CRUISE A Place In The Sun A&M SP 4625	●	6.98	7.98		7.98		55	57	71	BOZ SCAGGS Silk Degrees Columbia JC 33920	▲	7.98	7.98		7.98			90	93	5	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	●	6.98	7.98		7.98		
★	31	5	SHAUN CASSIDY Warner/Curb BS 3067	●	6.98	7.97		7.97		★	69	5	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	●	7.98	7.98		7.98			91	47	8	O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic)	●	6.98	7.98		7.98		
★	27	5	TED NUGENT Cat Scratch Fever Epic PE 34700	●	6.98	7.98		7.98		★	89	2	ALAN PARSONS PROJECT I Robot Arista AB 7002	●	7.98	7.98		7.98			★	NEW ENTRY	★	WAR Platinum Jazz Blue Note BN-LA690-J2 (United Artists)	●	9.98	9.98		9.98		
	23	24	SLAVE Cotillion SD 9914 (Atlantic)	●	6.98	7.97		7.97		★	NEW ENTRY	★	ELVIS PRESLEY Moody Blue RCA AFL1-2428	●	7.98	7.98		7.98			★	107	27	ABBA Arrival Atlantic SD 18207	●	6.98	7.97		7.97		
★	26	8	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	●	7.98	7.98		7.98		59	56	12	KENNY ROGERS United Artists UA-LA689-G	●	6.98	7.98		7.98			94	94	10	WILLIE NELSON Before His Time RCA APL1-2210	●	6.98	7.98		7.98		
	25	23	EAGLES Hotel California Asylum GE-103	▲	7.98	7.98		7.98		60	66	5	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	●	6.98	7.98		7.98			95	101	10	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	●	8.98	8.98		8.98		
★	29	8	MOODY BLUES Caught Live + 5 London ZPS 690/691	●	11.98	13.98		13.98		61	63	24	GEORGE BENSON In Flight Warner Bros. BSK 2983	●	7.98	7.98		7.98	8.95		★	108	2	RAINBOW On Stage Oyster OY-2-1901 (Polydor)	●	9.98	9.98		9.98		
	27	28	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	●	6.98	7.98		7.98		62	62	35	LEO SAYER Endless Flight Warner Bros. BS 2962	●	6.98	7.97		7.97			★	110	5	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	●	7.98	8.97		8.97		
	28	16	ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA693-G	●	6.98	7.98		7.98		63	64	23	PINK FLOYD Animals Columbia JC 34474	▲	7.98	7.98		7.98			★	153	4	ANDY GIBB Flowing Rivers RSO RS-1-3019 (Polydor)	●	6.98	7.98		7.98		
	29	30	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jet UA-LA679-G	▲	6.98	7.98		7.98		64	53	12	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	●	7.98	7.98		7.98			99	99	28	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	●	6.98	7.98		7.98		
★	32	7	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	●	6.98	7.98		7.98		★	76	6	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	●	6.98	7.95		7.95			100	102	38	KANSAS Leftoverture Kirschner JZ 34224 (Epic)	▲	7.98	7.98		7.98		
★	35	17	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	●	6.98	7.98		7.98		★	NEW ENTRY	★	BAY CITY ROLLERS It's A Game Arista AB 7004	●	7.98	7.98		7.98			★	113	3	GEILS Monkey Island Atlantic SD 19103	●	7.98	7.98		7.98		
★	40	4	NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	●	7.98	7.98		7.98		67	70	17	WEATHER REPORT Heavy Weather Columbia PC 34418	●	6.98	7.98		7.98			102	68	5	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	●	7.98	7.98		7.98		
	33	13	CAT STEVENS Izitso A&M SP 4702	●	7.98	7.98		7.98		68	45	17	MAYNARD FERGUSON Conquistador Columbia PC 34457	●	6.98	7.98	7.98	7.98	7.98		103	105	73	EAGLES Their Greatest Hits 1971-1975 Asylum TE-1052	▲	6.98	7.97		7.97		
★	37	10	BROTHERS JOHNSON Right On Time A&M SP 4644	●	7.98	7.98		7.98		69	67	48	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	●	6.98	7.98		7.98	8.95		104	104	61	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	▲	6.98	7.98	7.98	7.98		
★	35	12	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	●	7.98	9.98		9.98		70	74	4	THE DEEP/ORIGINAL MOTION PICTURE SOUNDTRACK Casablanca NBLP 7060	●	8.98	8.98		8.98			★	115	6	ROY BUCHANAN Loading Zone Atlantic SD 18219	●	6.98	7.97		7.97		

★ **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.

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THE SOUTH'S GREATEST HITS

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South's Gonna Do It Again, Dr. John *Right Place, Wrong Time*,
Lynyrd Skynyrd *Sweet Home Alabama*, The Marshall Tucker Band
Fire On The Mountain, Outlaws *There Goes Another Love Song*, and
Wet Willie *Keep On Smilin'*.

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TOP LPs & TAPE

POSITION
106-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
104	117	4	ROY AYERS UBIQUITY Lifeline Polydor PD-1-6108	6.98		7.98		7.98	
102	NEW ENTRY		MELISSA MANCHESTER Singer Arista AL 4136	6.98		7.98		7.98	
106	NEW ENTRY		AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98		7.98		7.98	
109	114	19	GLEN CAMPBELL Southern Nights Capitol SD 11601	7.98		7.98		7.98	
110	112	68	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98	
111	116	11	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98		7.98		7.98	
126	3		ROGER DALTREY One Of The Boys MCA 2271	6.98		7.98		7.98	
123	4		THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Lingansong/Atlantic LS 7001	13.98		13.98		13.98	
114	100	36	KISS Rock And Roll Over Casablanca NBLP 7037	7.98		7.98		7.98	
115	119	8	CHARLIE No Second Chance Janus JXS 7032	6.94		7.95		7.95	
116	91	21	NATALIE COLE Unpredictable Capitol SD 11600	7.98		7.98		7.98	
128	94		KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98	
118	118	13	TAVARES Love Storm Capitol STAO 11628	6.98		7.98		7.98	
119	121	22	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98		7.98		7.98	
131	11		POCO Indian Summer ABC AB 989	6.98		7.95		7.95	
135	24		SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98	
122	122	13	PHYLLIS HYMAN Buddah BDS 5681 (RCA)	6.98		7.98		7.98	
123	129	63	KISS Destroyer Casablanca NBLP 7025	7.98		7.98		7.98	
124	132	67	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98		7.97		7.97	
125	130	9	HOT Big Tree BT 89522 (Atlantic)	6.98		7.97		7.97	
126	127	7	HENRY MANCINI Mancini's Angels RCA APL1-2290	6.98		7.98		7.98	
140	6		IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (CTI)	7.98		7.98		7.98	
128	120	4	NAZARETH Hot Tracks A&M SP 4643	6.98		7.98		7.98	
141	9		JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98		7.97		7.97	
130	133	38	BARRY MANILOW II Arista AB 4016	7.98	7.98	7.98	7.98	7.98	
154	3		KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon N&M SP 4403	6.98		7.98		7.98	
132	134	19	RED SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98		7.98		7.98	
133	111	12	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98		7.98		7.98	
149	3		WILLIE NELSON To Lefty From Willie Columbia KC 34695	6.98		7.98		7.98	
158	43		BROTHERS JOHNSON Look Out For #1 A&M SP 4567	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
134	147	6	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98		7.98		7.98	
137	138	4	SEASON OF LIGHTS LAURA NYRO IN CONCERT Columbia PC 34786	6.98		7.98		7.98	
148	4		ADDISI BROTHERS Buddah BDS 5694 (RCA)	6.98		7.98		7.98	
139	137	118	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98		11.98		11.98	
140	139	49	DR. BUZZARD'S ORIGINAL SAVANNAH BAND RCA APL1-1504	6.98		7.98		7.98	
141	85	13	DAVE MASON Let It Flow Columbia PC 34680	6.98		7.98		7.98	
142	144	140	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98	7.98	
143	96	10	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	6.98		7.98		7.98	
144	146	6	NOEL POINTER Phantazia Blue Note BN-LA736-H (United Artists)	7.98		7.98		7.98	
145	145	36	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98		7.97		7.97	9.95
157	4		AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98		7.98		7.98	
147	60	9	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98		9.98		9.98	
161	43		BEE GEES Children Of The World RSD RS 1-3003 (Polydor)	6.98		7.95		7.95	
149	109	11	T-CONNECTION Magic Dash 30004 (TK)	6.98		7.98		7.98	
150	151	216	LED ZEPPELIN (IV) Atlantic SD 7208	6.98		7.97		7.97	
151	160	43	LED ZEPPELIN Soundtrack From The Film "The Song Remains The Same" Swan Song SS 2-201 (Atlantic)	11.98		13.97		13.97	
167	164		PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98		7.98	7.98	7.98	
153	155	20	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581	7.98	7.98	7.98	7.98	7.98	
154	125	14	CAPTAIN & TENNILLE Come In From The Rain A&M SP 4700	7.98		7.98		7.98	
155	87	25	RUFUS Featuring CHAKA KHAN Ask Rufus ABC AB 975	6.98		7.95		7.95	
170	2		WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	6.98		7.98		7.98	
168	39		CAT STEVENS' GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	
158	159	16	BOB JAMES Four CTI 7074	7.98		7.98		7.98	
173	3		C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98		7.97		6.97	
160	169	12	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98		7.97		7.97	
161	162	7	BRAINSTORM Stormin' Tabu BQL1-2048 (RCA)	6.98		7.98		7.98	
162	152	12	AL DIMEOLA Elegant Gypsy Columbia PC 34461	6.98		7.98		7.98	
184	30		ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98		7.98		7.98	
174	3		GRAEME EDGE BAND Paradise Ballroom London PS 686	6.98		7.98		7.98	
165	165	2	OERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98		7.98		7.98	
178	114		BEACH BOYS Endless Summer Capitol SVB 11307	7.98		8.98		8.98	
179	3		MCCOY TYNER Supertrios Milestone M 55003 (Fantasy)	9.98		9.98		9.98	
168	171	4	ILLUSION Out Of The Mist Island ILPS 9489	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
185	54		ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98		7.97		7.97	8.95
170	176	32	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98		7.97		7.97	
171	172	4	AMERICAN FLYER Spirit Of A Woman United Artists UA-LA720-G	6.98		7.98		7.98	
183	16		OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98		7.98		7.98	
173	150	7	WIDOWMAKER Too Late To Cry United Artists/Jet UA-LA723-G	6.98		7.98		7.98	
174	71	17	DOLLY PARTON New Harvest... First Gathering RCA APL1-2188	6.98		7.98		7.98	
175	181	2	WALTER MURPHY Rhapsody In Blue Private Stock PS 2028	6.98		7.98		7.98	
186	2		CAROL DOUGLAS Full Bloom Midson International BKL1-2222 (RCA)	6.98		7.98		7.98	
188	2		PABLO CRUISE Lifeline A&M SP 4575	6.98		7.98		7.98	
189	2		MIRACLES BY ENGELBERT HUMPERDINCK Epic PE 34730	6.98		7.98		7.98	
179	124	17	RETURN TO FOREVER Musicmagic Columbia PC 34682	6.98	7.98	7.98	7.98	7.98	
180	180	9	RAMSEY LEWIS Love Notes Columbia PC 34696	6.98		7.98		7.98	
181	NEW ENTRY		CHUCK MANGIONE Land Of Make Believe Mercury SRM-1-684 (Phonogram)	6.98		7.98		7.98	
182	182	21	JETHRO TULL Songs From The Wood Chrysalis CHR 1132	6.98		7.98		7.98	
183	NEW ENTRY		JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98		7.98		7.98	
184	92	9	BETTE MIDLER Live At Last Atlantic SD 2-9000	11.98		11.98		11.98	
185	175	9	RICHARD PRYOR Are You Serious Laff A196	6.98		7.98		7.98	
186	187	14	ENGLAND DAN & JOHN FORD COLEY Dowdy Ferry Road Big Tree BT 76000 (Atlantic)	7.98		7.98		7.98	
187	196	14	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98		7.98		7.98	
188	192	45	ABBA Greatest Hits Atlantic SD 18189	6.98		7.97		7.97	
189	NEW ENTRY		SORCERER/ORIGINAL MOTION PICTURE SOUNDTRACK MCA 2277	6.98		7.98		7.98	
190	NEW ENTRY		STEPHEN BISHOP Careless ABC ABCD 954	6.98		7.95		7.95	
191	193	4	DIONNE WARWICK Only Love Can Break A Heart Musicor MUS 2501 (Springboard)	6.98		7.98		7.98	
192	142	5	LEON & MARY RUSSELL Make Love To The Music Paradise PAK 3066 (Warner Bros.)	7.98		7.98		7.98	
193	177	24	JOAN ARMATRADING A&M SP 4588	6.98		7.98		7.98	
194	NEW ENTRY		CELI BEE & THE BUZZY BUNCH Ape 77001 (TK)	6.98					
195	191	16	NORMAN CONNORS Romantic Journey Buddah BDS 5682 (RCA)	6.98		7.98		7.98	
196	166	5	THE GREATEST/SOUNDTRACK George Benson, Mandrill & Michael Masser Arista AL 7000	7.98		7.98		7.98	
197	106	15	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98		7.98		7.98	
198	198	65	THE BEATLES 1962-1966 Capitol SKBO 3403	10.98		11.98		11.98	
199	103	10	KINGFISH Live 'N' Kickin' Jet/United Artists JT-LA732-G	6.98		7.98		7.98	
200	136	31	WINGS OVER AMERICA Capitol SWCO 11593	14.98		14.98		14.98	

TOP LPs & TAPE

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STUFF

“My favorite band...You can't deny the feeling and what's happening here. If your body doesn't move outside, then your bones are busy shaking inside. **Billy Cobham**/down beat blindfold test

You've heard **Stuff** before.

If you've heard the Brecker Brothers Band, you've heard the drumming of Steve Gadd and Chris Parker. And if you've dipped into classic albums by anyone from Esther Phillips to Bob James to Nikki Giovanni, you've heard the guitar of Eric Gale and Cornell Dupree, the bass of Gordon Edwards, the keyboards of Richard Tee.

Now, hear all of Stuff at once. Playing their own body-moving, bone-shaking things just as they've done on two special *Saturday Night Live* appearances. On an album called *More Stuff*, from Warner Bros.

As we said, you've heard Stuff before.

And you'll be hearing them again.



Produced by Van McCoy, Charlie Kipps and Stuff
for Goryan Productions and Just Sunshine

(BS 3061)

On Warner Bros. Records and Tapes

RCA Latin Affiliates

• Continued from page 1

day morning, newly appointed RCA International division vice president Karl J. Kurz Jr., expressed his assurance that "RCA has the capacity to be a truly great force in this field," and pledged unrestrained corporate support to the Latin American executives "in order to make your task more realistic and more realizable."

Kurz spoke to the group in competent Berlitz-acquired Spanish.

In introducing Kurz, RCA's Latin American regional director Adolfo Pino said his administration "seeks the opportunity for Latin American music to be promoted and disseminated throughout the world."

Privately, several executives said their hopes for achieving that goal had been recently boosted by the appointment of RCA Mexico president Louis Couttolenc to the presidency of RCA Records in the U.S. Couttolenc was unable to attend the Miami meetings, however.

Another distinctive feature of this year's parley at the Marriott Motor Hotel, according to Pino, also president of the Brazil and Argentina affiliates, was the heavy attendance of a&r personnel rather than administrative executives as in the past. This, Pino says, was done to facilitate decision-making for release schedules.

Helcio Carmo, who as market development manager for Central and South America may be said to be the prime a&r figure (Mexico excepted), noted that "the key development in our music is that you can no longer identify the country of origin of any specific piece. And that in effect dismantles a wall from around each country to allow the product from anyone to penetrate in any of the others."

Two overriding characteristics of RCA's product took shape from observing presentations of 44 artists from Brazil, Argentina, Spain, Italy, Mexico, Colombia, Venezuela and Central America Thursday.

Another Fest At Newport In 1978

NEW YORK—Promoter Phyllis Addessi says she's happy with the turnout for her recent "Jazz Returns To Newport-'77" mini-festival there and will do it again next year.

"We could have taken more ads nationally and gotten the word around more, but I think we did very well for the first time," she says.

Staged July 1-2-3 at Fort Adams State Park in Newport, R.I., Addessi felt she was restricted somewhat by park regulations which forced her to have a 5:30 p.m. starting time for the shows, as well as an early closing.

Troubadour's Anny

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headliners. Warren Zevon, Elektra/Asylum writer-singer, is set for one of these slots.

Weston also says the Troubadour is returning to its standard six-day booking policy after some 18 months of experimenting with shorter stands. The Tuesday-Sunday schedule kicks off this week (19) with Jimmy Webb and the Farragher Bros.

"I think the record companies are once again ready to support the idea that longer stays at a nightclub make for a better exposure situation," says Weston. "The six-day engagement allows for reviews and word-of-mouth to spread and create maximum attendance at the weekend shows."

One is that RCA artists from every nation are adopting stylistic elements from non-Latin music to a greater extent. Brazil provides the prime example with its rock-influenced product in English (Terry Winter, Edward Cliff) and its disco-derived material by the Sambasoul Orchestra.

The other characteristic is that artists are incorporating native folkloric elements within arrangements of international appeal.

Examples of the latter case: Chilean singer/songwriter Tito Fernandez, who uses native South American instruments in his orchestrations; Mexico's Guadalupe Trigo, who couches unmistakable Mexican melodies and song structure within a pop oriented format; and the Argentinian Katunga who does a salsa-based number foreign to his own territory but modified for acceptance there and elsewhere.

By far the most enthusiastically received presentation were those by Argentina and, surprisingly, by Italy.

Argentina's Danny Cabuche received spontaneous applause for his recorded offerings as did Italy's Claudio Baglioni and Lucio Battisti, both of whom offered gripping works rendered in Spanish.

The striking variety of material was also evident even within each country's set of talent. For example, Spain's tasteful slide/tape show ranged from the classical guitar of Andres Segovia to the disco-novelty of the Kamel Oil Co. Band to the Maurice Chevalier-styled wit of Pepe Darosa's tune which lamented gratuitous sex in films.

The Thursday meetings were climaxed by the personal appearance of Mexico's Emmanuel who backed himself on guitar for three numbers.

U.S. Stars At First Bermuda Rock Festival

NEW YORK—Bermuda, Britain's sunny outpost of conservatism, is planning its first three-day, government sponsored rock/soul festival featuring Brass Construction, Wild Cherry, Tavares, Ramsey Lewis Trio, Richie Havens and Crown Heights Affair.

Sponsored by Bermuda's Premier Sir John Sharpe, the concerts will be staged in the island's 10,000-seat National Stadium July 27-28-29. A percentage of the net proceeds are to be donated towards leukemia research and homes for homeless children.

"Bermuda Summerfest '77" is being promoted by Julian E.S. Hall, secretary of Bermuda's ruling party, the United Bermuda Party, who has been affiliated in the past as a legal consultant to the Robert Stigwood Organization, whose president keeps a home there.

Hall, 27, is also chairman of Tamar International Ent. Ltd., involved in artist management, recording and publishing. A six-piece rock band, Bermuda, signed to Tamar, will be opening act at the concert series in the National Stadium.

Tickets will be sold to tourists as well as locals, according to a spokesman for Tamar. Bermuda has a population of 56,000, with blacks accounting for 60% of that figure.

The concerts are set to coincide with the nation's annual cricket Cup Match holiday, which will be held elsewhere on the island.

Inside Track

Is A&M Records negotiating to buy the London Records catalog? ... Look for **Dr. George Butler**, Blue Note a&r chief, to move his jazz bag to CBS Records in the near future. ... **Jaime Cohen**, son of John Cohen, Disc Records' chain founder, will soon join the production department of a Los Angeles-based label, it's rumored. He would be the first of the Cohen offspring to enter the industry. The senior Cohen takes the annual Disc Record convention outside its Cleveland base for the first time Aug. 7, when the national chain holds forth four days at the LeBaron Hotel, Dallas. ... **Casablanca's "The Deep"** flick topped \$28.5 million gross in its first three weeks. ... **"The Wiz"** movie version appears formidable with **Diana Ross, Lena Horne, Michael Jackson, Nipsey Russell and Richard Pryor** set for the Universal/Motown production. And the flick version of **"Grease"** has **John Travolta, Olivia Newton-John, Frankie Avalon and Sha Na Na** set for the Robert Stigwood production.

With RCA Records' three-year international distribution agreement for **TK Productions** product expiring soon, renewal negotiations are underway. TK also is talking with other majors, including CBS, on the deal, which extends throughout the world except for the U.S., Brazil and some product in the U.K. ... **Mike Curb** profiled in Friday's (15) L.A. Times as "The New Reagan?" referring to his possible political moves.

Helen Reddy has been appointed a member of the California Parks and Recreation commission by **Gov. Edmund Brown**. ... Warner Bros. merchandising chief **Adam Somers and wife, Carolyn**, had their first child, **Samantha Rose**, July 9 in Los Angeles. ... **Broadway producer Adela Holzer** has been indicted by a New York grand jury for allegedly swindling \$800,000 from investors in non-theatrical foreign business ventures. ... **Dave Chackler**, co-president of Chalice Productions, marries **Flower**, the cover girl on the current Charlie album on Janus, which Chackler's firm produced, on Sunday (17).

Jem Distributors has taken over national distribution of the **New York Rocker**, monthly tabloid about punk and new wave groups. ... **Stan Montiero**, who recently joined United Artists Records as national promo chief after leaving a similar slot with Columbia Records, says he is not leaving UA to join ABC Records. ... **ICM** and the **Ohio Players** have parted company. Look for the

Players to enlarge the scope of their producing new acts. ... **BASF** is preparing to exit the U.S. record business and has its distributors recalling all the label's albums and prerecorded tapes. ... **Phoebe Snow** is not entering into a personal management deal with **Andy Calvaliere**. She is mulling a new management connection, however. ... **Stan Kenton** has set Oct. 1 as target date for his return to the road with his band. He has returned to his home in Los Angeles after two months in a Pennsylvania hospital, where he convalesced following brain surgery.

Mike Stewart, president of Interworld Music, has been named chairman of the 1977 National UN Day (Oct. 24) Committee. It is composed of 1,000 prominent Americans working to commemorate that date. ... **The Climax Blues Band** is not managed by **Irv Azoff**, as reported recently. It is self-managed. ... **Shelly Tirk of Independent Regional Service**, Cleveland, is expanding into the Chicago and Twin City markets with his operation. ... **Barbra Streisand** reportedly offered \$600,000 for eight shows at the Radio City Music Hall. ... **Neil Diamond** shooting footage for his \$1.5 million NBC-TV holiday special in London. ... **Pablo Cruise** is auditioning for a new bass player. **Charley Fach, Jerry Kennedy and Frank Loeffel** spent July 4th helping the **Statler Brothers** stage their annual charity benefit in their hometown of Staunton, Va. The event, held in the 20,000-population city, drew 35,000, with all bread going to charity. ... The basic "Dolby box," which decodes Dolby-encoded stereo-optical soundtracks in movie house sound systems, is \$3,450 plus installation and not \$34.50 (Billboard, July 9, 1977).

Radio Doctors hosted its annual picnic July 10 on the shores of Wisconsin's Okauchee Lake. The one-stop brought the dogs and beer. Glass Family and Bad Boy provided the entertainment. ... **Bill Traut**, Chicago label chief/management consultant moving to L.A., will open a branch of his Creative Direction Inc. there. Chicago friends and music business associates bid him farewell with a surprise party Friday (15).

Casablanca Records becomes the first label to hold the No. 1 and 2 slots in Billboard's National Disco Action Top 40 chart, with **Love & Kisses** followed by **Donna Summer**. The label has four other slots in the chart behind the leaders.

London Opens New California Office

NEW YORK—London Records has opened a West Coast office in Los Angeles at 6430 Sunset Blvd.

Among those working out of the new facility will be West Coast district sales manager Stu Marlowe and branch office manager Bob Paiva.

The label has also announced plans to hold its fall/Christmas new release meeting July 20-22 in Chicago. The three-day meet will be chaired by John Stricker, vice president, finance & operations. Walt Maguire, vice president, a&r, will be in charge of previewing the new product.

DROPS COIN IN SLOT

3 E/A 45s Primed For Juke Ops

LOS ANGELES—Three new Elektra/Asylum singles being sent to 2,500 jukebox operators in a unique folder which reproduces the front of a jukebox with a real quarter in the slot is one of the label's two current merchandising campaigns.

Lou Maglia, E/A national director of singles sales, explains the coins are being provided by the label to symbolically "prime the pump" for replays that should follow once the records are exposed.

The three singles in the jukebox campaign are Carly Simon's "Nobody Does It Better," Sergio Men-

des' "The Real Thing" and Paka-lameredit's "Thank You Baby."

E/A is also mounting a massive summer merchandising campaign for the new \$9.98 Judy Collins two-disk set, "So Early In The Spring: The First 15 Years." In-store material includes 5,000 posters and 3,000 mobiles, plus pricing dangles and preview pamphlets.

Advertising support and local retail/radio promotions are being coordinated with Collins' 22-show concert tour which will continue through August.

Anderson Sets Exchange Co. For Abba

• Continued from page 3

The group's records also sell extremely well in East Germany and Czechoslovakia.

In the fall Anderson and Anders Wall, managing director of Beijerin-vest, will visit East European capitals to start negotiations. By then Anderson will be armed with major Abba projects to entice authorities into a deal—Abba's new album, scheduled for release in December, and the first full-length semi-documentary on the group.

While Anderson and Wall have not yet sounded out the attitudes of East European governments, both are confident the deal will go through without a hitch.

Anderson feels the main objection to large-scale imports of music product from the West has always been the foreign currency situation. He believes his compensation scheme successfully skirts the problem.

Anderson is convinced the plan will not face any ideological barriers in the East European countries,

whereas the West's access to the potentially huge Soviet record market is restricted on ideological grounds. License rights for Polar product

Assistance in preparing this story provided by Rian Malan in London.

will continue to be paid for in local currencies under the plan. But then Sannes Trading & Co. will convert the cash into goods, which can be anything from oil to "cucumbers and horses," according to Anderson.

Sannes plans country-by-country deals which could realize an initial

annual turnover of \$12 million. Anderson estimates the potential demand for Abba product in Eastern Europe to be in the region of 10 million albums a year.

Simultaneously, Swedish record manufacturer Toolux Alpha AB is working on a deal with Poland which could double that country's record pressing capacity.

If the agreement is officially sanctioned and incorporated in Poland's five-year plan, Toolux will supply and install 20 automatic presses. At present, Poland has only 10 manual and two automatic pressing machines.

3 Catalogs Go To Chalice For U. S.

LOS ANGELES—Chalice Music has signed an agreement with Brian Morrison to represent Robin Gibb Music, Son Music Ltd. and Brian Morrison Music Ltd. in the U.S. and Canada.

Included in the Robin Gibb catalog are such songs as "How Can You

Mend A Broken Heart," and "Lonely Days."

Under the agreement, Chalice will also represent domestic publishing of two British bands, the Jams and Doctors of Madness, both of which will have LPs released in the U.S. shortly.

BLUE

ANOTHER NIGHT TIME FLIGHT

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Produced by Elton John and Clive Franks



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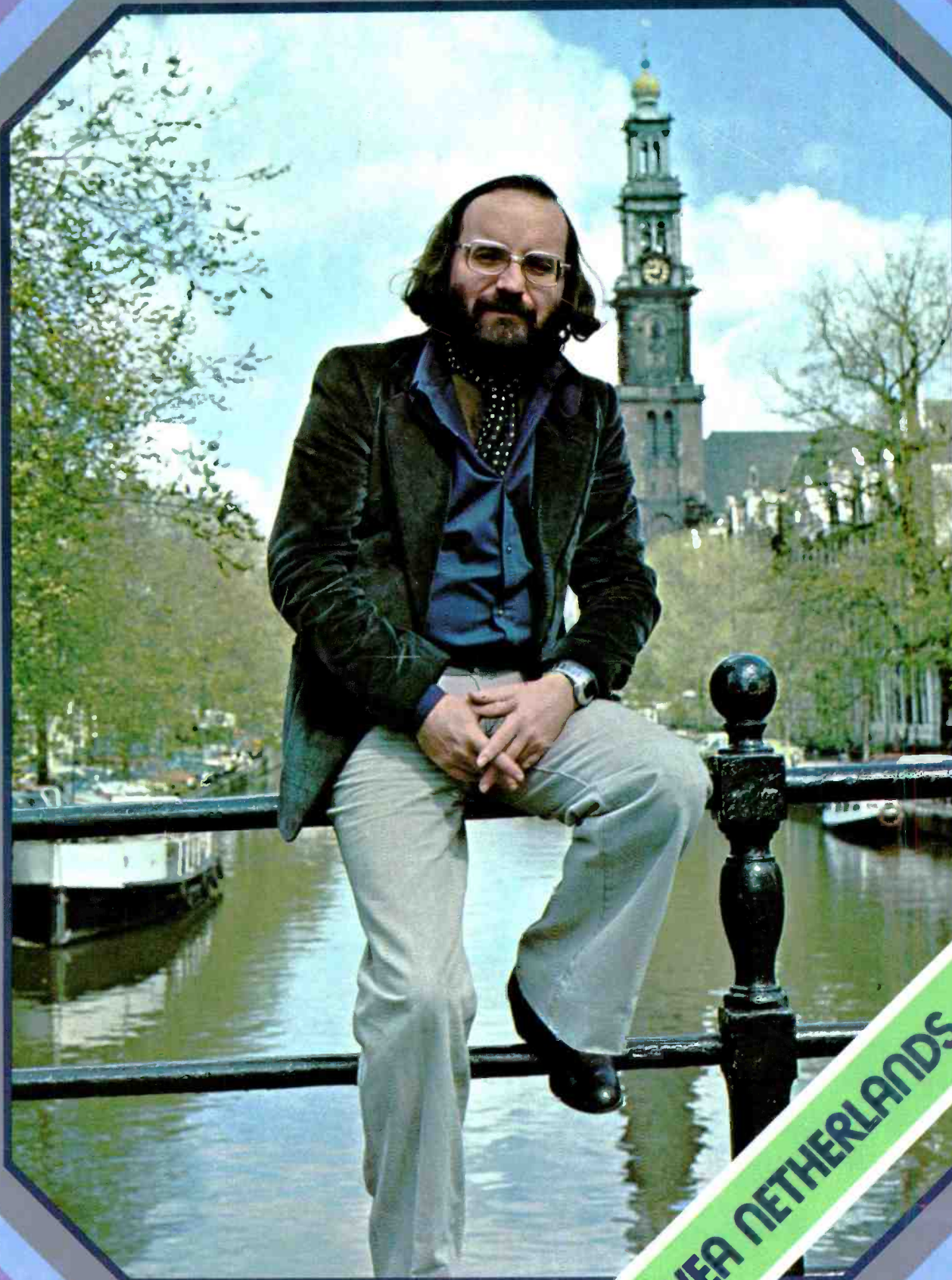
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WEA NETHERLANDS

Ben Bunders, managing director of WEA Netherlands, is a landmark unto himself. He's been a music critic. A disc jockey. The A&R director of Phonogram International in Holland. Since Ben set up WEA Netherlands in 1975, the operation's market share has nearly tripled. WEA Netherlands has the best of two worlds: such American WEA artists as Randy Newman, Shaun Cassidy and

Ry Cooder are stars in Holland. And Holland's biggest stars—Maggie McNeal, Jan Akkerman—are WEA artists.

Those are quick reasons that WEA International is the hottest records action in international markets. A worldwide 1976 growth of 240% is another big reason. But people like Ben Bunders are the biggest reason. (The Continental Factor at WEA International, Inc.)

