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Billboard

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CBS Sees \$1 Billion Global Gross By 1980

By ROMAN KOZAK

LONDON—CBS Records expects to be a billion-dollar business worldwide by 1980. Walter Yetnikoff, president of the CBS Records Group, told 1,300 delegates to its annual convention here.

The week-long convention beginning here Monday (25) attracted delegates from 31 CBS affiliates from around the world. It was held at the Hilton and Grosvenor House hotels. Of the total, 550 delegates were from CBS Records International.

Yetnikoff told the delegates that his billion-dollar figure does not represent list price, but rather the total of CBS' sales from all its music sources worldwide. In addition,

(Continued on page 26)

'GOLDEN RADIO' Movie Show As Opening For Forum

TORONTO—The nostalgic days of radio will come to life in a special movie being produced especially for the 10th annual International Radio Programming Forum which gets underway Wednesday (3) at the Harbour Castle here.

The four-day education radio seminar—largest event of its kind in the world—is attracting leading program directors and general managers from all over the world, including the U.S., Canada, Australia, New Zealand, South Africa and Brazil.

The film—"The Golden Days Of Radio"—is being produced by Rick

(Continued on page 35)

FCC Inquiry Into Stereo TV Sound

By MILDRED HALL

WASHINGTON—The FCC is once again starting an inquiry into stereo sound for television—10 years after it quashed a similar proposal in 1967.

At that time, electronics manufacturers urged that it be dropped or deferred, in view of the lack of broadcaster or consumer interest and the formidable engineering problems involved.

Today, EIA/CEG's Jack Wayman, who was the association's spokesman in 1967, says the manufacturers still feel the same way. (Charles Hoffman, new EIA/CEG senior vice president now responsible for government affairs, en-

(Continued on page 47)

Tape Sales Rise In Chain Survey

By JOHN SIPPEL

LOS ANGELES—LPs comprise 68.7% of unit sales while prerecorded tapes rack up the remaining 31.3% in a survey of 21 national and regional record/tape chain retailers. The chains total approximately 600 stores.

In their findings, 8-tracks account for 74.3% of the total tapes sold with cassettes accounting for the other 25.7%.

Cassette continues to cut into the 8-track lead, almost every chain ex-

(Continued on page 49)



Australia's electrifying AC/DC have made front-page news at home, in England, and throughout Europe. Their dynamic stage show promises even greater conquests in the U.S. as the band's long-awaited tour kicks-off this week in Texas and Florida. Produced by the Easybeats team of Vanda & Young, AC/DC's new Atlantic album, "LET THERE BE ROCK," their first simultaneous worldwide release, is already gathering consistent AOR airplay across the country. (Advertisement)

Stateside Labels Surge To Prominence In U.K. Mart

By PETER JONES

LONDON—For the first time U.S. record companies are outselling British manufacturers in the U.K. market and by a substantial margin.

Prime contributors to the development are increasingly strong showings here by the CBS and WEA label groups.

Statistics released by the British Market Research Bureau, based on chart analyses, show that American companies racked up 51.3% of British sales in the April-June quarter, while U.K. firms garnered 37.2%, with European and other companies taking 11.5%.

A year ago, the comparable quarter had U.K. companies leading their American counterparts by 49%

(Continued on page 64)

Block & Morris Pact: More Yanks For U.K.

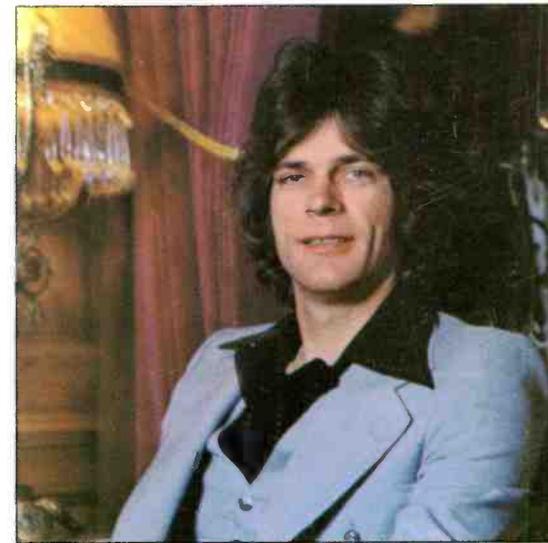
By JOHN HEYWARD

LONDON—The Derek Block Agency has signed a deal with the American William Morris organization that could result in a 10-fold increase in visits by star U.S. names to this country.

Under the agreement, Block takes over exclusive representation of William Morris clients in the variety, personal appearance and television fields for the U.K. and Europe.

William Morris' London personal appearance office is to close, although the agency will stay strong in the tv and film areas, where it represents much top talent.

(Continued on page 64)



B.J. Thomas makes his MCA album debut this month with his most recent lp single titled "B.J. Thomas." B.J.'s voice never sounded better and the material on the lp is top notch. Standout tracks include his current smash single, "Don't Worry Baby," "Even A Fool Would Let Go," "Our Love Goes Marching On," and more. MCA-2286. (Advertisement)

(Advertisement)



Roger Miller Is Headed For The Best Seller List.

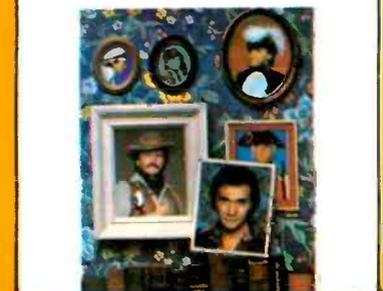
Jerry Weintraub Management Three
Produced by Milton Okun



Manufactured and Distributed by RCA Records

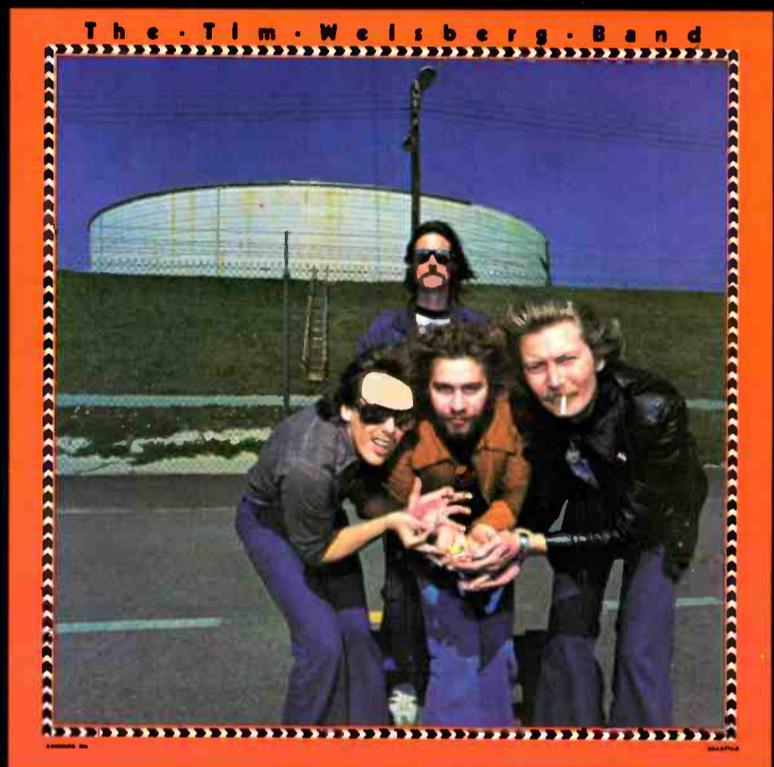
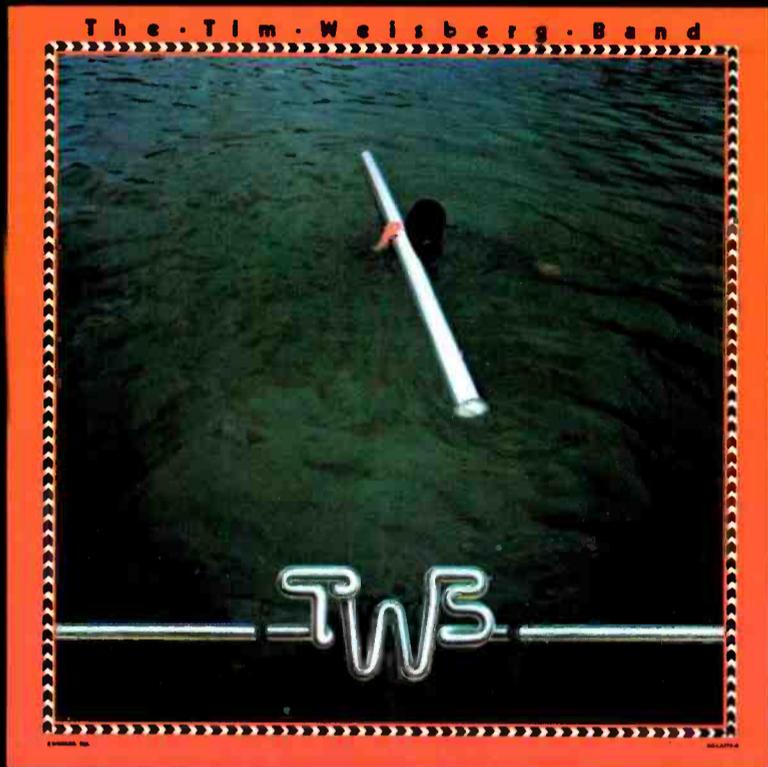
His New Album Is

Roger Miller Off The Wall



BHL1-2337

If you've got it, FLAUT it.



Introducing the debut of The Tim Weisberg Band. Led by one of today's toughest and most acclaimed flute players; produced by Johnny Sandlin, who did the same for the Allmans. TWB is filled with driving, soaring music.

TWB: The flute comes of age.
The Tim Weisberg Band Album. A stunning debut on United Artists Records & Tapes.



Labels, Broadcasters Stand Toe-To-Toe Over Royalties

Acts 'It' At Chain Conclave

LOS ANGELES—Approximately 150 employees from the 75-store Record Bar chain and an equal number of representatives from about 40 different suppliers will enjoy the largest cast of contemporary talent yet assembled for a national chain's annual convention.

The Aug. 16-19 confab will hear the Dixie Dreggs, the Winter Brothers Band, Carole Bayer Sager, Blackfoot, Jimmy Buffett, Ronnie Milsap, Michael Katakis, Mandre, Robert Gordon, Alvin Crow and Joan Baez.

Barrie Bergman, founder/president of the seven-year-old chain, queried store managers after last year's convention, also held at the Holiday Inn, Hilton Head, S.C. He learned their biggest charge came from hearing acts, so he corralled the aforementioned 10 acts from various labels.

Bergman says some of the acts will work poolside during the day as well as in nightly concert-type shows.

40-Minute Movie To Tell Pickwick Story At Meeting

CHICAGO—A 40-minute film about the history of Pickwick International will be premiered at the company's annual rack division sales and marketing meeting, Aug. 13-17.

Workshops, supplier presentations and entertainers Lou Rawls and Charlie Pride also will be hosted at the gathering, convening again at the Playboy Lake Geneva resort in Wisconsin.

Merrill Kirsch, rack services division general manager and meet coordinator expects 300 in attendance, including 276 Pickwick personnel.

Kirsch says the new industrial footage, produced by the company's personnel department, incorporates "philosophies" of American Can Co., which acquired Pickwick earlier this year. The film will unroll Aug.

(Continued on page 69)



AUSSIE TELEVIEW—Capitol's Little River Band is interviewed by NBC Australian Television during its recent appearance at the Dr Pepper Festival in New York's Central Park. From left are the group's David Briggs, Glenn Shorrock and Derek Pellicci, NBC interviewer Steve Maclean and his cameraman.

Credit Bureaus Soliciting N.Y. Studio Trade Group

By IS HOROWITZ

NEW YORK—Recent first steps by recording studios here to form a trade association that would also provide its members with information on deadbeat producers has spawned a flood of solicitations by would-be credit bureaus.

Promotional advances by such individuals have become so numerous as to prompt one of the organizers of the incipient studio group to issue a warning against "bogus collection agencies."

Ed Chalpin, head of Dimensional Sound, says he and studios in various parts of the country have been pelted with bids by persons offering to provide credit information to studios burdened with uncollectibles.

Chalpin says some of these individuals may be legitimate, but others are suspect, and he warns against studios signing up for such services without thorough investigation.

The problem of bad debts was a major issue discussed at the first meeting of the studio group here May 29. It will also be part of the agenda of the next organizational meeting, which Chalpin hopes will be held soon.

He and Art Rothman, director of Electric Lady, comprise the initial

planning committee of the proposed association, whose scope may include such matters as cooperative buying, joint insurance and legal representation (Billboard, June 9, 1977).

One of the companies soliciting studios on credit aid is Natcom, located in Lynbrook, L.I. The firm has sent out a test mailing to more than 200 studios proposing a service that would provide "instant credit ratings" and "weekly client risk sheets."

Those signing up for the service would be charged \$100 a year, if they pay in advance, or higher amounts on a monthly or quarterly basis. A toll free telephone service would be available, the promotion piece asserts.

John Ellis, general manager of Natcom, says it is his firm's intention to tie-in with a "major credit clearing house" if response from the trade warrants the move. He says it is also planned to extend the credit service to distributors wishing to check on the fluidity of record retailers.

Natcom, in business for a year, provides a variety of "data services" to the music industry. Among these, says Ellis, are contract forms and trade lists.

Positions Seem Inflexible At L.A. C'right Hearings

By AGUSTIN GURZA

LOS ANGELES—Copyright Office hearings held in Beverly Hills Tuesday through Thursday (26-28) on the controversial record performance royalty issue ended in a stubborn stand-off between the recording industry and broadcasters with neither side indicating even a hint of concession in their positions.

In fact, Stan Gortikov, RIAA president who presented testimony on behalf of the recording industry, affirmed during questioning after his formal presentation that the record companies and musicians union would pursue legislation insuring performance royalties regardless of the outcome of the Copyright Office report.

This was the second round of public hearings designed to assist the

Copyright Office in making its report and recommendation to Congress on the issue by Jan. 3, 1978.

The report was mandated by the revised copyright law which failed to give copyrighted recordings performance royalties when played by broadcasters and other commercial users—a right which was given to the owners of the copyrighted music on the recordings.

Register of Copyrights Barbara Ringer asked Gortikov at the end of his extensive testimony Wednesday morning whether he was "going to Congress for a showdown on basis of raw political power" if the Copyright Office report were negative to the record industry position.

Gortikov said that the record industry and the musicians union would "seek a legislative recourse" regardless of the report's findings and despite the fact that broadcasters "have the edge in relative political clout with Congress."

This seemed to contradict a claim made at the first round of hearings held in Virginia, July 6-8, by AFTRA executive secretary Sanford Wolff who told the Copyright Office that "we can't win without you" on the issue in Congress.

In an interview near the end of the three-day hearing, RIAA legal counsel James F. Fitzpatrick explained that a negative recommendation from the Copyright Office would "be a significant blow to our efforts in Congress," but would not destroy the campaign as Wolff had suggested earlier.

The Copyright Office panel heard testimony from key figures arguing both sides. Accompanying Gortikov and Fitzpatrick in the pro-royalty camp were Alan Livingston, president of 20th Century-Fox Entertainment Group; AFM president Hal C. Davis; and Joe Smith, chairman of Elektra/Asylum Records.

A&M Records vice chairman Herb Alpert, scheduled to testify Wednesday afternoon, informed the committee the night before that he would not attend. His office ex-

(Continued on page 86)

3 U. S. Labels Spark Success Of Montreux '77

By MIKE HENNESSEY

MONTREUX—With three high-power all-star presentations by WEA, Pablo and CBS, the jazz section of 11th Montreux International Festival maintained a high level of musical creativity this year and will undoubtedly provide material for a large number of outstanding albums.

They will in turn add further luster to the event's already glowing reputation as a prolific source of live jazz recordings.

Faced with strong competition from the Grande Parade in Nice (July 7 to 17) and the North Sea Festival in The Hague, Holland (July 15 to 17)—with which events it had many artists in common—Montreux (July 8 to 24) nevertheless preserved its reputation as the most sophisticated of the major European festivals, both in terms of organization and presentation.

Despite the often conflicting requirements of sound recording, video recording and the public address system, Montreux really has the sound problem licked and, after years of trial and error has achieved an acceptable compromise between the needs of the record companies and the convenience and comfort of the paying customers.

Montreux's great scoop this year was the exclusive continental presentation of a massive package of top

(Continued on page 65)

POSSIBLY 3 ONE-STOPS, 2 DISTRIBS

Denver Witnessing Gigantic Wholesaler Renovation

By JOHN SIPPEL

LOS ANGELES—Denver appears to be undergoing a complete wholesaler renovation, with two new distributorships firm, a one-stop takeover pending and two possible new one-stops on the horizon.

As of Monday (1), WM Distributing opens as the long pending negotiation between M S Distributing's Milt Salstone and Sam Marmaduke of Western Merchandising reached fruition recently.

Marmaduke is opening an independent label distribution point, which augments his Denver rack operation opened two years ago. Marmaduke will house both in quarters opened by Salstone about nine months ago.

Nevin St. Romain leaves his Atlantic Records Midwest regional post to become general manager of the Marmaduke Denver location, while Bob Krug, Denver wholesaling veteran, heads the indie label distributorship.

Record Merchandising, oldest of the Los Angeles distributors, opens a sales office at the same time headed by Jim Stone, who was with MS in Denver. Sid Talmadge of Record Merchandising says that Motown and London will be his prime labels. He will ship out of Los Angeles.

Noel Gimbel, one-time Chicago retailer who opened Sound Unlimited there five years ago, is negotiating with Lou and Joe Oxman, own-

ers of the pioneer Mile High One-Stop, Denver. Gimbel says he expects to assume control of Mile High about Aug. 15.

Bob Jacobs, currently with Springboard Records out of Chicago, would manage the new Gimbel holding. The acquisition of Denver would make Gimbel one of the three largest one-stop operators in the U.S.

Opening immediately is DLM Music Distributors, 4990 Nome, which will be headed by two former Danjay Music executives, Mel Nimmon and Larry Gentry, who were in sales and accounting, respectively, for the Phil Lasky operation.

Nimmon is general manager of the

new one-stop, while Gentry will be secretary-treasurer. Nimmon was with MCA 15 years before joining Danjay six years ago.

Imminent on the Denver scene are John Bonavier and Bill Davis, who reportedly are mulling a one-stop.

Bonavier, former Mercury Records accounting executive worked in Denver for two years as a top executive with Almar Records, which closed its Denver wholesale/retail outlet about two years ago.

Davis sold his Davis Sales independent label outlet, which he founded in the late '40s to Almar about four years ago and has been in reality since. Neither could be contacted for comment.

Goldblatt's Chain Expands Retailing Effort In Chicago

By ALAN PENCHANSKY

CHICAGO—A major expansion of record retailing operations is in the works here at the Goldblatt's department store chain.

The chain, which has been racked by Lieberman, is experimenting with direct buying, and reportedly plans to introduce full-line record departments in certain high volume stores. Thirty-one Goldblatt's outlets carry records and tapes.

While the focus of the expansion will be here in Chicago, where Goldblatts takes over two Korvettes locations early next year, the chain al-

(Continued on page 79)

Proposed U.S.-U.K. Tax Treaty Called 'Discriminatory'

Capitol-EMI Joins Union In Offensive

By MILDRED HALL

WASHINGTON—A West Coast spokesman for performers' unions recently trounced a proposed U.S.-U.K. tax treaty as "discriminatory" covering musicians at a Senate Foreign Relations Committee hearing on the treaty July 20.

At the same hearing, an attempt by the California Franchise Tax Board to tailor the treaty to get more tax out of EMI-Capitol Records was criticized as unconstitutional and shortsighted by Capitol counsel Valentine Brookes and by Sen. S.I. Hayakawa (R-Calif.).

The U.S.-U.K. treaty is one of the standard type mutual agreements against double taxation on incomes of visiting businessmen, professionals, agents and performers. It is slowly working toward ratification by the U.S. Senate (Billboard, May 21, 1977).

Attorney Paul Berger, speaking for the Screen Actor's Guild (SAG) and for the AFL-CIO Union For Professional Employees said the proposed treaty penalizes American visiting actors and musicians performing in England by giving them a U.K. tax exemption base of only \$15,000, while all others in the business and promotional end of the performance are exempt from the U.K. tax entirely, paying only the U.S. income tax.

An American in the treaty's non-performing class of independent personal services is exempt from the British tax if he remains less than 183 days in the country, and has no fixed base of operation there, regardless of how much money he makes during his stay.

But for the performing musician the same type of "personal service" is taxed on the full amount of earnings if the income goes over \$15,000 (with expenses counted in) and regardless of how short his stay may be. The same discrimination holds true for a British star or group or musician performing in this country under the treaty.

Berger feels the trouble lies with the Treasury Dept.'s conviction that the big rock stars make so much money that they should pay tax.

In this way, the treaty penalizes the successful visiting artist.

In the EMI-Capitol fight with the California Franchise Tax Board, the state claims it will lose \$120 million a year in tax revenues if a certain exemption is left in the treaty for firms like Capitol Records, which are owned by a foreign multinational company.

The Board is threatening a 25% penalty if Capitol does not come up with a list of EMI subsidiary revenues.

(Continued on page 69)



RSO TOAST—Robert Stigwood, chairman of the board, the Stigwood Group, Ltd. (left), Andy Gibb and RSO Records president Al Coury, celebrate Gibb's "I Just Want To Be Your Everything" going No. 1 at an informal celebration at Los Angeles' new Rats Studio.

BRITISH TALENT

U.S. Arm To Feel Ariola U.K. Push

By ED HARRISON

LOS ANGELES—The expansion of Munich-based Ariola Records into England, scheduled for September (Billboard, July 30, 1977), will enhance the Ariola America catalog via the influx of British talent.

All Ariola U.K. product will be distributed in the U.S. on the Ariola America label which in turn is distributed through Capitol here.

Ariola's move into the U.K. is to enhance the Ariola companies throughout the world. Ariola maintains offices in the U.S., Austria, France, the Benelux, Brazil and Mexico.

Ariola America president Jay Lasker says the move into the English market was prompted by Ariola Germany realizing the vast market for English recorded product.

Lasker expects to hear initial U.K. product by September. Currently there is a nationwide talent search in the U.K. to find new English acts.

There are now 15 acts on the Ariola America roster, an increase of nearly seven in the past year, and Lasker expects that figure to zoom considerably higher once the English operation is established.

Meanwhile, Ariola America is stepping up its product releases. Product by five new acts is scheduled to hit the market within the next few months. Lasker says he will be patient in their development.

Says Lasker: "We just happened to find these new acts at the same time. I've never bought a known act. I feel the function of a record company is to develop new talent which in turn keeps the company healthy and profitable."

Since the success of Mary MacGregor's "Torn Between Two

Lovers," which rocketed Ariola to its first No. 1 single, the promotion staff has increased by five, excluding the independents used.

Lasker feels his label, through a gradual buildup of its promotion force, is now able to properly promote its records.

And while the label is predominantly in the pop field, the country crossover success of Macgregor has given Ariola an untapped field to work within. Lasker says he will continue to develop Ariola's place in the country market.

Making leaps and bounds on the Hot 100 now with "It's A Crazy World" (44 starred this week) is 19-year-old singer/songwriter Mac McAnally. Lasker says McAnally has excited him the way Jim Croce and Jimmy Buffett did during his days at ABC Records.

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Executive Turntable

At RCA Records, New York, **Ronald Moseley** is appointed division vice president, r&b merchandising. He was division vice president, special markets. ... At Leber-Krebs' newly formed Silver Cloud Records, Los Angeles, **Dennis Lavinthal** has been named president. He previously headed his own independent promotion/marketing firm. Also at Silver Cloud, **Noel Love** appointed executive vice president/general manager.

He was vice president/general manager of Mid-song International Records. Joining him in the company's New York office is **John Kostick**, vice president, album promotion and artist development. He was vice president of promotion for Leber-Krebs. ... Phonodisc, New York, names **Micki Cochnar** manager of special merchandising. She held an identical position at RCA Records. ... **Marc Simon** moves into the newly created post of vice president in charge of special projects at Casablanca Record and FilmWorks, Los Angeles. Simon is founder and former president of Provocative Productions, a disco service firm. ... Cream Records, Memphis, has appointed **Allen Orange** Southeast regional marketing manager. He was in the promotion department at Nationwide



Moseley



Lavinthal

Sound Distributors. Also at Cream, **Don Sundeen** appointed Southwest regional marketing manager and **Dave Crook** is named Western regional marketing manager. Sundeen comes from ABC Records where he was in the promotion department, while Crook was national advertising coordinator at Odyssey Records. ... **Barbara Carr** joins the sales staff of WEA, Miami, covering the North Florida market. She was a sales clerk and inventory/display person. ... At United Artists Records, Los Angeles, **Pat Thomas'** title has been changed from national publicity director to manager of national publicity while **Davin Seay** and **Jim Merrill** have been named publicists. The newly created artist relations department consists of **David Bridger** and **Ursula Nelmes**. ... **Allen Levy** moves into the newly created post of national publicity manager at A&M Records, Los Angeles. Most recently he was director of communications with Steve Binder Productions. ... **Win Wilford** named director, press information & artist affairs, special markets, for CBS Records, New York. He was an associate director in the same department. ... **Harold Coston** named associate director, product management, special markets, West Coast for CBS Records. He was director of



Love



Cochnar

marketing at Island Records. ... **Lygia Brown** joins RCA Records, Los Angeles, as West Coast regional r&b promotion manager. She was vice president, r&b promotion for Greedy Records. Also at RCA, **Dan Conger** appointed manager, Southwest regional promotion. He previously worked for Casablanca's L.A. office. ... **Carole Pinks** joins Arista Records, Los Angeles, as assistant to



Simon



Levy

Roger Birnbaum, vice president, a&r, West Coast. She previously worked as professional manager at Braintree Music. ... **Sam Harrell** named Atlanta promotion manager for Epic Records. He previously held an identical post in the label's Dallas branch. ... Appointments to RSO/Island Records promotion staff include **Bobby Silver** to regional promotion manager of Maryland, Virginia, Delaware, Washington, D.C., Eastern Pennsylvania and Southern New Jersey; **Bobby Graham** becomes promo manager for Florida; **Carol Terry** covers the Houston and San Antonio area; **Michael Dundas** handles Northern California; **Tommy Teague**, North and South Carolina; **Julie Sherr**, Michigan; **Michael Martin**, Atlanta, Nashville and Memphis; **James Heathfield**, Cincinnati; and **Patt Morriss**, Dallas, New Orleans,



Hicks



Schein

Oklahoma City and Tulsa. ... **John Man-kiewicz** joins RCA Records, Los Angeles, as administrator, press and information, West Coast. ... **Roulette Records**, New York, names **Victor Kislak** Northeast promotion manager. ... **Rick Picardo** named East Coast promotion coordinator for Lifesong Records, New York. ... **Robert L. Suhr** joins QCA Records Inc., Cincinnati as marketing and promotion director. **Steve Vining** has left



Steiner



Wren

his producing post at QCA to join Pickwick International, New York, where he will serve as studio manager and assistant a&r man. ... **Joe Kolsky** named director of marketing at Prelude and Dellwood Records, New York.

Alan Penchansky promoted to Billboard's classical editor. He continues as the publication's Chicago bureau chief, but will relieve **Is Horowitz**, former classical editor in New York, to pursue other editorial duties. ... **Judy Hicks** joins **Michael Stewart's** Interworld Music Group, Los Angeles, as manager, copyright and international department. She most recently served in a similar position for The New York Times Music Corp. ... **Corina Randall** named vice president in charge of the music division at James Agency, Los Angeles. ... **Barry Kobrin** joins Peters International, New York, as manager, contemporary product, replacing **Neil Kempfer Stocker** who has left.

At Sony Corp., New York, **Harvey L. Schein** is promoted to chairman of the board. He'll continue as the company's chief executive officer. Also as Sony, **Raymond Steiner** has been upped to president & chief operating officer. He was executive vice president. ... At JVC America Co., Maspeth, N.Y., **Sparky**

(Continued on page 86)

12 To Determine NARM Scholarships

NEW YORK—NARM has announced the 12 members who will serve on its 1977-78 scholarship committee. The appointees will be responsible for reviewing applications and selecting the recipients of the organization's annual scholarships, which will be presented at the 1978 NARM convention in New Orleans.

Employees and their children, of both regular and associate member companies, are eligible to apply for the scholarships, which amount to \$4,000 each.

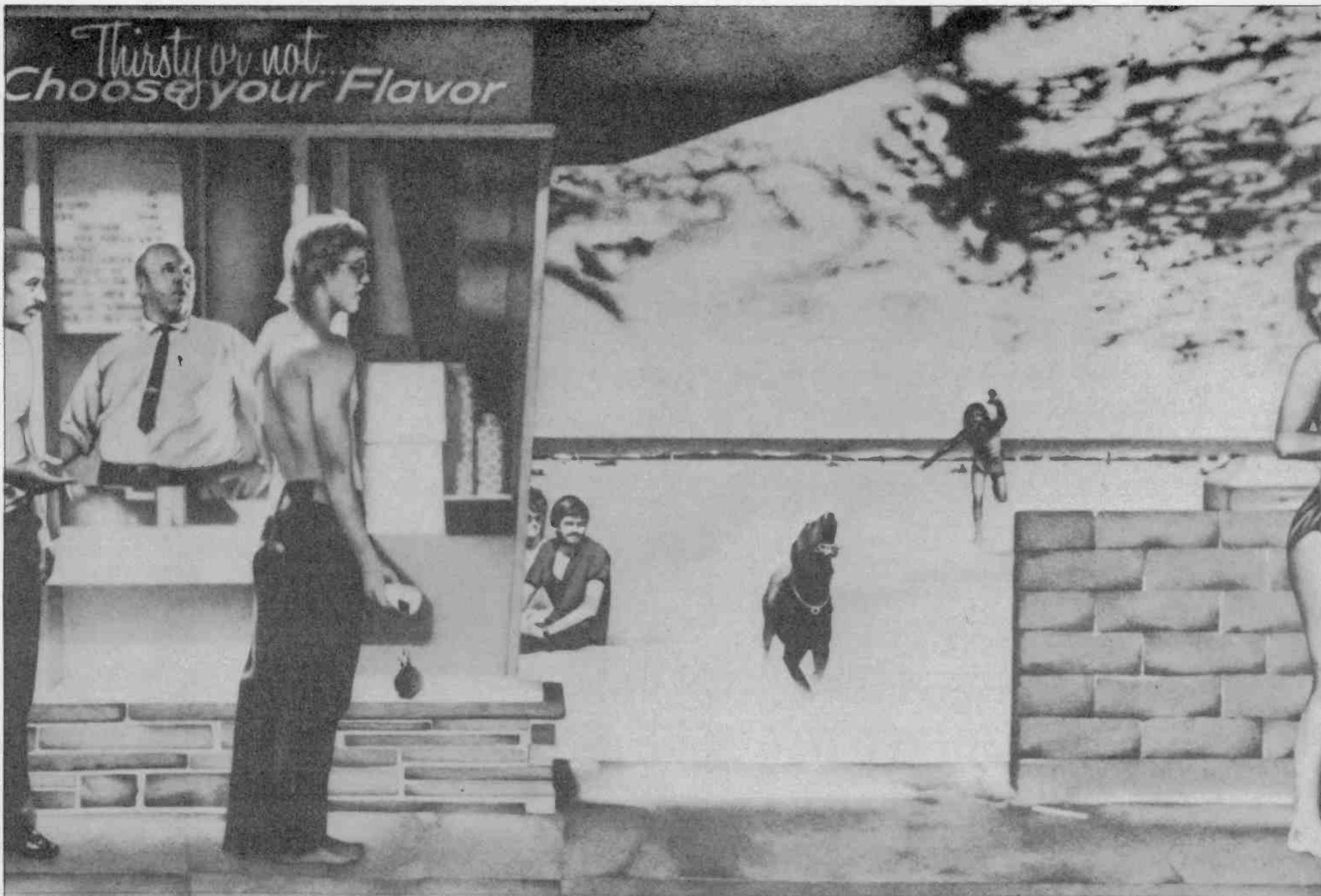
Named to the committee, along with chairman Daniel Heilicher, are Edward Carter, Metro Music; John Cohen, Disc Records; Herb Mendelsohn, ABC Record & Tape Sales; Harold Okinow, Lieberman Enterprises; James Powers, Handleman Co.; Jerold Richman, Richman Bros.; Milton Salstone, M.S. Distributors; James Schwartz, District Records; David Siebert, Siebert's Inc.; Sam Souvall, Alta Distributing, and Merrill Rose, M&A Record Wholesalers.

Wet your appetite.

Coalkitchen. They've cooked their way around the Midwest since 1970.

Now on their first Epic album Coalkitchen brings their unique blend of pop, funk, jazz, and blues to a broader public.

Coalkitchen. The debut album is "Thirsty or Not...Choose Your Flavor" PE 34827 on Full Moon/Epic Records and Tapes.



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Front Line Management
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Vol. 89 No. 31

General News

DISCOMANIA Casablanca Envisions Peak Market Penetration By Mid-Summer Of '78

LOS ANGELES—Casablanca Records celebrates its second anniversary of almost continuous inclusion on Billboard's National Disco Action Top 40 in mid-August.

Casablanca set a new single label high of seven out of the Top 40 for the last two consecutive Billboard issues and Neil Bogart expects to better that peak.

"We've been concentrating on disco and will continue because I think we're a year away from it really happening," Bogart opines.

And his new vice president of special promotions, Mark Simon, concurs. Bogart just hired Simon, who founded Provocative Promotions here three years ago. Simon remains a consultant to his former disco promo firm. The reins of Provocative have been turned over to Kenn Friedmann and Michele Hart, who will continue to work closely with Casablanca.

Simon will expand the label's disco promotion. He terms his overall program, "disco awareness," and hopes to enthuse Billboard's Disco III Forum at the Americana Hotel, New York, Aug. 28-31 to make it an industrywide program.

Bogart and Simon, along with Rob Cohen, Motown Records' movie impresario, have put their money behind a full-length disco movie set for distribution in early spring 1978. Bogart and his Film-Works' chief Peter Guber started thinking "disco movie" a year ago.

Cohen, when approached six months ago, flipped over the joint venture by the two labels, which will be distributed by Columbia Pictures.

"Thank God It's Friday" is in early stages of shooting currently in the cavernous one-time Millionaires' Club (Billboard, July 30, 1977). The film is expected to be a multi-million dollar venture.

The club has been outfitted as a fully self-sustaining movie production center. Already four major rooms have been converted into bizarre disco sets. Smaller rooms are becoming dressing rooms and production offices.

Physical renovation and improved electrification costs are already beyond \$125,000. The four major sets constructed are: the zoo, the cave, the aviary and the serpentine entrance. Donna Summer, Paul Jabara and the Commodores will be featured principals as well as per-

formers in the feature.

Casablanca's disco impact is evident from its chart leadership. Simon says the label can release a good disco album and reach between 100,000 and 200,000 total sales with little radio play.

"Our disco image is established. On a typical disco album, Casablanca ships 500 to 700 directly to disco DJs. We know of from 150 to

40 Disco hits. Six are on Casablanca: Love & Kisses, Munich Machine, Village People, Mikos, Giorgio and two by Donna Summer, whose "Love To Love You" two years ago has gone over 6.5 million albums globally and originally piqued Bogart's interest.

Bogart admits that producer Giorgio Moroder really ignited the label. Bogart took home some demos



RECORD HONEY—Bobby Goldsboro receives the "world's largest jar of honey" from Knott's Berry Farm during his recent engagement there. Goldsboro turned the food over to the Braille Institute. Why the honey? That was the title of one of the singer's past top singles.

300 AM and FM radio stations which do regular disco segments.

"Another 1,000 to 1,500 albums go to the pools. And most of our packages go out to a particular named DJ or programmer. That is why I make at least eight to 10 weeks of road trips yearly, hitting perhaps eight cities a week. And we insist our local promo people visit discos consistently. We must know those 400 to 500 key personalities who make national hits," Simon avers.

Casablanca will be much more visible in graphic promotion at the local disco level, Simon promises.

"We intend to come with much more in-disco-and-store merchandising material. There will be more posters, mobiles, T-shirts and anything else to motivate people who go into those prime discos.

"We are asking our promo people to track the patrons of pivotal discos. We want to tie-in with the stores where they buy disco product. Scott Shannon, ex-DJ and now Bogart's assistant, Bruce Bird, pop promo director, and Cecil Holmes and myself will work as a team behind our disco records."

Casablanca holds the 1,3,7,8,15,24 and 40 positions in Billboard's Top

and tapes in late spring 1975, among which were the original Summer hits. One night at a party he put a Summer tape of the "Love" smash on and was deluged with requests to repeat the contagious side.

Bogart emphasizes the importance of the producer in making disco hits. Besides Moroder, who records Summer and his own sides, Bogart has Jacques Morali, who did the Ritchie Family, doing Village People; while Alec R. Constandinos, responsible for the No. 1 Love & Kisses hit, is now doing a concept disco album with Sphinx.

And Bogart emphasizes that his affiliate labels are helping. Millenium Records has Meco doing the "Star Wars" theme at 8 in the current issue chart. And Russ Regan's Parachute Records, a recent custom addition, is releasing Lalomi Washburn with a single, which Simon rates as having an excellent chance.

What happens to the refurbished nitery-turned-disco after "Thank God It's Friday" is done shooting? Bogart says it will be turned over to a San Fernando Valley firm, which will dub it "The Point After," but don't be surprised if the label president isn't a silent backer.

New Jersey Pirate Pleads Guilty

NEW YORK—Vincent N. DeRosa, the first person to be prosecuted under New Jersey's antipiracy law, pleaded guilty to one count of record piracy in a Camden, N.J. County court. Sentencing was postponed until September.

DeRosa, identified in a four-count indictment as a former officer of Superior Record Pressing in Somerdale, N.J., is a resident of Woodbury, N.J. Court sources say the remaining three counts will be dismissed at the sentencing as part of a plea bargaining arrangement.

He had been arrested by N.J. State Police and charged with having illegally duplicated records owned by A&M and Capitol in a pressing plant set up behind an auto body shop in Brooklawn, N.J.

Assistant Camden County prosecutor William Levine says the maximum penalty under the state antipiracy law is three years in jail and a \$1,000 fine. The charge is a misdemeanor.

OK Binder For Education Music

By IS HOROWITZ

NEW YORK—Educational music users and publisher groups have collaborated on a permission form to allow special arrangements of protected works to be made if they don't already exist in print.

This and another new form which authorizes photoduplication of out-of-print music under certain conditions, is seen as an augury of the closer working relationships between publishers and the educational community developing in connection with "fair use" guidelines to take effect under the new copyright law in January.

The arranging form requires the potential user to state the nature of the arrangement and its purpose, and leaves room for a negotiated fee. Permission on a non-exclusive basis may be granted by the publisher, or withheld if a similar arrangement is planned or conflicts are seen with other contractual commitments.

For out-of-print music, the other
(Continued on page 86)

"CLASSICS"

FROM ONE OF THE GREAT MASTERS:

THE BEST OF

Paul Williams

"We've Only Just Begun,"*
"An Old Fashioned Love Song,"*
"Rainy Days And Mondays,"**
"You And Me Against The
World,"** the Award-winning
"Evergreen,"* a brand new
version of "Waking Up Alone,"*
and more of the best of
Paul Williams.



PAUL WILLIAMS "CLASSICS"

*Produced by Michael J. Jackson

ON A&M RECORDS & TAPES

**Produced by Ken Ascher



SP4701

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OVERALL REVENUE UP

ABC Music Wing Again Posts Loss

NEW YORK—Dimming an otherwise record second quarter picture for ABC, Inc., the records and music division posted more losses, candidly anticipated by corporate president Elton Rule at the annual shareholders' meeting (Billboard, May 28, 1977).

"During the second quarter, ABC Records, our production company, experienced a revenue decline and substantial losses from operations," Rule and chairman Leonard Goldenson noted in the statement accompanying the figures for the three months ended July 2.

ABC Record & Tape Sales, the rackjobber division, and Word, Inc., the religious record and book publishing subsidiary, also reported "modest second-quarter losses."

It was one of the first "down" quarters for Word, which had been the exception in the music division. The subsidiary was profitable in 1976 and was expected to improve the results this year, Rule commented at the shareholder meeting May 17.

Overall, both Goldenson and Rule indicate the second quarter

was the highest in the company's history, with record revenues, net income and earnings per share. The first half of fiscal 1977 saw results also exceed those of any previous six-month period for ABC.

For the second quarter, net income rose 63% to \$33.8 million from \$20.7 million a year ago, and \$1.86 per common share earnings were 58% above the \$1.18 noted in the 1976 period. Revenues were \$382 million, a 21% gain from the prior year.

In the first six months of fiscal 1977, earnings rose 73% to \$52.7 million from \$30.4 million the prior year, with per share earnings of \$2.91 up 67% from the \$1.74 noted in 1976. Revenues gained 21% to \$760 million from \$629.6 million the year before.

The excellent second-quarter results were attributed to the performance of the ABC television network, with revenues up 30% and profits even more substantially; ABC-owned tv stations, the radio division and farm and leisure publishing operations, all with record profit and revenue levels.

17 HITS AID WARNER \$\$

NEW YORK—Twelve gold albums, one platinum LP and four gold singles helped the Warner Communications record and music group achieve the best second quarter in its history, with revenues up 18% and earnings jumping by 13% (Billboard, July 30, 1977).

WCI notes that the Eagles' "Hotel California" and Fleetwood Mac's "Rumours" contributed strongly to the company's success, with sales of the former now topping the five million mark and the latter more than four million units sold.

Other top selling domestic artists in the quarter included ABBA, Bad Company, George Benson, Bootsy's Rubber Band, Alice Cooper, Crosby, Stills & Nash, Emerson, Lake & Palmer, Foreigner, Graham Central Station, Little Feat, Bonnie Raitt, Linda Ronstadt, Leo Sayer, Neil Sedaka, Slave, Marshall Tucker Band and Neil Young.

Losses Lowered At 20th Century

LOS ANGELES—Though 20th Century Records still came up in the red this quarter, losses have been sharply reduced. Record and music publishing losses for the three months ended June 25 were \$252,000.

In the same period a year ago, losses of both divisions were \$721,000. For the six months ended June 25, 1977, losses totaled \$820,000 for both divisions, compared with \$2,610,000 for a similar period a year ago.

The parent company, Twentieth Century-Fox Corp., reported net earnings of \$5,883,000 for the second quarter, compared with a loss of \$958,000 for the same quarter a year ago. The profits were attributed in good part to the film "Star Wars" according to Dennis C. Stanfill, chairman of the board, and a couple of other films. The movie soundtrack album of "Star Wars" also contributed to the reduced losses of the record company, it was noted.

Off The Ticker

At Walt Disney Productions, for the nine months ended June 30, revenues in the consumer products division that includes records and tapes increased 10.1%. Firm reports record revenues and earnings per share for the third quarter and nine months of fiscal 1977. In the April-June period, net income rose 8% to \$20.355 million from \$18.865 million, on an 11% sales boost to \$165.1 million from \$148.7 million the prior year. In the nine months, net income was \$49.97 million compared with \$48.063 million in fiscal 1976, with revenues of \$424.6 million versus \$403.9 million the year before.

3M Co. had the first billion-dollar quarter in its 75-year history, with record sales and earnings for the second quarter and first half of fiscal 1977. For the April-June period, net income was \$108.5 million, a 13.6% gain over the \$95.5 million of 1976 and the first quarter that income topped \$100 million. Sales increased 12.8% to \$1.005 billion, from \$891.7 million a year ago. In the first six months, net income rose 18.7% to \$195.2 million from \$164.4 million a year earlier, on a 12.9% sales gain to \$1.941 billion from \$1.72 billion in the corresponding 1976 period.

Market Quotations

As of noon, July 28, 1977

1976		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
47 1/4	37	ABC	10	327	46 1/2	45 1/2	46 1/2	+ 1/2
41 1/4	40 1/4	American Can	8	88	41 1/4	38 1/4	40 1/4	- 3/4
11 1/4	7 1/4	Ampex	12	602	10	9 1/4	10	+ 1/4
5 1/4	3 1/4	Automatic Radio	4	4	3 1/4	3 1/4	3 1/4	- 1/4
62 1/4	55	CBS	10	365	60 1/2	60	60 1/4	- 1/4
16 1/4	7 1/4	Columbia Pictures	5	693	15 1/2	15 1/2	15 1/2	- 1/4
15 1/4	10 1/4	Craig Corp.	3	66	11 1/4	11 1/4	11 1/4	+ 1/2
48 1/4	32 1/4	Disney, Walt	15	267	37 1/2	36 1/2	37 1/2	+ 1/2
4 1/4	3 1/4	EMI	8	30	3 1/4	3 1/4	3 1/4	Unch.
18 1/4	11 1/4	Gulf + Western	3	1717	12 1/4	11 1/4	12 1/4	+ 1/4
8 1/4	4 1/4	Handleman	10	88	7 1/4	7 1/4	7 1/4	- 1/4
36 1/4	23 1/4	Harman Industries	10	64	36 1/4	35 1/4	36	- 1/4
5 1/4	3 1/4	K-Tel	7	2	3 1/4	3 1/4	3 1/4	- 1/4
9 1/4	5 1/4	Lafayette Radio	61	92	5 1/4	5 1/4	5 1/4	- 1/4
26 1/4	21 1/4	Matsushita Electronics	9	2	22 1/4	22 1/4	22 1/4	- 1/4
44 1/4	36 1/4	MCA	9	112	39	38 1/4	39	+ 1/4
25 1/4	16	MGM	8	228	21	20 1/2	20 1/2	- 1/4
57	47 1/4	3M	16	422	50 1/2	49 1/2	50 1/2	+ 1/2
56 1/4	36 1/4	Motorola	13	73	43	42 1/2	43	+ 3/4
36	30 1/4	North American Philips	7	56	31 1/4	30 1/4	30 1/4	- 1/4
9 1/4	5 1/4	Playboy	12	12	7 1/4	7 1/4	7 1/4	- 1/4
32 1/4	25 1/4	RCA	11	4236	30 1/2	29 1/2	29 1/2	- 3/4
10 1/4	8 1/4	Sony	14	342	8 1/4	8 1/4	8 1/4	Unch.
22 1/4	14 1/4	Superscope	5	16	16 1/4	16 1/4	16 1/4	- 1/4
42 1/4	21	Tandy	7	525	27	26	27	+ 1 1/4
7 1/4	4 1/4	Telecor	6	8	6	6	6	Unch.
3 1/4	2 1/4	Telex	9	94	2 1/4	2 1/4	2 1/4	+ 1/4
4 1/4	2 1/4	Tenna	11	8	2 1/4	2 1/4	2 1/4	Unch.
16 1/4	13 1/4	Transamerica	7	447	15 1/2	15 1/2	15 1/2	- 1/4
24 1/4	9 1/4	20th Century	11	434	22 1/4	21 1/4	22 1/4	+ 1
32 1/4	26 1/4	Warner Communications	6	138	29	28 1/2	28 1/2	- 1/4
28	20	Zenith	10	79	21 1/4	21 1/4	21 1/4	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO Inc.	54	—	2 1/4	3	Kustom Elec.	7	—	2 1/2	3
Gates Learjet	3	25	8 1/4	9	M. Josephson	9	19	13 1/2	14 1/4
GRT	5	48	2 1/2	2 1/2	Memorex	7	177	26 1/4	26 1/4
Goody Sam	3	2	1 1/4	2 1/4	Orrox Corp.	—	14	1/4	1
Integrity Ent.	3	31	1 1/4	1 1/2	Recoton	4	—	2 1/2	2 1/2
Koss Corp.	5	9	3 1/4	3 1/2	Schwartz Bros.	10	10	1 1/2	2 1/2

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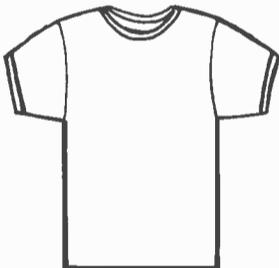
Golden Wheel Awarded To U.S. Polydor

NEW YORK—Polydor Incorporated has been named the recipient of the Golden Wheel, a trophy awarded annually by Polydor International to the Polydor company showing the best performance worldwide in relative market penetration, profitability and efficiency.

The accolade, a 24-karat miniature ship's helm, is now displayed at Polydor's corporate offices in New York. Polydor KK in Japan won the award for best performance among the smaller Polydor companies.

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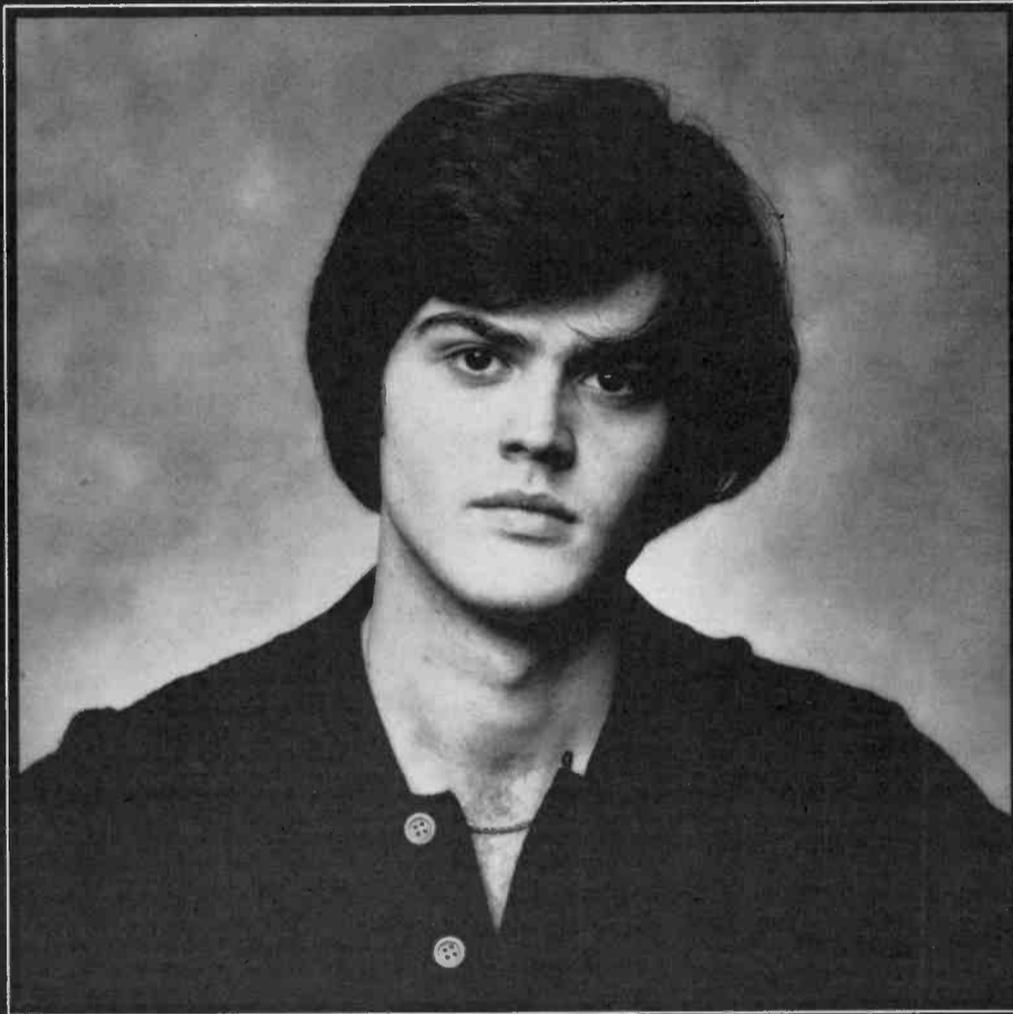
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Jimmy's Music World Resumes Pushing \$2.99 Specials

By DICK NUSSER

NEW YORK—Jimmy's Music World is back advertising \$2.99 specials, including some current charted product. The move was made Sunday (24) via print ads offering CBS, Capitol, RCA and ABC albums at that price.

Last week Billboard reported Jimmy's claim that it wasn't relying solely on \$2.99 specials, to draw customers since executives there believe the 38-store chain has successfully entered the Greater New York market.

In the interim, Jimmy's placed an

ad in the Sunday News with Bob Marley's "Exodus" LP and Teddy Prendergrass' latest LP leading a list of titles priced at \$2.99 that are several cuts above product offered at that price in recent weeks.

In a recent interview, Jimmy's president David Sutton and the company's operations manager, Dick Butler, discussed the marketing strategy behind Jimmy's rapid expansion.

Butler, who says he was hired through an executive search firm, is a former executive vice president

and member of the board of W.T. Grant, the defunct department store chain.

A 26-year chain store vet, he admires the marketing strategy of K-mart's chief executive, Harry Cunningham.

"K-mart's a good outfit to pattern yourself after," Butler claims, adding, however, that expansion and

lowballing can be dangerous when carried to extremes.

"Any retailer has to be questioned when he goes beyond the limits of his distribution capabilities, support services and marketing skills," Butler says.

"Any retail outfit should be administered by a marketing man, not a corporate lawyer or a financial ex-

pert," he notes, alluding to the fact that Grant's last chief executive before it folded was a former credit manager more concerned with national economic trends than merchandising tactics.

Butler, on the other hand, is more concerned with seeing that skilled merchandisers are the ones calling the shots at Jimmy's.

Tight inventory control, an in-store security force headed by an experienced retail security expert, operating budgets for each store, and a degree of flexibility in each store's buying habits are some of the things he believes are contributing to Jimmy's rapid rise.

"You can't merchandise across the board," he says. "Each store is a separate entity. You must stock it according to its location."

A Jimmy's store in a posh New Jersey mall features MOR, show tunes and rock acts appealing to suburban youngsters. An outlet in Manhattan's financial district stocks more classical product than other stores. The Times Square outfit pushes r&b and disco sounds more than anything else.

Merchandising strategy is agreed upon at twice a week meetings, Butler says, involving Jimmy's team of "management experts," who carefully weigh inventory against what's selling.

Three buyers analyze reports from each store and all three came from the wholesale business. Jeff Teitelbaum was with Sam Goody; Saul Gleit, Win Distributors, and Eliot Satton, Merco Distributors.

Butler believes the disk market, on the high volume level, has much to learn from experienced chain operators who know how to organize and deploy the various executive elements crucial to high volume buying and selling. That is why his management team, he says, comes from both retail and wholesale backgrounds.

"These are the people who along with the consumer and the labels themselves help determine our price points," Butler declares.

"Everyone has a spot to fill in the marketplace," he says. And if Jimmy's has become one of the supermarkets of record retailing, he then urges small retailers to develop their "collective muscle" and search out specialized markets within the overall record market.

"The little guys have to get it together," Butler says. "When Food Fair and Grand Union came in years ago and knocked the grocery stores on their cans the only guys who survived were the ones who started IGA (Independent Grocers' Assn.)."

Eventually, he adds, specialty stores in the food trade emerged to fill the demands of customers whose tastes could not be satisfied by mass marketing suppliers.

"There are stores where you can't give white rock music away," Butler says. "There are stores where 8-track tape cartridges sell like crazy. We sell a lot of Latin product on 14th St., but that's not the case somewhere else."

"You have to have your ethnic consideration, your climate situation," he says. "K-mart isn't shipping winter clothes to its sunbelt stores."

"We're just doing things that have been part of retailing, but not necessarily part of the record business," he concludes.

"Rock music has become as American as motherhood or religion," he says. "It's a part of life. People have to have music in their lives and we're supplying it in volume. It's that simple."



HAPPY TIME—Ron Wood of the Rolling Stones (right) is among these attending an Elektra/Asylum showcase for artist Eddie Rabbitt (left) at Studio Instrument Rentals in Los Angeles. In the center is Steve Wax, label's president.

U.S. Court Rules Against Zenith's Matching Tax Bid

By MILDRED HALL

WASHINGTON—The U.S. Court of Customs and Patent Appeals has ruled against Zenith Radio's demand for countervailing duty on Japanese imports of consumer electronic products to offset Japan's tax rebate for its exporters.

Zenith spokesmen say the com-

pany will take the case to the Supreme Court.

In an unexpectedly early decision Thursday (28), the Appeals Court's five-judge panel here overruled a new New York customs court decision favoring the extra import duty.

The lower court's April ruling upheld Zenith's argument that the U.S. tariff laws called for the Treasury Dept. to impose a countervailing duty against the alleged Japanese government subsidy on exports of television sets, radios and all home entertainment consumer product exports (Billboard, June 18, 1977).

The New York court decision sent importers scurrying to post bond against a possible increase of \$200 million in tax on the \$1.5 billion annual flood of Japanese electronic consumer exports to this country.

The Appeals Court ruling agreed with the Carter administration that:

1. The rebate of consumer excise taxes by Japan (and many other countries) for its exporters is accepted practice in international law, and has been agreed to by the U.S. for many years.

2. Imposing such a duty could start a trade war not only consumer items, with many U.S. manufacturers bringing suits for retaliatory duties.

Leber-Krebs & CBS Sign Pact

NEW YORK—Leber-Krebs, Inc. has formed its own label, Silver Cloud Records, to be distributed by CBS.

Initial artists signed to the label include Walter Egan, Mahogany Rush, Pepe Castro (formerly of Blues Magoos), Rex and Artful Dodger.

The label has also announced the appointment of Dennis Lavinthal and Noel Love to key executive positions. As president of the division, Lavinthal will oversee the total operation, including administration and a&r. He will be headquartered in Los Angeles.

Love has been named executive vice president and general manager, with responsibilities including the promotion and marketing of product. He will direct the New York office. In addition, John Kostick has been named vice president, album promotion and artist development.

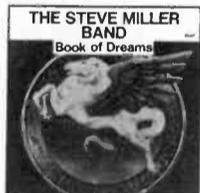
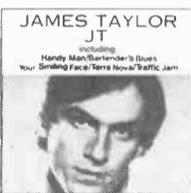
Silver Cloud's West Coast office is located at 155 N. LaPeer, Los Angeles, Calif., (213) 273-8811. The East Coast headquarters is at 65 W. 55 St., New York, N.Y., 10019, (212) 765-4410.

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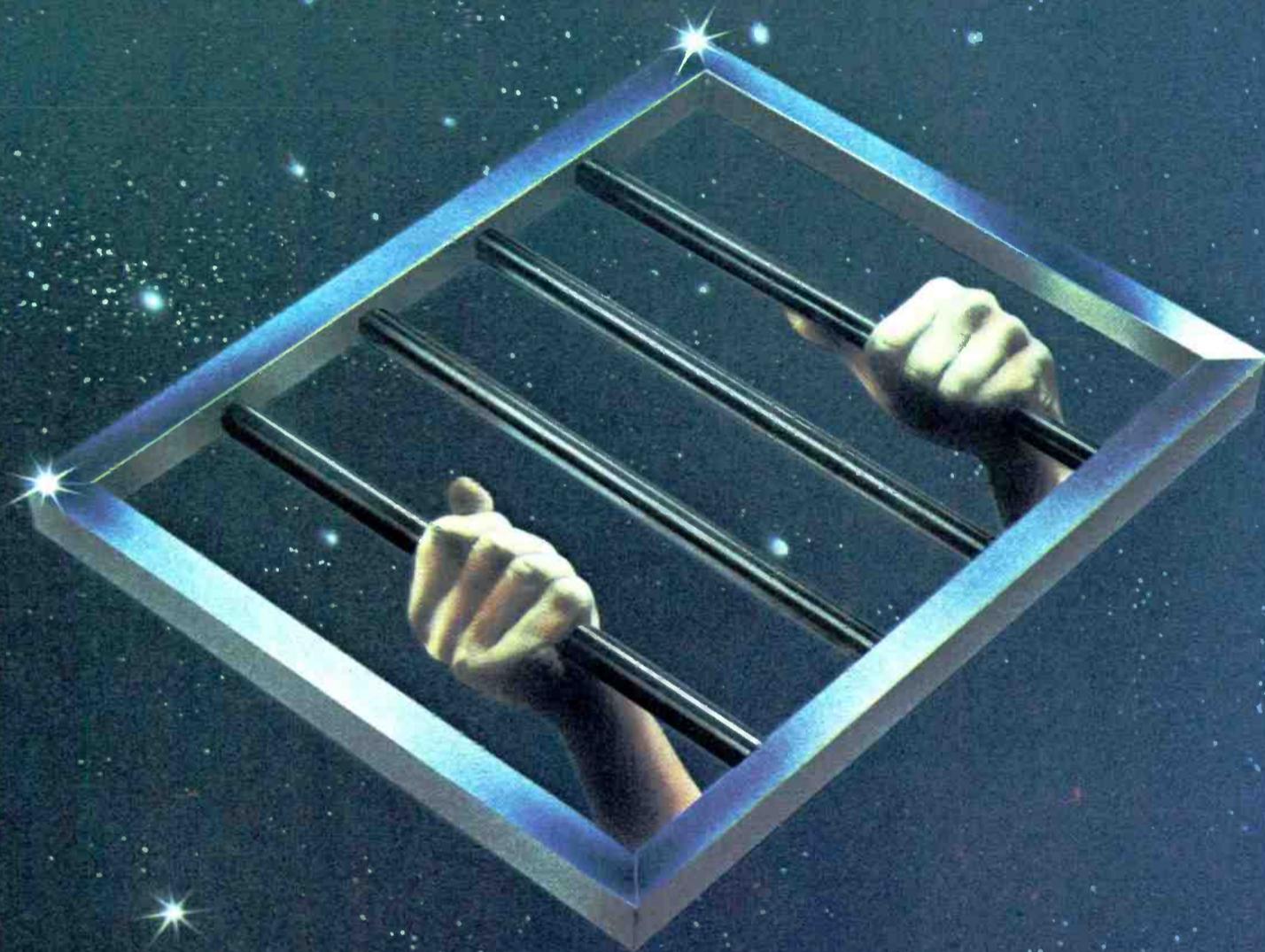


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August 8	Hartford, Connecticut— Hartford Civic Center
August 9	Philadelphia, Pennsylvania— The Spectrum
August 10	Cleveland, Ohio—Blossom Music Center
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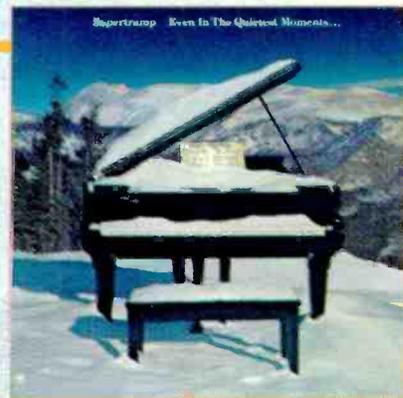
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ON A&M RECORDS & TAPES



LIVE SINGLES *Unlike Albums, They Don't Sell As Briskly As Their Counterparts*

By ED HARRISON

LOS ANGELES—Although live albums are enjoying chart success, their counterpart, the live single, has yet to establish a similar pattern.

With the exception of the three singles culled from "Frampton Comes Alive" and Paul McCartney's version of "Maybe I'm Amazed," no other live singles have cracked the top 10 on Billboard's Hot 100 in the past year.

Because live albums are compilations of previously released material, there is hesitation on the part of labels to re-release old material.

Releases of live singles are primarily for use as a selling tool for the album or the result of radio requests.

Ironically, none of the Frampton singles achieved gold status despite "Show Me The Way" reaching number six, "Baby I Love Your Way" peaking at 12 and "Do You Feel" climbing to 10.

Yet each time a single was released, album sales leaped in monumental proportions to the point where "Frampton Comes Alive" is now the biggest selling double album ever.

Says A&M marketing vice president Bob Fead: "Initially it was a collective agreement between Dee Anthony, Peter and Jerry Moss, realizing it would be a stepping stone for the album."

"There was also a huge demand in the marketplace for it," says Fead. "Radio indicated there was a desire to play the records at both the AM and FM levels."

McCartney's live version of "Maybe I'm Amazed" from "Wings Over America" soared to number 10 on the Hot 100.

Says Jim Mazza, Capitol's vice president of marketing: "A hit single enhances the marketability of the album. If you can find a live track it means 20%-30% more for the album's saleability."

"We saw an opportunity to enhance the album's exposure by reaching the AM audience," Mazza says. "We felt we needed to reach a lower demographic audience."

"Also in the recording of live performances there is a certain magic

captured that makes the record viable."

Mazza adds that Steve Miller's next tour will be recorded live and that his older yet commercially viable material will be looked at for single release.

"Free Bird" from Lynyrd Skynyrd's "One More From The Road" LP reached 39 on Billboard's Hot 100 singles chart before tailing off.

Says Skynyrd manager Peter Rudge: "We were forced to put it out commercially based on listener response although it was against our will."

Rudge says that radio stations were making their own edits on the 12-minute live version, often chopping it down to three minutes.

"It was released as a single to placate the industry and give radio a chance to play it," says Rudge. "I knew that based on audience response it would make a showing on the chart, but I never expected it to be a top 10. But it obviously helped sales of the album."

Warner Bros. released "I'll Play For You" by Seals & Crofts from its "Sudan Village" LP which never materialized on the chart.

Warner Bros. publicity chief Bob Merlis reports a live Elvin Bishop album entitled "Raisin' Hell" and a

live Foghat LP will soon be released with singles to follow.

Says Merlis: "Live albums are just best known material done live and already released. There's not much point to releasing a single."

"In the case of Foghat, however, it can revitalize its repertoire because it is that much bigger now."

At Columbia Records, the only live single released the past year was "Spider" by Herbie Hancock from his "V.S.O.P." album.

RSO Records released "Edge Of The Universe" by the Bee Gees from its "Here At Last... Live" album as a reply to Top 40 programmer requests.

There have been instances where cuts from live albums have done well although they were studio versions inserted into the album.

Marvin Gaye's "Got To Give It Up Pt. 1" from his "Live At The London Palladium" LP reached the coveted No. 1 position as a studio cut and Casablanca Records last week released "Fantasy Is A Reality" by Parliament from its "Live P. Funk Earth Tour" LP, also a studio cut.

And Atlantic Records released "Cloudy" by the Average White Band from its "Person To Person" live album which failed to generate significant chart action.

N.Y. MUSICAL REVIEW

'Finian's Rainbow' Ranks With Better Show Revivals

NEW YORK—Guy Lombardo has been putting on summer-long productions at the outdoor Jones Beach Theatre since 1954, with the current version of "Finian's Rainbow" ranking with some of the better music revivals.

The ambience of the waterfront setting and moveable stage with its two "wings" which provide bridges to the upfront "proscenium" from the football field-sized backdrop area is a key feature of the production's audience appeal.

Although "Finian" had a solid Broadway run, its music doesn't rank with "most memorable." But it certainly includes some of the stage's brightest lyrics by E.Y. Harburg to go along with Burton Lane's music and the book by Harburg and Fred Saily.

The show was far ahead of its time in spoofing Southern prejudice in its whimsical story of the Irishman who "borrows" a leprechaun's crock of gold to bury near Fort Knox in "Missitucky" where it will "grow" to bring him fame and fortune.

Efforts of a redneck Senator to get the land on which the gold is buried from his poor white and black sharecroppers, his change to a black man via one of three magic wishes on the gold, and his change of heart although turned white again at the end, form the moral.

The music is whimsical itself, and the voices range from pleasant to outstanding, with honors to Phyllis Bash as sharecropper Maude, with credits in the N.Y. City Center's "Porgy And Bess." Beth Fowler as Finian's daughter Sharon McLongergan, encoring from her Jones Beach role in "Showboat" last year, and Stanley Grover, recreating his role of Woody in the most recent "Finian" at City Center.

Also contributing to the melodic magic of director John Fearnley are Christopher Hewitt, who co-starred in Lombardo's "The Sound Of Mu-

sic," in the role of Finian; Charles Repole, fresh from his Broadway debut last year in "Very Good Eddie," as the rapsallion leprechaun Og, and Gail Benedict, whose contribution as Woody's sister Susan—the silent, is in some smashing dance numbers that show off her legs and choreographic background.

Robert Pagent gets the credit for some innovative choreography which takes advantage of the unique moveable stage, and Jay Blackton takes over the baton in fine fashion as music director after Lombardo conducts "The Star-Spangled Banner" which opens each performance.

Lyrical highlights are the "Something Sort Of Grandish" and "When I'm Not Near The Girl I Love" soliloquies by Repole as Og; the rousing "Bogat" by Ronn Carroll as Sen. Billboard Rawkins, just after he's turned black; and a superbly staged "When The Idle Poor Become The Idle Rich" involving the entire company.

Fowler and Grover's duets are appealing—"Look To The Rainbow," "Old Devil Moon" and "If This Isn't Love," and Fowler's solo of the show's most remembered song, "How Are Things In Glocca Morra?" is one of the evening's high spots.

Although a long 2½ hours with intermission, "Finian's Rainbow" zips by and should keep audiences enthralled at Jones Beach through the summer. **STEPHEN TRAIMAN**

NBC Signs Mancini

LOS ANGELES—NBC-TV News has commissioned Henry Mancini to compose and conduct the theme and related music to be used in conjunction with all the network's Nightly News broadcasts, beginning Sept. 6.

The composer was previously responsible for NBC's "Decision '76" election coverage theme.



OFF THE HORSES—Super jockey Steve Cauthen takes time out from the race track to sign autographs at a Korvettes store in New York. His album on Bareback Records is called "And Steve Cauthen Sings Too!"

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AUGUST 6, 1977, BILLBOARD

New Version Of 'La Mancha' Due

NEW YORK—"The Man Of La Mancha" which took the Broadway stage by storm in 1965 and spawned such musical evergreens as "Impossible Dream" is returning to the New York theatre for a brief 12-week engagement beginning Sept. 13.

Richard Kiley will re-create his original role as Don Quixote, for which he won both a Tony Award and a Drama Critics Best Actor Award. The original show won five Tony Awards, ran on Broadway for more than six years, and was produced in more than 30 languages in 50 countries worldwide.

The revival will be produced by Eugene Welsh and directed by Albert Marre.

Set Distributors

INDIANAPOLIS—ABC Distributors, Seattle, Music Trend, Farmington, Mich., and All South Distributors, New Orleans, have been secured for distribution by Village Records here. Respectively, these additions to the label's distribution network represent the territories of Pacific Northwest, Michigan and Deep South/Gulf area.

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Special sections show which artists topped charts most, and list all number one records.

'Record Hits' is fully cross-indexed.



RED CARPET TREATMENT—A brass band and Denver Mayor Bill McNichols turn out at Stapleton Airport as Swan Song's Bad Company opens the first wing of its U.S. tour. An official proclamation welcomes them to the city.

3-YEAR DISTRIB PACT

Phonogram Takes Monument Catalog

CHICAGO—Signing of a three-year distribution pact linking Phonogram Inc. and Monument Records was announced here Monday (25), as reported in Inside Track, Billboard's July 30 issue.

Under the pact, distribution of all new Monument product and select Monument catalog material will be handled by Phonodisc, distribution arm of Phonogram.

The pact also binds Monument to Phonogram in marketing, promotion and publicity, Phonogram sources report.

The agreement includes Phono-

gram's takeover of Monument's current Larry Gatlin hit, "I Don't Want To Cry," which was top five last week on Billboard's Hot Country Singles chart.

Other acts on Monument include Connie Smith, Tommy Roe, Tommy Cash, Brush Arbor and Boots Randolph. First Monument album released under the agreement will appear this month.

The pact marks a reunion of sorts. Phonogram points out, since Monument chief Fred Foster worked for Mercury (Phonogram) 24 years ago in Nashville.

"It is very exciting for me to be working with Fred Foster again," stated Irwin Steinberg, Phonogram president. "The combination of Fred and his colleagues at Monument and the effectiveness of our own organization provides a potent team."

British Version Of 'Star Wars'

NEW YORK—Veteran international recording producer Dave Miller has entered the "Star Wars" music fray with a rush released, budget priced album featuring music from the hit film as recorded by the London Philharmonic Orchestra.

The LP, recorded July 22 in Wembley, England, is being manufactured under Miller's Stereo Gold Award label. Joe Bott, director of the label's U.S. marketing operation, and Lou Sebok's Big Red Enterprises, Hauppauge, Long Island, are coordinating national distribution.

The record has a suggested list price of \$2.98 per LP and \$3.98 for 8-tracks and cassettes. Foreign release of the album will coincide with the movie's release in individual markets.

The album marks the reactivation of the Stereo Gold Award label, which plans to make available an additional 20 London Philharmonic recordings in the near future through Big Red.

John Book Coming

NEW YORK—Viking Press will publish "It's A Little Bit Funny" by Elton John, Bernie Taupin and David Nutter in November. It's said to be a photographic essay which includes 250 photographs. List will be \$12.95 hardcover and \$4.95 in the Penguin paperback.

HOTLINE TIPS

A&M & Cap Dominating The Charts

LOS ANGELES—A&M has more albums—16—on the chart this week than any other label. It is the first time any label besides Columbia, Capitol and Warner Bros. has topped the share-of-chart tally since it first appeared in Hotline in December 1975. Hotline is Billboard's advance newsletter on chart recapitulations provided to subscribers each week.

Though this is the first time A&M has led all labels in number of chart entries, it's actually the sixth week in a row it has had as many as 16 albums on the list. But in the 20 months prior to this, A&M never once hit the 16 mark.

The act contributing the most to A&M's total is Supertramp, with LPs charted at 21, 100 and 121. Five more labels acts have two albums on the chart: Peter Frampton at 2 and 45; Pablo Cruise at 19 and 151; Rita Coolidge at 23 and 129 (the latter with Kris Kristofferson); Brothers Johnson at 31 and 128; and Cat Stevens at 32 and 148. A&M artists with one charted album are Styx at 69, Paul Williams at 182 and Nazareth at 197.

The label's hot streak is also extending to the Hot 100, where it has three of the top 10 singles for the second straight week, thanks to hit product by Frampton, Coolidge and Pablo Cruise.

The only other labels with more than one top 10 single this week are Columbia and Warner Bros. with two each (counting the Warner-Curb hit as WB). This is especially heartening for A&M because it went from Christmas to the Fourth of July without hitting the singles top 10 at all.

But beating A&M on the label share count for the entire Hot 100 is Capitol, which has 12 listings this week. Only twice before in the 20-month history of Hotline has a label had a dozen singles on the chart in any one week: Columbia did it last Nov. 20 and Capitol scored previously a few months ago, on April 30.

Contributing to Capitol's current tally are the Steve Miller Band and the Little River Band (both new entries this week); Glen Campbell, Bob Seger and Carole King (all climbing with stars); Dr. Hook and Natalie Cole (climbing without stars); and Helen Reddy, Steve Miller, the Sylvers, Starz and Maze (all dropping from their peak positions).

PAUL GREIN

AUGUST 6, 1977, BILLBOARD

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Violence, Tragedy Mar U.S. Zeppelin Tour

By NAT FREEDLAND

LOS ANGELES—The current Led Zeppelin U.S. tour, marked by consistent sellouts of stadiums and multiple-night arena stands as well as peripheral violence, ran into two

bizarre and unfortunate situations last week.

First, Zeppelin manager Peter Grant and drummer John Bonham plus two tour staffers were briefly ar-

rested on battery charges brought by three employees of promoter Bill Graham, for whom they had played two SRO Oakland Stadium concerts before some 114,000 July 23-24.

After posting bail the Zeppelin defendants were also sued for damages by the injured Graham staffers.

Then within 48 hours, lead singer Robert Plant's son Karac, 5, died in London from virus complications. Plant flew there immediately to be with his wife Maureen.

At presstime, apparently only a Saturday (30) New Orleans Superdome date was being cancelled. No make-up date, if any, was announced.

According to spokesmen for Swan Song, the Zeppelin record label, the group would presumably play its final tour dates at stadiums in Buffalo and Philadelphia plus arena two-nighters in Chicago and Pittsburgh.

The San Francisco fracas involved three separate instances of Grant, Bonham or their aides allegedly beating up a Graham production manager, stagehand and security guard during the first of the two stadium dates.

Graham was an eyewitness to the incident which caused the most serious injuries and says he tried vainly to stop it. He also says that a representative of Led Zeppelin informed

him that the group would not show up for the second show unless Graham signed an indemnification guaranteeing he would pay any judgments found against the defendants in lawsuits over the incidents.

Graham signed and the show went on, although 80 minutes late. He says he signed because of concern for the violence that might ensue if the 57,000 in the stadium had been told the show was cancelled. Also, Graham's attorney at the scene advised him that such an indemnification "would not hold up in court."

A rained-out Led Zeppelin concert in Florida and a crush to get into an SRO non-reserved seating Zeppelin date in Minneapolis created considerable injuries, property damage and arrests on the group's current tour.

Boston G Is Grzyb

BOSTON—G Record Distributing, a polka record and tape specialty source here in suburban Woburn, had adopted Edward S. Grzyb & Son Polka Record & Tape Distributor, as its new operating monicker. The firm has no affiliation with Grzyb Record Distributing, polka record and tape supplier located in Ft. Lauderdale, Fla.

'Oak Tree' Ruled P.D. Tune

NEW YORK—A federal judge has ruled that "folk tales" are public domain and not protected by copyright laws in turning down a newspaper columnist's claim that the song "Tie A Yellow Ribbon (Round The Old Oak Tree)" was inspired by his version of the tale.

Pete Hamill, who now writes for the N.Y. Daily News, had filed suit against songwriters Irwin Levine and L. Russell Brown, as well as Columbia Pictures Industries, RCA, Capitol, CBS, MCA, ABC, London and Paramount Records, all of which covered the tune in some form.

"Tie A Yellow Ribbon" hit the top of the Billboard Hot 100 chart in April 1973 and was certified an RIAA million-seller.

New Intl Distrib Web Firmed For Bennett's Catalog

LOS ANGELES—Al Bennett's Cream and Hi catalogs have acquired new licensee appointments in Italy, Venezuela, Colombia, Spain and the Philippines, according to Bobby Weiss, vice president and director of the international division.

Distribution of the combined Cream and Hi catalogs but issued on the Cream label will now be affected with forthcoming launchings by C.G.D., Italy; El Palacio de la Musica in Venezuela and Colombia and Discos Columbia in Spain.

The Hi catalog will be on its own label in the Philippines, licensed to Home Industries Development Corp., whereas Cream is being distributed in the Philippines by Vicor Music Corp.

In addition, the Cream Music Publishing group of catalogs, consisting of East Memphis, Churn, Butter, Jec and Fi copyrights, will be repped in the Philippines by the World Music Agency, a collection society formed by a group of lawyers.

Hamill claimed lyricist Levine had the column before him when he wrote the tune.

"It is axiomatic that the copyright law offers protection only for the expression of an idea and not the idea itself," Judge Richard Owen says in a three-page opinion.

The only thing the column and the song have in common, he adds, "is merely the idea of a folktale which is in the public domain."

Peter Parcher and Peter Herbert, lawyers for the defendants, had also produced references to earlier tellings of the oak tree legend, which allegedly stems from a convict's pact with his wife that she tie a yellow ribbon around an oak tree if she wanted to see him upon his discharge from prison.

As the bus from prison approached town, the oak tree was seen festooned with yellow ribbons—or so the story goes.



FAR-OUT PROMO—Larry Palmacci, left, RCA product merchandising manager, and Tom Jones, p.r. director of New York's Hayden Planetarium, pick the winners of Stanger telescopes given as prizes in a 65-store N.Y./Philadelphia promotion on Tomita and Vangelis.

STREET FOLK GET A BREAK

NEW YORK—Street music has long been a part of this city's appeal. Now it's going to be commercially exploited via a photo book, a record and one-hour film.

Whales Productions Inc., headed by producer Eric Du Faure, is handling the project. He was formerly president of Island Artists Inc. Gilles Larrain, a French photographer, with two other books to his credit, will be taking the pictures. Video Visions Inc. is documenting the project on film.

"Stars Of The Streets," as Du Faure bills it, will feature Victor Brady on steel piano; the Fly-By-Night folk band; Astra Carnival, a group of South American drummers, dancers and singers; Tequila Mockingbird, a chamber music trio; Steamboat Gothic, a capella singers; blues singer Sugar Blue, and folk-singer Eve Moon.

Du Faure says he found that many of the street musicians work the same spots for years and rely on their music for their sole support.

Du Faure says he's negotiating book, film and distribution rights for the records.

Braverman Film For A&M Promo

LOS ANGELES — Braverman Productions has produced its fifth major film for A&M Records designed to introduce A&M's artists to the sales and promotion staff of CBS International at the CBS meetings in London which just concluded.

The 30-minute presentation included clips of Herb Alpert, Burt Bacharach, Nils Lofgren, Supertramp, Billy Preston, Captain & Tennille, Quincy Jones and Rick Wakeman from past films.

New sequences then offered Rita Coolidge, Peter Frampton, Peter Allen, and the Carpenters. Alpert and Jerry Moss also provided an informal history of the company while president Gil Friesen discussed key A&M acts.

Vicki To Shannon

LOS ANGELES—Del Shannon has purchased the entire Vicki Music catalog which includes "Runaway" and other Shannon originals. The catalog also contains hits by Johnny and the Hurricanes and other early '60s standards. The copyrights will be administered worldwide by Bug Music Group.



KONG BIKE—Jimmy Castor straddles his "King Kong" motorcycle after a softball game against WWRL's all-stars in Brooklyn. With him are WWRL's Jerry B. and community relations director Bob Law. WWRL won, 19-14.

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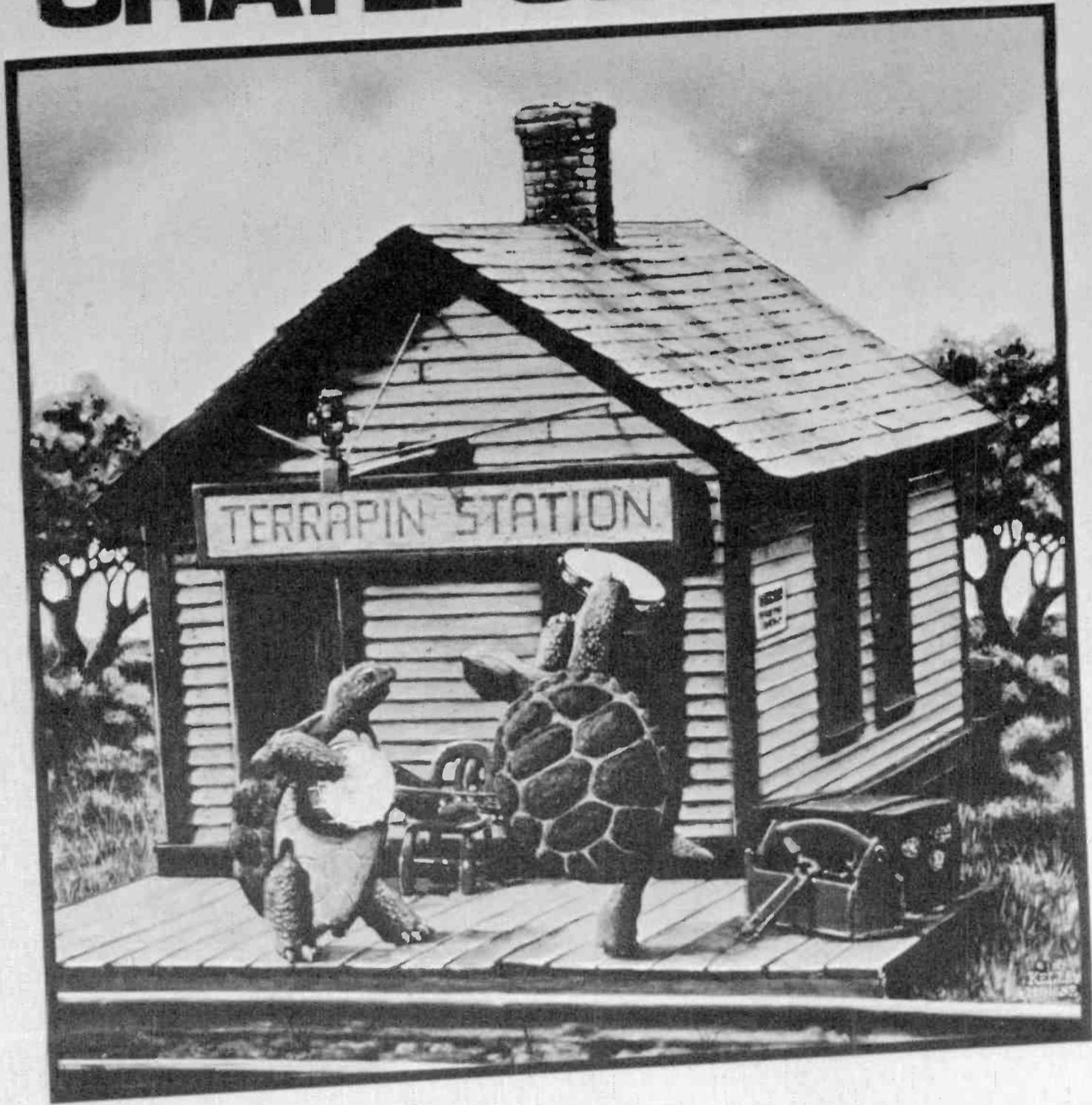
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All my friends are me
'Cause what I see in a friend to be
Is all their good and no enemy

'Cause what you choose
in a friend to use
Must best be good
or you're both to lose

I ain't never seen a man so small
or great
That I could find a reason to hate

Gary W. Kellgren

He was a most unique human being

He was all of us and then some

You just couldn't help but love him

Thank you for
all your feelings,

Marta R. Kellgren

Billboard Singles Radio Action

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

Based on station playlists through Thursday (7/28/77)

TOP ADD ONS - NATIONAL

- FOREIGNER—Cold As Ice (Atlantic)
- FLOATERS—Float On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)

D—Discotheque Crossover

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

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

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

KRIZ—Phoenix

- JENNIFER WARNES—I'm Dreaming (Arista)
- GEORGE BENSON—The Greatest Love Of All (Arista)

- D★ EMOTIONS—Best Of My Love (Columbia) 28-15

- ★ STEPHEN BISHOP—On And On (ABC) 25-14

KTKT—Tucson

- STEPHEN BISHOP—On And On (ABC)

- D★ MECO—Theme From "Star Wars" (Millennium) 24-15

- ★ BEE GEES—Edge Of The Universe (RSO) 23-19

KQEO—Albuquerque

- PAKALAMEREDITH—Thank You Baby (Elektra)

- STEVE MILLER BAND—Jungle Love (Capitol)

- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 19-10

- ★ COMMODORES—Easy (Motown) 13-6

KENO—Las Vegas

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

- STEVE MILLER BAND—Jungle Love (Capitol)

- ★ MECO—Theme From "Star Wars" (Millennium) 27-17

- ★ HEART—Barracuda (Portrait) 24-18

PRIME MOVERS - NATIONAL

- FLEETWOOD MAC—Don't Stop (W.B.)
- (D) EMOTIONS—Best Of My Love (Columbia)
- RAM JAM—Black Betty (Epic)

KJOY—Stockton, Ca.

- MARSHALL TUCKER BAND—Can't You See (Capricorn)

- TED NUGENT—Cat Scratch Fever (Epic)

- ★ CAROLE KING—Hard Rock Cafe (Capitol) 29-20

- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 10-5

KGW—Portland

- KISS—Christine Sixteen (Casablanca)

- D★ MECO—Theme From "Star Wars" (Millennium)

- ★ HEART—Barracuda (Portrait) 14-8

- ★ JAMES TAYLOR—Handy Man (Columbia) 15-10

KING—Seattle

- B J THOMAS—Don't Worry Baby (MCA)

- COMMODORES—Easy (Motown)

- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 14-6

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-16

KJRB—Spokane

- COMMODORES—Easy (Motown)

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

- ★ RAM JAM—Black Betty (Epic) 23-18

- ★ STEPHEN BISHOP—On And On (ABC) 24-20

KTAC—Tacoma

- B J THOMAS—Don't Worry Baby (MCA)

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

- ★ PETER McCANN—Do You Wanna Make Love (20th Century) 10-6

- ★ RITA COOLIDGE—Higher And Higher (A&M) 11-7

KCPX—Salt Lake City

- BEE GEES—Edge Of The Universe (RSO)

- D★ MECO—Theme From "Star Wars" (Millennium)

- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 23-13

- ★ SHAUN CASSIDY—That's Rock & Roll (Warner/Curb) 26-16

KRSP—Salt Lake City

- CARLY SIMON—Nobody Does It Better (Elektra)

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

- ★ KISS—Christine Sixteen (Casablanca) 14-3

- ★ LEO SAYER—How Much Love (W.B.) 23-15

KTLK—Denver

- HEART—Barracuda (Portrait)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ LEO SAYER—How Much Love (W.B.) 18-10

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 7-2

North Central Region

TOP ADD ONS:

- FLEETWOOD MAC—Don't Stop (W.B.)
- FOREIGNER—Cold As Ice (Atlantic)
- HOT CHOCOLATE—So You Win Again (Big Tree)

PRIME MOVERS:

- (D) EMOTIONS—Best Of My Love (Columbia)
- CARLY SIMON—Nobody Does It Better (Elektra)
- RAM JAM—Black Betty (Epic)

BREAKOUTS:

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- HEATWAVE—Boogie Nights (Epic)

CKLW—Detroit

- FOREIGNER—Cold As Ice (Atlantic)

- FLEETWOOD MAC—Don't Stop (W.B.)

- ★ RAM JAM—Black Betty (Epic) 23-6

- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 25-15

WJLB—Detroit

- DONNA SUMMER—I Feel Love (Casablanca)

- OHIO PLAYERS—O-h-i-o (Mercury)

- ★ LOU RAWLS—See You When I Get There (Phila. Int'l) 13-7

- ★ GEORGE BENSON—The Greatest Love Of All (Arista) 10-5

BREAKOUTS - NATIONAL

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)

WPEZ—Pittsburgh

- FLOATERS—Float On (ABC)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ ALICE COOPER—You And Me (W.B.) 20-15

- ★ RAM JAM—Black Betty (Epic) 25-20

WRIE—Erie, Pa.

- CAROLE KING—Hard Rock Cafe (Capitol)

- HOT CHOCOLATE—So You Win Again (Big Tree)

- ★ BEE GEES—Edge Of The Universe (RSO) 30-25

- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 22-18

WJET—Erie, Pa.

- HEATWAVE—Boogie Nights (Epic)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 26-18

- ★ LEO SAYER—How Much Love (W.B.) 15-8

WAKY—Louisville

- LEO SAYER—How Much Love (W.B.)

- HOT CHOCOLATE—So You Win Again (Big Tree)

- ★ KISS—Christine Sixteen (Casablanca) 24-10

- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 18-5

WBGW—Bowling Green

- LITTLE RIVER BAND—Help Is On The Way (Capitol)

- COMMODORES—Brickhouse (Motown) (LP)

- D★ EMOTIONS—Best Of My Love (Columbia) EX-21

- ★ SUPERTRAMP—Give A Little Bit (A&M) 25-16

WGCL—Cleveland

- FOREIGNER—Cold As Ice (Atlantic)

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 16-7

- ★ ISLEY BROS.—Livin' In The Life (T-Neck) 20-14

WMGC—Cleveland

- PATRICK GLEESON—Theme From "Star Wars" (Mercury)

- CAROLE NELSON & BILLY T—Love Me One More Time (Amherst)

- ★ CARLY SIMON—Nobody Does It Better (Elektra) 44-19

- ★ WAVES—Take Me There (Polydor) HB-37

WSAI—Cincinnati

- FLEETWOOD MAC—Don't Stop (W.B.)

- PABLO CRUISE—Whatcha Gonna Do (A&M)

- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 18-9

- ★ JAMES TAYLOR—Handy Man (Columbia) 11-6

Q-102 (WKRQ-FM)—Cincinnati

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 22-17

- ★ JAMES TAYLOR—Handy Man (Columbia) 10-6

WCOL—Columbus

- HEATWAVE—Boogie Nights (Epic)

- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 24-15

- ★ KISS—Christine Sixteen (Casablanca) 17-9

WCUE—Akron, Ohio

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)

- ★ STEVE MILLER BAND—Jungle Love (Capitol)

- ★ JAMES TAYLOR—Handy Man (Columbia) 18-13

- ★ ISLEY BROS.—Livin' In The Life (T-Neck) 12-8

13-Q (WKTQ)—Pittsburgh

- HEART—Barracuda (Portrait)

- ★ RAM JAM—Black Betty (Epic)

- D★ EMOTIONS—Best Of My Love (Columbia)

- ★ COMMODORES—Easy (Motown) 8-3

KINT—El Paso

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ RAM JAM—Black Betty (Epic) 21-13

- ★ STEPHEN BISHOP—On And On (ABC) 30-24

KWY—Oklahoma City

- RAM JAM—Black Betty (Epic)

- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 6-1

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 19-16

KOMA—Oklahoma City

- SUPERTRAMP—Give A Little Bit (A&M)

- ★ LEO SAYER—How Much Love (W.B.) 28-21

- ★ PETER FRAMPTON—I'm In You (A&M) 12-7

KAKC—Tulsa

- KENNY ROGERS—Daytime Friends (U.A.)

- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA)

- ★ COMMODORES—Easy (Motown) 30-19

- D★ MECO—Theme From "Star Wars" (Millennium) HB-32

KELI—Tulsa

- FLOATERS—Float On (ABC)

- CAROLE KING—Hard Rock Cafe (Capitol)

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 16-8

- ★ COMMODORES—Easy (Motown) 17-9

WTIX—New Orleans

- OUTLAWS—Hurry Sundown (Arista)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-10

- ★ HEART—Barracuda (Portrait) 13-8

KEEL—Shreveport

- FLOATERS—Float On (ABC)

- OUTLAWS—Hurry Sundown (Arista)

- D★ EMOTIONS—Best Of My Love (Columbia) 13-6

- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 12-7

Southwest Region

TOP ADD ONS:

- FLOATERS—Float On (ABC)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

PRIME MOVERS:

- ALICE COOPER—You And Me (W.B.)
- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- RAM JAM—Black Betty (Epic)

BREAKOUTS:

- OUTLAWS—Hurry Sundown (Arista)
- SUPERTRAMP—Give A Little Bit (A&M)
- BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

KILT—Houston

- FLOATERS—Float On (ABC)

- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)

- ★ RONNIE MILSAP—It Was Almost Like A Song (RCA) 40-23

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 34-24

KRBE—Houston

- SUPERTRAMP—Give A Little Bit (A&M)

- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista)

- ★ FLOATERS—Float On (ABC) 28-21

- D★ EMOTIONS—Best Of My Love (Columbia) 15-11

KNOK—Dallas

- NO LIST

- NO LIST

- ★

KLIF—Dallas

- STEPHEN BISHOP—On And On (ABC)

- BROS. JOHNSON—Strawberry Letter 23 (A&M)

- ★ ALICE COOPER—You And Me (W.B.) 22-12

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Billboard Singles Radio Action

Based on station playlists through Thursday (7/28/77)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 22

WVON—Chicago

- C.J. & CO.—Devil's Gun (Westbound)
- SILK—Ain't No Need In Crying
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 30-21
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 25-19

WNDE—Indianapolis

- FOREIGNER—Cold As Ice (Atlantic)
- STEPHEN BISHOP—On And On (ABC)
- ★ COMMODORES—Easy (Motown) 23-17

D★ EMOTIONS—Best Of My Love (Columbia) 18-13

WOKY—Milwaukee

- FOREIGNER—Cold As Ice (Atlantic)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ KISS—Christine Sixteen (Casablanca) 27-18
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 30-21

WZUU-FM—Milwaukee

- CAROLE KING—Hard Rock Cafe (Capitol)
- FIREFALL—Just Remember I Love You (Atlantic)
- ★ SUPERTRAMP—Give A Little Bit (A&M) 20-12
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 18-13

WIRL—Peoria, Ill.

- FLEETWOOD MAC—Don't Stop (W.B.)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 13-5

D★ MECO—Theme From "Star Wars" (Millennium) 20-13

KSLO-FM—St. Louis

- FOREIGNER—Cold As Ice (Atlantic)
- FLOATERS—Float On (ABC)
- ★ LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century) 30-24
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 34-28

KXOK—St. Louis

- B J THOMAS—Don't Worry Baby (MCA)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ KISS—Christine Sixteen (Casablanca) 26-20
- ★ COMMODORES—Easy (Motown) 18-13

KIOA—Des Moines

- DEAN FRIEDMAN—Ariel (Lifesong)

D★ EMOTIONS—Best Of My Love (Columbia)

- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 19-9
- ★ JAMES TAYLOR—Handy Man (Columbia) 21-11

KDWB—Minneapolis

- ANDY GIBB—I Just Want To Be Your Everything (RSO)
- PETER FRAMPTON—I'm In You (A&M)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-10
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 25-16

KSTP—Minneapolis

- COMMODORES—Easy (Motown)
- LEO SAYER—How Much Love (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 22-17
- ★ JAMES TAYLOR—Handy Man (Columbia) 8-4

WHB—Kansas City

- DEAN FRIEDMAN—Ariel (Lifesong)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ LEO SAYER—How Much Love (W.B.) 27-9
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 30-14

KKLS—Rapid City, S.D.

- FOREIGNER—Cold As Ice (Atlantic)
- CAROLE KING—Hard Rock Cafe (Capitol)
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 20-14
- ★ BOB SEGER—Rock & Roll Never Forgets (Capitol) 26-20

KQWB—Fargo, N.D.

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ JENNIFER WARNES—I'm Dreaming (Arista) 24-15
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 17-13

Northeast Region

TOP ADD ONS:

FOREIGNER—Cold As Ice (Atlantic)
FLOATERS—Float On (ABC)
CARLY SIMON—Nobody Does It Better (Elektra)

PRIME MOVERS:

FLEETWOOD MAC—Don't Stop (W.B.)
(D) EMOTIONS—Best Of My Love (Columbia)
LEO SAYER—How Much Love (W.B.)

BREAKOUTS:

GLEN CAMPBELL—Sunflower (Capitol)
K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
STEVE MILLER BAND—Jungle Love (Capitol)

WABC—New York

- NONE
- FLOATERS—Float On (ABC) 19-11
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 21-14

WBLS—New York

- ARTHUR PRYSOCK—You Can Do It (Old Town)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)

★ NONE

99-X—New York

- FLEETWOOD MAC—Don't Stop (W.B.)
- HEART—Barracuda (Portrait)
- ★ FLOATERS—Float On (ABC) 23-16
- ★ COMMODORES—Easy (Motown) 22-17

WWRL—New York

- SPECIAL DELIVERY FEATURING TERRY HUFF—Oh Let Me Know It (Shields)

D★ VICKIE SUE ROBINSON—Hold Tight (RCA)

- ★ TAVARES—Goodnight My Love (Capitol) 27-20
- D★ DONNA SUMMER—I Feel Love (Casablanca) 15-11

WPTR—Albany

- B J THOMAS—Don't Worry Baby (MCA)
- GLEN CAMPBELL—Sunflower (Capitol)
- ★ LEO SAYER—How Much Love (W.B.) 22-14
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 23-15

WTRY—Albany

- NO LIST

★ NO LIST

WKBW—Buffalo

- LEO SAYER—How Much Love (W.B.)
- CAROLE NELSON & BILLYT.—Love Me One More Time (Amherst)

D★ EMOTIONS—Best Of My Love (Columbia) 29-19

- ★ FLEETWOOD MAC—Don't Stop (W.B.) 25-16

WYSL—Buffalo

- ISLEY BROS.—Livin' In The Life (T-Neck)
- CARLY SIMON—Nobody Does It Better (Elektra)
- D★ EMOTIONS—Best Of My Love (Columbia) 25-11
- ★ JAMES TAYLOR—Handy Man (Columbia) 20-10

WBBF—Rochester, N.Y.

- STEPHEN BISHOP—On And On (ABC)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ JAMES TAYLOR—Handy Man (Columbia) 15-7
- ★ RITA COOLIDGE—Higher And Higher (A&M) 12-6

WRKO—Boston

- FLOATERS—Float On (ABC)
- NONE

★ NONE

WBZ-FM—Boston

- FOREIGNER—Cold As Ice (Atlantic)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ LEO SAYER—How Much Love (W.B.) 24-14
- ★ ALICE COOPER—You And Me (W.B.) 12-6

WBVF-FM—Boston

- FOREIGNER—Cold As Ice (Atlantic)
- CARLY SIMON—Nobody Does It Better (Elektra)

★ NONE

WORC—Worcester, Mass.

- TIM MOORE—In The Middle (Asylum)
- GLEN CAMPBELL—Sunflower (Capitol)
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) 9-7
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 15-13

WDRC—Hartford

- FOREIGNER—Cold As Ice (Atlantic)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 20-13
- ★ RITA COOLIDGE—Higher And Higher (A&M) 11-6

WPRO—Providence

- KISS—Christine Sixteen (Casablanca)
- ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet)
- ★ ALICE COOPER—You And Me (W.B.) 10-2
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 20-12

Mid-Atlantic Region

TOP ADD ONS:

SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
KENNY ROGERS—Daytime Friends (U.A.)
FLOATERS—Float On (ABC)

PRIME MOVERS:

PABLO CRUISE—Whatcha Gonna Do (A&M)
(D) EMOTIONS—Best Of My Love (Columbia)
STEPHEN BISHOP—On And On (ABC)

BREAKOUTS:

RAM JAM—Black Betty (Epic)
CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
FLEETWOOD MAC—Don't Stop (W.B.)

WFIL—Philadelphia

- FLOATERS—Float On (ABC)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic) 25-19
- ★ FLEETWOOD MAC—Don't Stop (W.B.) HB-22

WIBC—Philadelphia

- FLEETWOOD MAC—Don't Stop (W.B.)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ RITA COOLIDGE—Higher And Higher (A&M) 9-6
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 10-8

WIFI-FM—Philadelphia

- RAM JAM—Black Betty (Epic)
- D★ MECO—Theme From "Star Wars" (Millennium)
- ★ COMMODORES—Easy (Motown) 15-12
- ★ FOREIGNER—Cold As Ice (Atlantic) 21-18

WPGC—Washington

- KENNY ROGERS—Daytime Friends (U.A.)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ STEPHEN BISHOP—On And On (ABC) 22-14
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 16-11

WOL—Washington

- NO LIST
- NO LIST

★ NO LIST

WGH—Washington

- RAM JAM—Black Betty (Epic)
- PABLO CRUISE—Whatcha Gonna Do (A&M) 20-10
- ★ ELECTRIC LIGHT ORCHESTRA—Telephone Line (U.A./Jet) HB-20

WCAO—Baltimore

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- EMOTIONS—Best Of My Love (Columbia) 12-1
- ★ RAM JAM—Black Betty (Epic) 14-9

WYRE—Baltimore

- CAROLE KING—Hard Rock Cafe (Capitol)
- SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.)
- ★ NONE

WLEE—Richmond, Va.

- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- JAMES TAYLOR—Handy Man (Columbia) 11-4
- ★ DEAN FRIEDMAN—Ariel (Lifesong) 5-3

Southeast Region

TOP ADD ONS:

FOREIGNER—Cold As Ice (Atlantic)
BROS. JOHNSON—Strawberry Letter 23 (A&M)
SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)

PRIME MOVERS:

K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
FLEETWOOD MAC—Don't Stop (W.B.)
FLOATERS—Float On (ABC)

BREAKOUTS:

CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
RONNIE MILSAP—It Was Almost Like A Song (RCA)
STEPHEN BISHOP—On And On (ABC)

WQXI—Atlanta

- BEE GEES—Edge Of The Universe (RSO)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ HEATWAVE—Boogie Nights (Epic) 19-12
- ★ FLOATERS—Float On (ABC) 16-6

Z-93 (WZGC-FM)—Atlanta

- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 26-19
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 8-3

WBBQ—Augusta

- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ COMMODORES—Easy (Motown) 15-10
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 18-13

WFOM—Atlanta

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- MOTHER'S FINEST—Baby Love (CBS/Epic) 32-24
- ★ FLOATERS—Float On (ABC) 22-15

WSGA—Savannah, Ga.

- SUPERTRAMP—Give A Little Bit (A&M)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ FLOATERS—Float On (ABC) 16-10
- ★ LEO SAYER—How Much Love (W.B.) 25-20

WQAM—Miami

- FOREIGNER—Cold As Ice (Atlantic)
- STEPHEN BISHOP—On And On (ABC)
- ★ LOU RAWLS—See You When I Git There (Phila. Int'l.) 25-20
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 14-10

Y-100 (WHYI-FM)—Miami

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 22-12
- ★ SLAVE—Slide (Cotillion) 12-7

BJ-105 (WBWJ-FM)—Orlando

- KISS—Christine Sixteen (Casablanca)
- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- ★ RITA COOLIDGE—Higher & Higher (A&M) 14-2
- ★ ANDY GIBB—I Just Want To Be Your Everything (RSO) 7-1

Q-105 (WRBQ-FM)—Tampa, St. Petersburg

- FOREIGNER—Cold As Ice (Atlantic)
- CROSBY, STILLS & NASH—Just A Song Before I Go (Atlantic)
- ★ KISS—Christine Sixteen (Casablanca) 24-17
- ★ JAMES TAYLOR—Handy Man (Columbia) 17-13

WQPD—Lakeland, Fla.

- POCO—Indian Summer (ABC)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) EX-23
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) 37-14

WMFJ—Daytona Beach

- LITTLE RIVER BAND—Help Is On The Way (Capitol)
- STEVE MILLER BAND—Jungle Love (Capitol)
- ★ LEO SAYER—How Much Love (W.B.) 29-14
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 21-12

WAPE—Jacksonville

- FOREIGNER—Cold As Ice (Atlantic)
- FLOATERS—Float On (ABC)
- ★ COMMODORES—Easy (Motown) 21-16
- ★ SANFORD-TOWNSEND—Smoke From A Distant Fire (W.B.) 23-18

WAYS—Charlotte

- K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK)
- DOOBIE BROS.—Little Darling (I Need You) (W.B.)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 12-3
- ★ RAM JAM—Black Betty (Epic) 25-18

WGIV—Charlotte

- MASTERPLAN—Don't Bet Your Love (A&M)
- BARRY WHITE—It's Ecstasy When You Lay Down Next To Me (20th Century)
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 48-10
- ★ GRAHAM CENTRAL STATION—Stomped, Beat-Up & Whooped (W.B.) 45-16

WKIX—Raleigh, N.C.

- FOREIGNER—Cold As Ice (Atlantic)
- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- ★ B J THOMAS—Don't Worry Baby (MCA) AO-26
- ★ BROS. JOHNSON—Strawberry Letter 23 (A&M) AO-28

WTOB—Winston/Salem

- MAC McANALLY—It's A Crazy World (Ariola America)
- LONDON SYMPHONY ORCHESTRA—Theme From "Star Wars" (20th Century)
- ★ COMMODORES—Easy (Motown) 19-10
- ★ HELEN REDDY—You're My World (Capitol) 27-19

WTMA—Charleston, S.C.

- STEPHEN BISHOP—On And On (ABC)
- ★ HEART—Barracuda (Portrait) 22-17
- ★ BAY CITY ROLLERS—You Made Me Believe In Magic (Arista) 13-9

WORD—Spartanburg, S.C.

- DOROTHY MOORE—I Believe You (Malaco)
- MARSHALL TUCKER BAND—Can't You See (Capricorn)
- ★ RAM JAM—Black Betty (Epic) 19-7
- ★ JOHNNY RIVERS—Swayin' To The Music (Big Tree) 13-5

WLAC—Nashville

- SHAUN CASSIDY—That's Rock & Roll (Warner/Curb)
- KISS—Christine Sixteen (Casablanca) 32-25
- D★ EMOTIONS—Best Of My Love (Columbia) EX-30

WMAK—Nashville

- NONE
- NONE
- ★ NONE

WHBQ—Memphis

- FLEETWOOD MAC—Don't Stop (W.B.)
- JAMES TAYLOR—Handy Man (Columbia)
- ★ FLOATERS—Float On (ABC) 29-19
- ★ SLAVE—Slide (Cotillion) HB-21

WMPS—Memphis

- LEO SAYER—How Much Love (W.B.)
- ALICE COOPER—You And Me (W.B.)
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 16-9
- ★ K.C. & THE SUNSHINE BAND—Keep It Coming Love (TK) 27-22

WGOW—Chattanooga

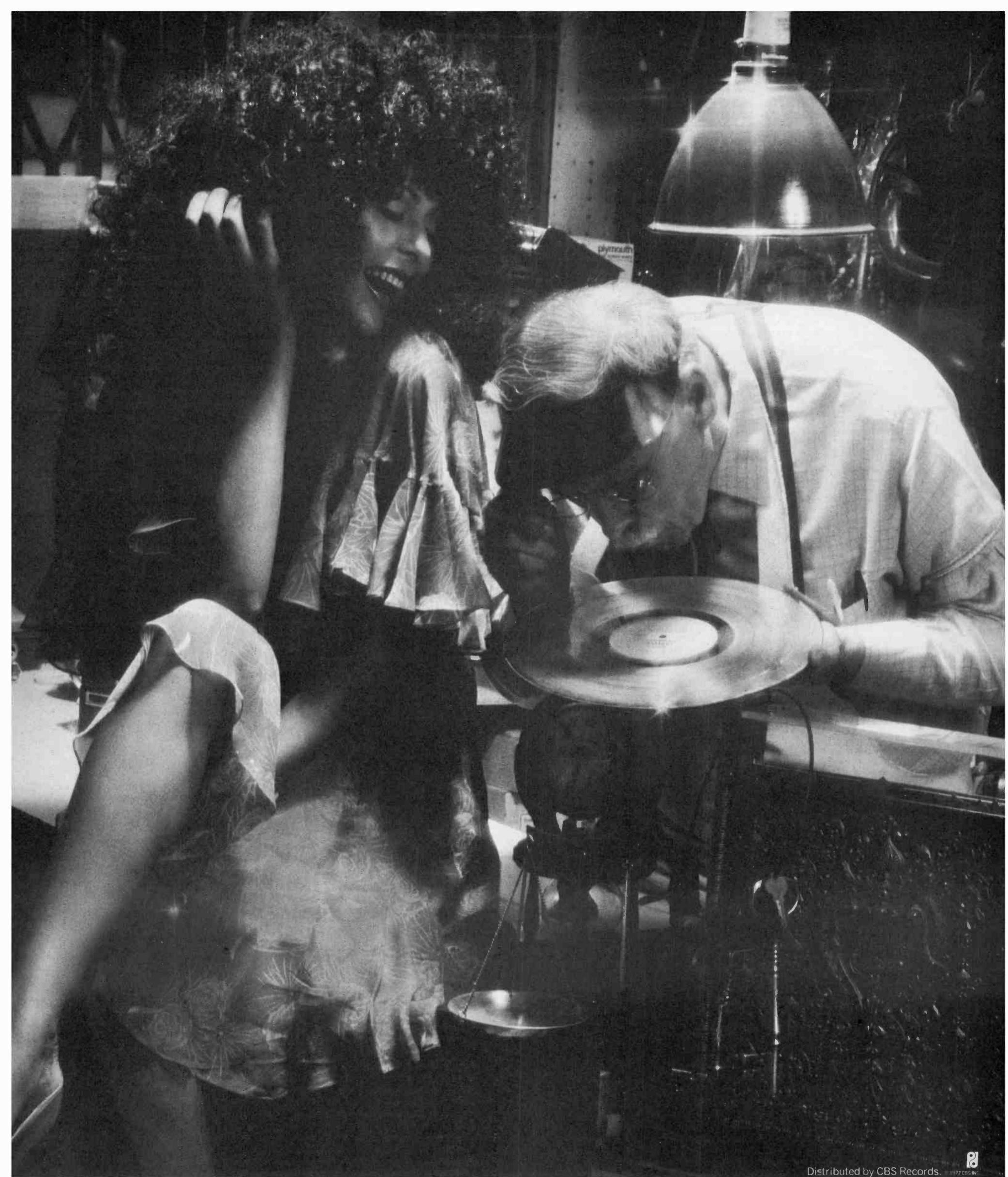
- FOREIGNER—Cold As Ice (Atlantic)
- BROS. JOHNSON—Strawberry Letter 23 (A&M)
- ★ PABLO CRUISE—Whatcha Gonna Do (A&M) 11-6
- D★ EMOTIONS—Best Of My Love (Columbia) 20-15

WERC—Birmingham

- RONNIE MILSAP—It Was Almost Like A Song (RCA)
- CARLY SIMON—Nobody Does It Better (Elektra)
- ★ STEPHEN BISHOP—On And On (ABC) 22-14
- ★ BARBRA STREISAND—My Heart Belongs To Me (Columbia) 12-5

WSGN—Birmingham

- FOREIGNER—Cold As Ice (Atlantic)
- BOB SEGER—Rock & Roll Never Forgets (Capitol)
- ★ FLEETWOOD MAC—Don't Stop (W.B.) 24-14
- ★ LEO SAYER—How Much Love (W.B.) 20-15



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**There's no mistaking the real thing.
It's gold, all right.**

Lou Rawls' "Unmistakably Lou." On Philadelphia International Records and Tapes.

92 34488

CBS Records' Goal: \$1 Bil Global Business By 1980

• Continued from page 1

Bruce Lundvall, president of the CBS Records Division, said he expects a half-billion dollars in sales for the company in the U.S. within the next year.

The goals stated by the two presidents were spelled out at sessions attended by all the delegates as well as media representatives. The mass meetings, which also featured product presentations from CES companies in the U.S. and internationally, were part of the activities which included marketing and promotion seminars, private departmental meetings and artist showcases.

A poignant moment at the convention came with a filmed tribute to the late Goddard Lieberson. Yetnikoff announced a \$300,000 grant for a fellowship for advanced music students in Lieberson's memory.

Lundvall said that the figures for the first six months in 1977 have been the best in the company's history, with 28 gold and eight platinum records so far this year. Paul Smith, vice president marketing, branch distribution, CBS Records, in his speech to the delegates said that the company has already surpassed 1974 figures and at the rate it is going he predicted it would top its 1976 performance by the end of the third quarter.

In his speech, Lundvall cited the strength of all the CBS labels as well as the revitalizer April-Blackwood publishing operation, the Nashville office which leads the country field, and special markets, which now accounts for 25% of the black market. He said that though the custom pressing operation has lost the

Warner Bros. account, it has made up for it from other sources in the last six months.

Lundvall announced that in the fall CBS will debut the contemporary masters series which will release rare recordings by jazz giants of the '50s. He said that since the company's entry into the jazz/progressive field it has captured 25% of the market. As further commitment to jazz, he said that George Butler, "The man who built Blue Note Records into one of the most successful jazz labels in the industry," is joining Columbia as vice president of jazz and progressive a&r.

In discussing the state of the industry, Lundvall said that though he expects it to be a \$7.98 business by the next year, fears about higher prices have not been justified. His research sees the industry running 20% above last year.

Lundvall said that though the teenage market is shrinking in numbers, kids are buying more records than ever, more than making up the total. More significantly, he said, the after-teen market is carrying its passion for music well into adulthood, the first time this has happened on such a massive scale.

He said this after-20 group comprises 77% of all record buyers, accounting for 82% of all record purchases. In the past several years, he said, this audience has increased its record purchases by 20% and tape purchases by 50%. He said that tape purchases, which in the early part of this decade displayed only marginal growth, have now picked up considerably, especially in the cassette market.

This he attributed to increased



Walter Yetnikoff: \$1 billion by 1980 for CBS.

sales of sophisticated audio hardware. He said CBS is getting "extremely serious" about the tape market and is working on new merchandising ideas.

Lundvall also noted that the selling period on a best seller is no longer the traditional 90 to 120-day period, but is now closer to nine months to a year with unit sales on the top LPs going beyond the two million mark.

Yetnikoff, in his speech, noted that as the company moves into the billion-dollar mark it will surpass all other entertainment companies with the exception of a few television operations.

On the international side, Dick Asher, president, CBS Records International, told the delegates his company is not a single operation, but many, each with its own tactics for dealing with various social political and linguistic differences. But, he said, the basic strategy remains the same around the world.

He noted differences in the radio situation from country-to-country, as well as varying price structures, quality of playback equipment, language difficulties, economic problems, and diverse retail marketing situations.

Despite these differences, Asher

says that each CBS company around the world has the same strategy—"hire and develop the best record people, acquire and internationally spread the best artists, give the product of every artist a genuine first-class marketing effort, and fight like hell for hits."

This, he said, has paid off to where CBS is acknowledged to be the top company in consumer marketing of recorded product in every country it operates. It also has the No. 1 artist in at least one or more categories of music in that country, he said.

Pointing to England, the host country, he said a recent Music Week survey puts CBS and Epic in the top two spots in both singles and albums. The recent acquisition of the GTO label further strengthens CBS' position, he said.

In his remarks, Maurice Oberstein, the managing director of CBS-U.K., reminded the audience of the popularity of British acts in the U.S., and reading from press reports admonished the audience not to feel threatened by punk rock, since there is room for all kinds of music and, quoting Mick Jagger, "It's only rock 'n' roll."



Bruce Lundvall: first half-year label's best.

a foundation can be laid for future development. He cited Walter Egan and Valerie Carter as two new artists who have had a base established after their first releases that can be built upon in the future.

Jim Tyrrell, vice president of marketing, Epic, Portrait and Associated

Goddard Was There

Goddard Lieberson missed his first CBS convention. He really would have loved this one.

He would have enjoyed seeing the company he helped mold surge to heights unprecedented in the history of record business. Above all, he would have taken great pleasure in watching the dynamic, hard-hitting executive team now at the company's helm in action. It is a team that he hand picked to succeed himself and remains as a living tribute to his leadership.

He was missed at this convention. The deep awareness of his absence made him omnipresent at the meetings. His crackling wit was still there as favorite Goddard stories were told and retold. His presence was felt in London as it is certain to be felt at CBS for years to come.

CBS underlined its acceptance of the English new wave by inviting the punk band Clash to its gala opening night party and showcase Monday (25). The next evening, after a cocktail party at the Royal Academy of Arts, Yetnikoff, Lundvall and Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels, were seen at the punk Crackers Club entertained by another CBS new wave band, the Vibrators.

There was no shortage of live talent at the five nights of artists showcases. Some of the artists who performed included Boz Scaggs, Heart, the Beach Boys, James Taylor, Herbie Hancock's VSOP Quintet, Teddy Pendergrass, Patti LaBelle, the CBS Jazz All-Stars and a host of others.

At the marketing seminar Tuesday (26), introduced by Jack Craig, senior vice president and general manager, marketing, CBS Records, five CBS vice presidents discussed the broad area of marketing as it related to their particular fields.

Don Dempsey, vice president, marketing, Columbia Records, spoke of "artist position," referring to the effectiveness of establishing new artists at the proper level so that

Alexenburg Feted

LONDON—CBS officials helped Ron Alexenburg, senior vice president for Epic, Portrait and Associated Labels, celebrate his 32d birthday anniversary at the international convention.

Alexenburg was ushered into Walter Yetnikoff's suite to discover several persons dressed as Arabs waiting for him. Then he was escorted out of the Grosvenor House where a Rolls-Royce awaited him. CBS' present? Not quite. Inside sat a goat. Alexenburg took the ribs in good humor, especially his getting the goat, not the Rolls.

Labels, spoke of building superstars using successful records as a stepping stone. He reminded the audience that it should think and talk up the next Boston album as a new release by a hot band, not a release by a band that had a hot album.

Rick Blackburn, vice president, marketing, Nashville, discussed a survey of the country market, and announced upcoming price increases on future country releases to \$6.98. LeBaron Taylor, vice president, special markets, explained CBS' historical involvement with black music, and discussed the purpose, workings and success of his department.

The afternoon was ended by Joe Mansfield, vice president, merchandising, Columbia Records, who showed a film detailing the breakup of radio into specialty stations such as black FM, soft rock, AOR and others. Then he discussed the print media, focusing on the company's increased ad involvement in high school newspapers and suburban dailies.

He touched on television advertisement and showed two new in-store merchandising aids, an improved 4x4 album poster frame, and a giant cartridge-shaped album holder which will go in the tape section. He ended the session with a cartoon film clip showing Bugs Bunny digging his own grave.

John Backe, president of CBS Inc., appeared before the convention Thursday (28) and in impromptu remarks told the delegates that as an old marketing man he appreciated their efforts though at first glance they may appear effortless.

He said he looks forward to the receipts of Yetnikoff's billion dollar goal in 1980 and he does not really care in what month the goal is met.

Ron Alexenburg, senior vice president, Epic, Portrait and Associated

(Continued on page 86)

AUGUST 6, 1977, BILLBOARD

ON COUNTRY PRODUCT

Higher Prices For Albums & Tapes

LONDON—Saying that "There is no real advantage to \$5.98," Rick Blackburn, vice president marketing, CBS Records, Nashville, announced that effective Sept. 5 CBS is raising its prices on country albums to \$6.98 and tapes to \$7.98.

He also announced the label's entry into the country cassette market, including new albums and some catalog items. He said the new cassettes will be at \$6.98 for 30 days until Sept. 5.

Citing a recent study of the country market, Blackburn said it showed that most country record buyers say they pay about \$6 for a country album even in areas where it could be had for \$4 or less.

Among the findings of the study was that the average country consumer is 31 years old, and was formerly a rock buyer. Blackburn said that the study showed that country buyers are more interested in the words and stories in country albums, and that the buyers have a greater loyalty to artists than in rock.

He noted, however, that rock buy-

ers tend to pay more attention to the music, while country is more background music while the listener is involved in something else.

He said that country promotion should make an effort to use singles to sell country albums, since about half of the 150,000 unit sales of country singles hits go to jukeboxes. He noted that the survey also showed that country albums are more impulse sales items than rock albums.

Blackburn added that the ratio on country albums to 8-tracks is about 60-40, and that the survey shows that country consumers respond more to print ads than rock consumers. He said that CBS is rethinking its ad strategies on country, and that it will now divide its ad budget into three parts, the first as the album is released, then 30 and 60 days afterwards "to avoid premature returns."

He also suggested greater artist development through appearances at amusement parks, fairs and rodeos, "since that is where the country fan is."

Epic Will Distribute Ode Catalog

LONDON—Lou Adler's Ode Records is joining the CBS family with a logo production deal with Epic, Ron Alexenburg, senior vice president, Epic, Portrait and Associated Labels announced at the CBS convention here.

Epic/Ode now has the entire Ode catalog including Carol King's "Tapestry" LP, one of the biggest

sellers of all times. Epic/Ode will soon release an LP of her greatest hits, Cheech & Chong's greatest hits and a new LP by saxophonist Tom Scott.

Alexenburg said that Epic/Ode will also release albums by new artists. Representing Ode at the conclave was Marshall Blonstein, vice president and general manager.

ONE STOP POSTER CO.

One Stop Poster Co. proudly introduces its new poster display unit for posters measuring 23" x 35". This attractive unit holds a dozen copies each of 12 different rock posters, a grand total of 144 brilliant posters, featuring such stars as Kiss, Peter Frampton, Led Zeppelin, Aerosmith and many more.

The most unique and practical feature of the new display is the fact that it requires so little space—only 16" x 16" of floor space. In today's market, crowded with odds and ends, this compact unit fits snugly and attractively into any store.

This display was designed for the smart retailer who wants to both conserve space and increase profit, with an eye-catching display featuring many of today's best-selling posters.



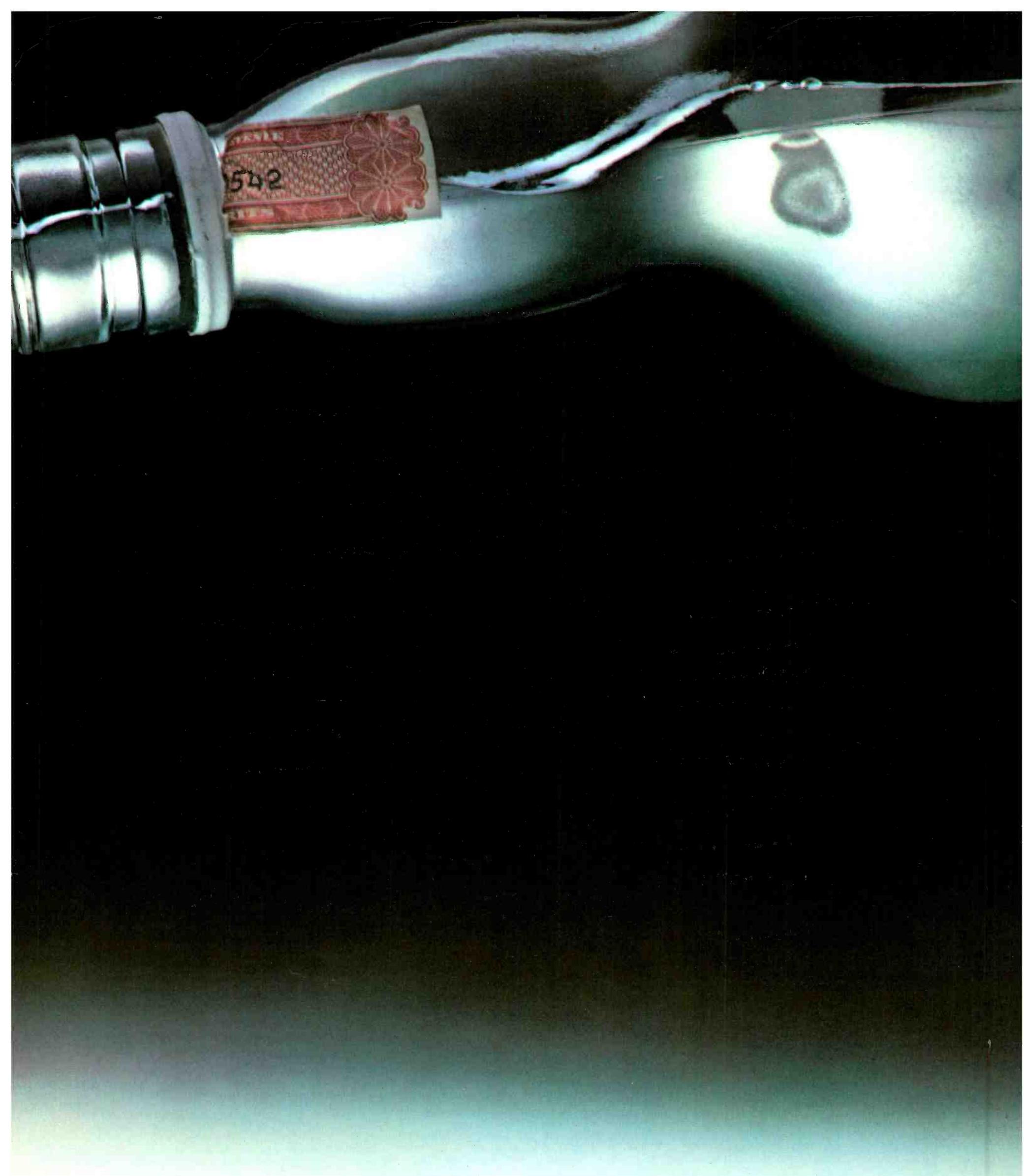
This beautiful poster unit contains 8 dozen giant posters (42" x 58") with such super stars as Kiss, Led Zeppelin, Peter Frampton and many others.

This unit was designed for the retailer who wants to conserve space and at the same time increase profit. The rock star unit requires an area of only 12" x 18".

TOLL FREE # 800 421-4199

One Stop Poster Co.
2619 W. Exposition Blvd.
Los Angeles, CA 90018
(213) 733-2101

**DOUBLE PLATINUM
ON THE ROCKS.**



AEROSMITH "ROCKS" ON COLUMBIA RECORDS AND TAPES.

PRODUCED BY JACK DOUGLAS AND AEROSMITH FOR CONTEMPORARY COMMUNICATIONS CORP. AND WATERFRONT PRODUCTIONS LTD.
DIRECTION: DAVID KREBS AND STEVE LEBER FOR LEBER-KREBS, INC. * "COLUMBIA" MARCAS REG. ©1977 CBS INC.

Billboard Album Radio Action

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

BASED ON STATION PLAYLISTS THROUGH WEDNESDAY, JULY 27, 1977

Top Add Ons-National

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- FIREFALL—Luna Sea (Atlantic)
- RUMOUR—Max (Mercury)
- CAROLE KING—Simple Things (Capitol)

Top Requests/Airplay-National

- CROSBY, STILLS & NASH—CSN (Atlantic)
- YES—Going For The One (Atlantic)
- STEVE WINWOOD—(Island)
- PETER FRAMPTON—I'm In You (A&M)

National Breakouts

- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- HARRY NILSSON—Knnlissonn (RCA)
- TIM WEISBERG BAND—TWB (United Artists)
- PAKLAMEREDITH—(Elektra)

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.

KFML-AM—Denver (Thom Trunnell)

- THE DINGOES—Five Times The Sun (A&M)
- MINK DE VILLE—(Capitol)
- DOLLAR BRAND—Cape Town Fringe (Chiaroscuro)
- NAVARRO—Listen (Capitol)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- PAUL HORN—Inside The Great Pyramid (Mushroom)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- JUDY COLLINS—So Early In The Spring—The First 15 Years (Elektra)
- PAKLAMEREDITH—(Elektra)

KZEL-FM—Eugene (Stan Garrett)

- TIM WEISBERG BAND—TWB (United Artists)
- THE DINGOES—Five Times The Sun (A&M)
- HARRY NILSSON—Knnlissonn (RCA)
- CAROLE KING—Simple Things (Capitol)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- RUMOUR—Max (Mercury)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- YES—Going For The One (Atlantic)
- STEVE WINWOOD—(Island)

KZOK-FM—Seattle (Mavis Mackoff)

- CAROLE KING—Simple Things (Capitol)
- TROOPER—Knock 'Em Dead Kid (MCA)
- WAR—Platinum Jazz (Blue Note)
- TIM WEISBERG BAND—TWB (United Artists)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- HEART—Little Queen (Portrait/CBS)
- FLEETWOOD MAC—Rumours (W.B.)
- YES—Going For The One (Atlantic)

KLBJ-FM—Austin (Steve Smith)

- CAROLE KING—Simple Things (Capitol)
- RUMOUR—Max (Mercury)
- LARRY CORYELL & ALPHONSE MOUZON—Back Together Again (Atlantic)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- STEVE WINWOOD—(Island)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JUDY COLLINS—So Early In The Spring—The First 15 Years (Elektra)
- SUPERTRAMP—Even In The Quietest Moments (A&M)

WRNO-FM—New Orleans (Tom Owens)

- TIM WEISBERG BAND—TWB (United Artists)
- STYX—The Grand Illusion (A&M)
- CAROLE KING—Simple Things (Capitol)
- FLEETWOOD MAC—Rumours (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- PETER FRAMPTON—I'm In You (A&M)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KY102-FM—Kansas City (Max Floyd)

- JOAN BAEZ—Blowin' Away (Portrait/CBS)
- RAINBOW—On Stage (Oyster)
- SANFORD TOWNSEND BAND—(Warner Bros.)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
- FIREFALL—Luna Sea (Atlantic)
- LITTLE RIVER BAND—Diamondina Cocktail (Capitol)
- JAMES TAYLOR—JT (Columbia)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)

WMM5-FM—Cleveland (Shelly Styles)

- THE DINGOES—Five Times The Sun (A&M)
- FIREFALL—Luna Sea (Atlantic)
- ANDY PRATT—Shiver In The Night (Nemperor)
- STYX—The Grand Illusion (A&M)
- RUMOUR—Max (Mercury)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- JIMMY BUFFETT—Changes In Latitudes—Changes In Attitudes (ABC)
- FLEETWOOD MAC—Rumours (W.B.)
- GELIS—Monkey Island (Atlantic)
- KENNY LOGGINS—Celebrate Me Home (Columbia)

WYDD-FM—Pittsburgh (Steve Downs)

- RODRICK FALCONER—Victory At Rock City (United Artists)
- COMMODORES—(Motown)
- MANDRE—(Motown)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- AC/DC—Let There Be Rock (Atco)
- PAKLAMEREDITH—(Elektra)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- YES—Going For The One (Atlantic)
- U.F.O.—Lights Out (Chrysalis)
- THE ALAN PARSONS PROJECT—I Robot (Arista)

WQFM-FM—Milwaukee (Bobbin Beam)

- MELISSA MANCHESTER—Singin' (Arista)
- FIREFALL—Luna Sea (Atlantic)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- YES—Going For The One (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CHARLIE—No Second Chance (Janus)
- CROSBY, STILLS & NASH—CSN (Atlantic)

KSHE-FM—St. Louis (Ted Haebeck)

- RUMOURS—Max (Mercury)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- RARE EARTH—(Prodigal)
- NUTZ—Hard Nutz (A&M)
- FIREFALL—Luna Sea (Atlantic)
- PETER FRAMPTON—I'm In You (A&M)
- TED NUGENT—Cat Scratch Fever (Epic)
- KISS—Love Gun (Casablanca)
- CROSBY, STILLS & NASH—CSN (Atlantic)

Southeast Region

TOP ADD ONS

- FIREFALL—Luna Sea (Atlantic)
- RUMOUR—Max (Mercury)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- FREDDIE KING—1934-1976 (RSO)

TOP REQUEST/AIRPLAY

- JAMES TAYLOR—JT (Columbia)
- HEART—Little Queen (Portrait/CBS)
- YES—Going For The One (Atlantic)
- CROSBY, STILLS & NASH—CSN (Atlantic)

BREAKOUTS

- 100% WHOLE WHEAT—Various Artists (AVI)
- HARRY NILSSON—Knnlissonn (RCA)
- TIM WEISBERG BAND—TWB (United Artists)
- SANFORD TOWNSEND BAND—(Warner Bros.)

WKLS-FM—Atlanta (Drew Murray)

- BE BOP DELUXE—Live In The Air Age (Harvest)
- STRANGLERS—IV Rattus Norvegicus (A&M)
- JAMES TAYLOR—JT (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- HEART—Little Queen (Portrait/CBS)
- TED NUGENT—Cat Scratch Fever (Epic)
- WML-FM—Washington (Phil DeMare)
- SANFORD TOWNSEND BAND—(Warner Bros.)
- CAROLE KING—Simple Things (Capitol)
- YES—Going For The One (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- YES—Going For The One (Atlantic)
- YES—Going For The One (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- HEART—Little Queen (Portrait/CBS)

WAV-FM—Jacksonville (Jamie Brooks)

- OMAHA SHERIFF—Come Hell Or Waters High (RCA)
- FIREFALL—Luna Sea (Atlantic)
- TIM WEISBERG BAND—TWB (United Artists)
- JOHN MILES—Stranger In The City (London)
- RARE EARTH—(Prodigal)
- DON ELLIS & SURVIVAL—Music From Other Galaxies (Atlantic)
- BURTON CUMMINGS—My Own Way To Rock (Portrait/CBS)
- LAKE—(Columbia)
- STYX—The Grand Illusion (A&M)
- DETECTIVE—(Swan Song)

WINZ-FM—Miami (David Sousa)

- FIREFALL—Luna Sea (Atlantic)
- ANDY PRATT—Shiver In The Night (Nemperor)
- HARRY NILSSON—Knnlissonn (RCA)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- THE SECTION—Fork It Over (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- LITTLE RIVER BAND—Diamondina Cocktail (Capitol)
- YES—Going For The One (Atlantic)

WHFS-FM—Washington, D.C. (David Einstein)

- RUMOUR—Max (Mercury)
- FIREFALL—Luna Sea (Atlantic)
- 100% WHOLE WHEAT—Various Artists (AVI)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- RODRICK FALCONER—Victory At Rock City (United Artists)
- FREDDIE KING—1934-1976 (RSO)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- NIGHT HAWKS—Side Pocket Shot (Adelphi)
- JAMES TAYLOR—JT (Columbia)

WKTK-FM—Baltimore (Steve Cochran)

- FIREFALL—Luna Sea (Atlantic)
- FREDDIE KING—1934-1976 (RSO)
- 100% WHOLE WHEAT—Various Artists (AVI)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- RUMOUR—Max (Mercury)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- YES—Going For The One (Atlantic)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- HEART—Little Queen (Portrait/CBS)

Northeast Region

TOP ADD ONS

- ANDY PRATT—Shiver In The Night (Nemperor)
- FIREFALL—Luna Sea (Atlantic)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- BE BOP DELUXE—Live In The Air Age (Harvest)

TOP REQUEST/AIRPLAY

- CROSBY, STILLS & NASH—CSN (Atlantic)
- YES—Going For The One (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- SANFORD TOWNSEND BAND—(Warner Bros.)

BREAKOUTS

- CAROLE KING—Simple Things (Capitol)
- HARRY NILSSON—Knnlissonn (RCA)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)

WNEW-FM—New York (Tom Morrera)

- ANDY PRATT—Shiver In The Night (Nemperor)
- HARRY NILSSON—Knnlissonn (RCA)
- FIREFALL—Luna Sea (Atlantic)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- BRENT MAGLIA—Down At The Hard Rock Cafe (Fantasy)
- YES—Going For The One (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)

WCMF-FM—Rochester (Bernie Kimble)

- CAROLE KING—Simple Things (Capitol)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- WAVES—(Polygram)
- BLUE—Another Night Time Flight (Rocket)
- HORSLIPS—Book Of Invasions (DJM)
- LAKE—(Columbia)
- SANFORD TOWNSEND BAND—(Warner Bros.)
- GREG KIHN—Greg Kihn Again (Beserkley)

WBAB-FM—Babylon (Bernie Bernard)

- FIREFALL—Luna Sea (Atlantic)
- ANDY PRATT—Shiver In The Night (Nemperor)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- SIMON STOKES—The Buzzard Of Love (United Artists)
- HARRY NILSSON—Knnlissonn (RCA)
- CAROLE KING—Simple Things (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- FLEETWOOD MAC—Rumours (W.B.)

WMMR-FM—Philadelphia (Paul Fuhr)

- FIREFALL—Luna Sea (Atlantic)
- ANDY PRATT—Shiver In The Night (Nemperor)
- BOB MARLEY & THE WAILERS—Exodus (Island)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- SANFORD TOWNSEND BAND—(Warner Bros.)

WENE-FM—Binghamton (Gary Allen)

- HARRY NILSSON—Knnlissonn (RCA)
- CHRISTOPHER MORRIS BAND—(MCA)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- RUMOUR—Max (Mercury)
- THE DINGOES—Five Times The Sun (A&M)
- FAITH BAND—Excuse Me I Just Cut A Album (Village)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- AC/DC—Let There Be Rock (Atco)
- CLOVER—(Mercury)
- STEVE WINWOOD—(Island)

WLIR-FM—New York (Denis McNamera)

- FIREFALL—Luna Sea (Atlantic)
- ANDY PRATT—Shiver In The Night (Nemperor)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- TIM WEISBERG BAND—TWB (United Artists)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- JUDY COLLINS—So Early In The Spring—The First 15 Years (Elektra)
- PETER FRAMPTON—I'm In You (A&M)
- CAROLE KING—Simple Things (Capitol)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- CROSBY, STILLS & NASH—CSN (Atlantic)

WYSP-FM—Philadelphia (Sonny Fox)

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- THE GRATEFUL DEAD—Terrapin Station (Arista)
- THE DINGOES—Five Times The Sun (A&M)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- FLEETWOOD MAC—Rumours (W.B.)
- FOREIGNER—(Atlantic)
- YES—Going For The One (Atlantic)

MPLR-FM—New Haven (Gordon Weingarth)

- ANDY PRATT—Shiver In The Night (Nemperor)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- FIREFALL—Luna Sea (Atlantic)
- ROBERT GORDON WITH LINK WRAY—(Private Stock)
- CAROLE KING—Simple Things (Capitol)
- PERIGEO—Fata Morgana (RCA)
- YES—Going For The One (Atlantic)
- STEVE MILLER BAND—Book Of Dreams (Capitol)
- DAN FOGELBERG—Nether Lands (Full Moon/Epic)
- CROSBY, STILLS & NASH—CSN (Atlantic)

VSAN-FM—Allentown (Rick Harvey)

- CAROLE KING—Simple Things (Capitol)
- WAR—Platinum Jazz (Blue Note)
- RUMOUR—Max (Mercury)
- STYX—The Grand Illusion (A&M)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- STEVE WINWOOD—(Island)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- POCD—Indian Summer (ABC)

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Western Region

TOP ADD ONS

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- RUMOUR—Max (Mercury)
- CAROLE KING—Simple Things (Capitol)

TOP REQUEST/AIRPLAY

- CROSBY, STILLS & NASH—CSN (Atlantic)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- YES—Going For The One (Atlantic)
- STEVE WINWOOD—(Island)

BREAKOUTS

- HARRY NILSSON—Knnlissonn (RCA)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- PAKLAMEREDITH—(Elektra)
- TIM WEISBERG BAND—TWB (United Artists)

Southwest Region

TOP ADD ONS

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- CAROLE KING—Simple Things (Capitol)
- FIREFALL—Luna Sea (Atlantic)
- RUMOUR—Max (Mercury)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- SANFORD TOWNSEND BAND—(Warner Bros.)
- TIM WEISBERG BAND—TWB (United Artists)
- STYX—The Grand Illusion (A&M)
- MELISSA MANCHESTER—Singin' (Arista)

KZEW-FM—Dallas (Mike Hedges)

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- ELVIN BISHOP—Raisin' Hell (Capricorn)
- NORTON BUFFALO—Lovin' In The Valley Of The Moon (Capitol)
- COUNTRY JOE & THE FISH—Reunion (Fantasy)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- TED NUGENT—Cat Scratch Fever (Epic)
- PETER FRAMPTON—I'm In You (A&M)

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

- NO REPORT
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- MELISSA MANCHESTER—Singin' (Arista)
- SCARLET RIVERA—(Warner Bros.)
- THE SOUTH'S GREATEST HITS—(Capricorn)
- PAT METHENY—Water Colors (ECM)
- JOHN PAYNE/LOUIS LEVIN BAND—(Mercury)
- JAMES TAYLOR—JT (Columbia)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- HEART—Little Queen (Portrait/CBS)

KL0L-FM—Houston (Sandy Mathis)

- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- MELISSA MANCHESTER—Singin' (Arista)
- SCARLET RIVERA—(Warner Bros.)
- THE SOUTH'S GREATEST HITS—(Capricorn)
- PAT METHENY—Water Colors (ECM)
- JOHN PAYNE/LOUIS LEVIN BAND—(Mercury)
- JAMES TAYLOR—JT (Columbia)
- NEIL YOUNG—American Stars 'N' Bars (Reprise)
- LITTLE FEAT—Time Loves A Hero (W.B.)
- HEART—Little Queen (Portrait/CBS)

Midwest Region

TOP ADD ONS

- FIREFALL—Luna Sea (Atlantic)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- RUMOUR—Max (Mercury)
- CAROLE KING—Simple Things (Capitol)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- RODRICK FALCONER—Victory At Rock City (United Artists)
- THE DINGOES—Five Times The Sun (A&M)
- RHEAD BROTHERS—Dedicate (Harvest/EMI)
- PAKLAMEREDITH—(Elektra)

WVWW-FM—Detroit (Joe Urbiel)

- FIREFALL—Luna Sea (Atlantic)
- TROOPER—Knock 'Em Dead Kid (MCA)
- FLEETWOOD MAC—Rumours (W.B.)
- FOREIGNER—(Atlantic)
- PETER FRAMPTON—I'm In You (A&M)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

WXRT-FM—Chicago (John Platt)

- LONNIE LISTON SMITH—Live (RCA)
- RODRICK FALCONER—Victory At Rock City (United Artists)
- RUMOUR—Max (Mercury)
- CAROLE KING—Simple Things (Capitol)
- BE BOP DELUXE—Live In The Air Age (Harvest)
- THE ALAN PARSONS PROJECT—I Robot (Arista)
- STEVE WINWOOD—(Island)
- SUPERTRAMP—Even In The Quietest Moments (A&M)
- LITTLE FEAT—Time Loves A Hero (W.B.)

WEBN-FM—Cincinnati (Dentin Marr)

- FIREFALL—Luna Sea (Atlantic)
- CAROLE KING—Simple Things (Capitol)
- BERNIE LEADON & MICHAEL GEORGIADIS—Natural Progression (Elektra)
- STAR WARS/SOUNDTRACK—(20th Century)
- CROSBY, STILLS & NASH—CSN (Atlantic)
- JAMES TAYLOR—JT (Columbia)
- FLEETWOOD MAC—Rumours (W.B.)
- STEVE MILLER BAND—Book Of Dreams (Capitol)

Radio-TV Programming

L.A.'s KTNQ: An FM Sound On AM

LOS ANGELES—To counter an erosion of listeners from AM to FM, KTNQ has been employing FM programming tactics, says general manager and vice president Paul Cassidy.

"The long-term dream I had from the day I took the job as general manager was to be country on FM and rock on AM." But there were constant rumors about KPOL going rock and KFI rocking that prevented any concrete decision while he waited and hoped that the FCC would finally grant the station a full-time AM signal. The application for a full-time signal had been before the FCC several times and denied several times, but Cassidy took the job as manager in September 1974 with his fingers crossed that eventually permission would be granted.

KGBS-AM, as it was known then, was a talk-format station. Within 30 days, Cassidy had taken the station country "because I felt there was a void in the market for a modern country music station." To tell the truth, though Bill Ballance zoomed back to international prominence (sort of a rebirth of his career as a radio personality) with a program called "Feminine Forum" on KGBS-AM, very few of the talk programs throughout the day had similar audiences; thus the station was effectively block programmed. Cassidy reasoned that in order to make the old KGBS-AM format consistent, it would have to be produced, a very expensive undertaking. Thus, talk shows hosted by ex-Mayor Sam Yorty and Bill Ballance bit the dust and country music hit the air.

Meanwhile, Cassidy began drawing up game plans. These were each quite extensive and extremely in-depth. He analyzed formats, audiences, and profit potentials of the other stations. He studied Arbitron

surveys to find out where the audience was going.

"I found a tremendous amount of AM listeners were going to FM and not necessarily coming back. This was mostly in contemporary music. My conclusion was that there was no alternative on the AM dial.

"That's why we've incorporated a lot of FM tactics on KTNQ—fewer commercials, more album cuts. But I don't want to show all of our modus operandi to the competition."

If KFI had gone rock, as rumored, "we might well have tried a talk format on KGBS-AM," Cassidy says.

But, instead, he hired Jimi Fox, a young assistant program director at KFMB-FM (B-100) in San Diego, and changed call letters to KTNQ on Dec. 26, 1976, after failing in bids to get call letters such as KKDJ (deserted by an FM in Los Angeles, but quickly snapped up) and KLAX.

"There were several advantages to rocking the station. One of them was the dial position. There were stations to the left and right of us doing some kind of contemporary programming. Anyone in a car listening to radio, unless they punched a button, would have to dial across us. That was part of our decision. Also, there were news stations on either side of us, so if a person got tired of the news and wanted to go to music, we were there."

Part of his research was unusually unique. He got the program director of a future rival to write him a critique on how the new KTNQ would fare.

Another factor in the changeover was feedback from several auditorium sessions with both high school and college students.

"Finally, we were cocksure we were right in going rock... the kids in this town were tired of complex

ripoff contests, so we adopted easy-to-win contests that anyone could win.

"Also, our studies showed there wasn't a quality problem with AM, as many people thought. Research showed they would listen to AM if more album cuts were played."

Now, the station gets many request calls over the phone that also mention that KTNQ sounds like an FM station.

Cassidy started his radio career at KDKA in the sales department in 1961. He'd been in hotel management at the Pittsburgh Hilton and arranged details so well for a Westinghouse Public Service Conference that the radio chain hired him. Oddly enough, it was Westinghouse that waved protection of KDKA so that KTNQ could go full-time.

Cassidy spent 10 years with Westinghouse, working later at WIND in Chicago, then going to their station KFWB in January 1968 when it was still a music station. In August 1971, he went to KHJ in Los Angeles and two weeks later was named manager. That lasted about a year, then he joined KLOS in sales before being moved to ABC-sister station KFSX in San Francisco. Then he moved back to Los Angeles and KGBS-AM-FM (KGBS-FM still carries on the George B. Storer name in its call letters and a country music format).

The move to KTNQ and rock has been a good one. Today, the station gets letters from listeners ranging from Roy, Utah, to Hilo, Hawaii.

"Tom Campbell bought time for his Cal Stereo commercials on KTNQ our second day into the format because he could hear the station in San Francisco where he lives."

More important, June was the highest billing month in the station's history and this includes the AM as a separate entity or included with the FM.

"We're making money. We'd set benchmarks for ourselves both in ratings and in sales—goals we had to meet along the way. The benchmarks for the first year have already been exceeded."

And the station is now into its second and third stages of format development under Jimi Fox.

"We don't have any secondary goals. Even my license plate reads: TEN Q 1."

All the game plans in the world, of course, wouldn't have assured success. Cassidy realized. He needed a program director who could do the job.

"And the interviews for the program director's position is a story in itself. I guess I interviewed about 75 people for the job and four or five of them were extremely good people.

"I feel I hired the best one... he's mind-boggling to be around. He's very exciting, knowledgeable, energetic. The excitement he reflects wasn't even on the air in this city before.

"And I think radio is a lot better in the contemporary format since Dec. 26."

(Continued on page 38)



No Quack: The Ten-Q chicken attends many public events in Los Angeles and here chats with Eddie Flo & Eddie. Recently, the chicken appeared with Don Steele on a KTLA, channel 5, marathon on behalf of the St. Jude's Children's Hospital. Though the identity of who plays the chicken is supposed to be secret, one might say that he has a foxy outlook on life.



Soaking Time: Listener gets doused with water in a KTNQ wet T-shirt contest—just another of the fun-type of promotions the station has constantly on the air and off.

'GOLDEN DAYS OF RADIO' SCREENING

Special Movie For Forum

• Continued from page 1

Scarry, program director of KGIL in Los Angeles, and features film clips of old radio shows ranging from "Fibber McGee & Molly" and "The Shadow," to performances of Kay Kyser, Kate Smith, Bob Hope, Bing Crosby and Rudy Vallee.

WEAF, historic New York radio station, is shown in operation, as well as the old "Don McNeil Breakfast Club." The soap operas are also part of the film, which features material from the private collection of Frank Bresee, a Los Angeles movie-television producer and former radio actor. Frank Bresee Productions is now at work on a tv special about the golden days of radio that will be shown this fall.

The film scheduled to launch the Forum will be shown following the breakfast rap session after a welcoming statement from Ed Prevost, chairman of the Canadian Assn. of Broadcasters.

Scarry, who met Bresee while serving with AFN radio in Frankfurt, Germany, 11 years ago, has

been closely associated with him in several film projects. The 30-minute film produced for the Forum contains extremely rare footage, much of it never seen by the public.

The movie on radio nostalgia is just one of the many sessions and workshops at the four-day educational event, which ends with the Awards Banquet Saturday (6) and a concert by Leo Sayer, Warner Bros. artist.

William Ray, chief of complaints and compliances of the FCC, Washington, D.C., is coming here Thursday (4) and will be available to talk with any program director or general manager on a personal basis about problems they might have or questions they'd like answered.

Jo Moring, director of news for NBC Radio, New York, will participate in a news session that also features such as Byron McGregor, news director of WWJ in Detroit, who achieved national prominence a few years ago with the hit single "The Americans."

In addition, he will join a panel

Saturday morning in the general session "The Regulators" which includes John Hilton, commissioner, CRTC, Ottawa, Canada; Gary Smithwick, broadcast attorney, Winston-Salem, N.C.; Ron Mitchell, president, Moffat Communications, Winnipeg; Ken Dowe, general manager, KTSA, San Antonio; and Bob Story of Harrison Story & Sak, Ottawa.

Mel Karmazin, vice president and general manager of the most successful FM radio station in the world—WNEW-FM, New York, has joined a panel session dealing with "Sales—The Realities" on Friday (5) that also features Alden Diehl, vice president and general manager of KY-58, Winnipeg; Herb McCord, vice president and general manager of CKLW in Detroit; Jim Armstrong, local sales manager of CHUM in Toronto, and Ken Dowe, vice president and general manager of KTSA in San Antonio.

Outstanding programming authorities such as Michael Spears, op-

(Continued on page 38)



Team Trio: General manager Paul Cassidy, afternoon air personality Don Steele and program director Jimi Fox at party announcing the official rock format of the Los Angeles station.



"I'm still singing religious music, only the words are different."

LOU RAWLS

on the Robert W. Morgan Special of the Week

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THE ROBERT
W. MORGAN
SPECIAL OF
THE WEEK

Vox Jox

By CLAUDE HALL

LOS ANGELES—If you're looking for a job—or, at least, a better job, then you'll appreciate this letter from **Mark Blinoff**, program director of KMPC, Los Angeles: "Congratulations on the excellent program for the conference. It looks great. In addition to the planned meetings, one of the major benefits of your yearly get-together is the opportunity to meet old friends and new faces. I always enjoy this aspect of the conference and I met both **Eric Norberg** and **Don Hofmann** at these meetings. Anyway, I hope you'll do me a favor and mention the fact that I am looking forward to meeting some up-and-coming young talent, programmers, and music people, and if anyone is interested in future employment at KMPC, I hope they'll look me up during the Forum. As usual,

we have no openings, but when opportunities occur, I usually hire someone that I've already met and am familiar with.

"In fact, I'm sure that many other programmers feel the same way, but small market people often feel intimidated and are bashful. They can either search me out in Toronto, or contact me in advance and I'll find them. I think it'll make the Forum more worthwhile for everyone if we can get to know each other better." And I'll take this opportunity to mention that Golden West, owners of KMPC, have purchased WCAR in Detroit.

If you can't register for the Forum, feel free to contact Blinoff during the evening hours at the Harbour Castle in Toronto Aug. 3-6 if you're in driving distance.

Incidentally, a lot of people always decide to come to the Forum at the last second. You can register at the registration desk in the hotel. And anyone who wishes to attend just the Awards Banquet on Saturday, Aug. 6, can do so by buying dinner tickets at the registration desk. This means that any disk jockey or program director or general manager or record person can attend the big dinner who wishes to drive or fly in. The entertainment will be provided by **Leo Sayer**, Warner Bros. Records artist, courtesy of the artist, the record company, and **Russ Thyret**, vice president of record promotion. It's going to be a sensational show. Then **Al Herskovitz**, operations director of KPOL in Los Angeles and awards chairman this year, takes over and with the aid of **Jodie Lyons** of Compro in Canada, the arranger and conductor, will put on an entire different kind of show in the presentation of the awards. Lyons is writing special songs for the awards show. And presenters already include **Bobby Vinton**, **Kenny Rogers**, and one of the **Moody Blues**. It's going to be an exciting show—one that everyone will remember for years.

Bob Harper, long-time program director of WKBW in Buffalo, has shifted to become program director of WERE in Cleveland: you can expect some programming changes at WERE, which knew better days when the legendary **Bill Randle** was there.

In New Zealand, radio stations have to pay record companies for the privilege of playing the records. That figure was 3% of gross; it's now

only 1.25% of gross under a decision by the Copyright Tribunal. A star witness in the hearing was **Paul Drew**, Los Angeles programming consultant who has been flying around the world sampling hamburgers at McDonald's in Tokyo, Sydney, Auckland, etc. By the time you read this, he should be Big Mac-ing in London, but hopes to get back in time to try a Super Mac in downtown Toronto during the 10th annual International Radio Programming Forum. If so, Forum chairman **Gary Stevens** plans to put him on the Hot Seat.

Mary Catherine Murphy, music director at WSM, Nashville, got seriously banged up in a car wreck July 17. She's in Baptist Hospital, room 6207, trying to teach the nurses the difference between a **Bill Anderson** record and that of **Jerry Clower**. **Phillip Rauls**, 20th Century Records, called to tell me about your accident, Mary: hope you're able to read this and recovering rapidly. Don't you know better than to listen to your own station when your driving?

Anyone who'd like the next issue of the Radio Quarterly Report, and it should be out shortly at \$7.50 per copy, can write: **Bob Hamilton**, P.O. Box 3135, Carmel, Calif. The next issue is going to feature a few photos that should have been banned from publication, if Bob follows through on his plans.

Douglas B. Meyer, 216 E. 7th St., Tempe, Ariz. 85281, writes: "I know that you often mention people who are looking for new positions. What I have in mind is to develop a really progressive country music format or join a station where one exists, if there is such. After working in country for nearly 10 years, I feel there is a great deal of music which is being neglected and which I believe will be commercially successful in combination with the typical Top 40 country songs, which should be retained, too." Meyer, who won a plaque for progressive Air Personality Of The Year at the International Radio Programming Forum in 1971, might contact KFAT, San Jose, Calif. There aren't many progressive country music stations around, but I've been getting good feedback from **Jerry Hannah**, the bearded sage of San Jose, about KFAT.

Fred Seiden has been promoted to operations director for both his

present stations, KBIG and KBRT in Los Angeles, and Bonneville's recent acquisition, KOIT in San Francisco. Seiden has been in the Bonneville chain since 1966, working either at the syndication firm in the New York area or one of their radio stations, including WRFM in the great concrete outhouse called New York.

Mark Simone does the 7-midnight show on WPIX, New York, and was on the air the night of the second biggest blackout Aug. 20, 1977. "At 9:34 p.m., I was playing 'The Things We Do For Love' by 10cc. Just then, the blackout hit New York. The station was knocked off the air for 20 hours. I waited the whole time. Twenty hours later, we came back on the air. I opened the mike and said: 'That was the 10cc and 'The Things We Do For Love.'"



Simone

"That wasn't all that happened. My engineer was stuck on an escalator for five hours. I said: 'Why didn't you walk down?' He said: 'I was on my way up.'"

"Finally, we switched the station on to auxiliary hamster.

"As you know, we also just switched to album rock. The response has been unbelievable. In just two weeks, we've been swamped with letters and phone calls from people who love the new format. It's amazing how fast people find out about a new station just by tuning around the dial. I think we've come up with the perfect cross between WPLJ (too Top 40ish) and WNEW-FM (too progressive)."

James M. Bannan has been appointed to the position of general manager of KFIG, Fresno, Calif. He was an account executive at KNBC-TV, Los Angeles, but now goes into

the better medium. He replaces **Stephen G. Courtney**. **Barbara Daleris** has been named station manager. **Art Farkas** continues as program director.

Big shakeup at KULF, as the Houston station drops its high-priced employes for a better P&L. **Pat Patterson**, 713-783-1864, the morning personality that the chain only six months ago shipped into the market from its Raleigh, N.C., station, is out and looking. He's an award-winner from the Air Personality Of The Year competition and also a finalist this year again. Other non-air staff have been dropped. **Scotty Brink** has been shifted into the morning show.

The non-wire network is rapidly becoming more and more of a factor in today's radio and one of the largest such operations is "Earth News" operated by **Jim Brown**, business, and **Lou Irwin**, creative. "Earth News" is now on more than 400 U.S. radio stations and another 400 abroad courtesy of AFRTS. They also have "Hot News," which is now on about half as many radio stations. In the case of "Earth News," it goes out on disk every week, 14 shows, while "Hot News" goes out every two weeks, with about seven shows per week. Both shows are pop culture-accented. And both are fully sponsored, so they're free to radio stations that run them, though exclusive to the first station in each market. Call Brown for more details at 213-457-2547.

Though **Mel Phillips** has left WNBC in New York, which he programmed, he's still using an office there and can be reached at 212-664-5641 or his home, 212-628-3357. Mel wants to stay in New York, but would like some consulting jobs almost anywhere in the nation and Canada. If you have a radio station that's feeling a little bit under the weather in ratings, call him.

N.J. WJLK Sets Series Of Live Club Broadcasts

ASBURY PARK, N.J.—Station WJLK has set up a series of live broadcasts from the Stone Pony here in a move to bring live music from resort bands here, especially those groups on the verge of stardom.

WJLK was the station that broadcast Southside Johnny & the Asbury Jukes with a live concert from Stone Pony which was picked up live by an East Coast network of nine rock stations linked together by Atlantic Records to introduce the group's premiere LP.

Stone Pony, favored watering post at the resort for the rock crowd, was also the spot where Bruce Spring-

steen was discovered. WJLK did a live broadcast with Salvation, its first radio appearance.

The local rock group recently signed a contract with Elektra Records for its first single recording, "Overnight Sensation." Another concert this week will have the Shakes, one of the best known rock bands in this seashore area.

The Shakes concert was also rebroadcast Saturday (18) by WMMR, progressive rock station in Philadelphia. The group took over the Sunday, Tuesday and Thursday night shift at the Stone Pony from Southside Johnny's group.

Research Group Launched By Former Magid Workers

SAN LUIS OBISPO, Calif.—The Research Group has been launched here by several ex-researchers of Frank Magid Associates, a midwest firm specializing in market research for radio stations.

President of the new firm, which has clients such as CKLW in Detroit, WLAV in Grand Rapids, Mich., and KING in Seattle, is Bill Moyes, former vice president of radio for Magid. Dr. Ernest Martin is operations manager of The Research Group, which will limit its activities to one client per market.

The Group claims to offer qualitative audience research to stations on an on-group basis to keep a constant check on the preceptions, desires and behavior of the market with regard to each station.

"What we find out is not just what's happening in terms of listening behavior, but why," says Moyes. "The object is to identify the station's problems and opportunities, according to the target audience, then keep it in touch with how it's doing as it moves to improve."

Bubbling Under The HOT 100

- 101—MAKE IT WITH YOU—Whispers, Soul Train 10996 (RCA)
- 102—VITAMIN U—Smokey Robinson, Tamla 54284 (Motown)
- 103—ROLLING WITH THE FLOW—Charlie Rich, Epic 8-50392
- 104—I GET LIFTED—Latimore, Glades 1742 (TK)
- 105—GETAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra, Salsoul 2038
- 106—THEME FROM STAR WARS—David Matthews, CTI 030
- 107—LOVE & HAPPINESS—Al Green, London 2324
- 108—CAN'T STAY AWAY—Bootsy's Rubber Band, Warner Bros. 8403
- 109—FUNKY MUSIC—Jupar Universal Orchestra, Ju-Par 8002 (Motown)
- 110—I CAN'T HELP IT—Michael Henderson, Buddah 578 (RCA)

Bubbling Under The Top LPs

- 201—MINK DeVille, Capitol ST 11631
- 202—PABLO CRUISE, A&M SP 4528
- 203—SERGIO MENDES & BRASIL '77, Elektra 7E-1102
- 204—BROWNSVILLE STATION, Private Stock PS 2026
- 205—STEPPIN' OUT—DISCO'S GREATEST HITS, Midsong International BKL1-2423 (RCA)
- 206—AC/DC, Let There Be Rock, Atco SD 36-151
- 207—FLORA PURIM, Encounter, Milestone M 9077 (Fantasy)
- 208—SHIRLEY BASSEY, You Take My Heart Away, United Artists UA-LA751-H
- 209—SILK, Smooth As Silk, Prelude 12145
- 210—PAT TRAVERS, Makin' Magic, Polydor PD-1-6103

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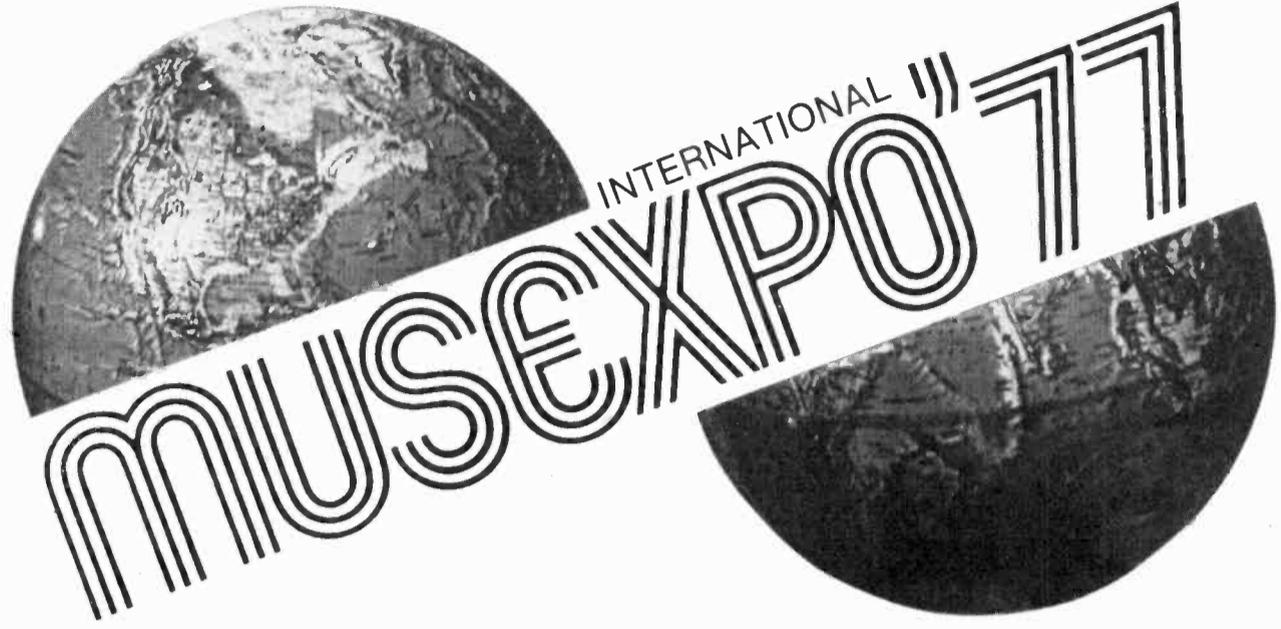
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150,000-Watt Juarez XEROX Will Beam Live

JUAREZ, Mexico — XEROX, 150,000-watt AM station with transmitter in Mexico and studios in the U.S. (with programming via tape) will go live within the next couple of weeks, according to Bruce Earle, chief engineer.

Studios are being moved to the transmitter site and air personalities, which include both Mexicans and Americans, will cross the border to work. In addition, Earle is installing a new ground system.

The station operates on the same frequency (800 on the dial) as CKLW in the Detroit area (but actually a Canadian station with towers in Windsor). It will be heard practically all the way to Canada.

Brian Hartford is program director; the format is Top 40. Air staff lineup includes the Phillips and Wall show 6-10 a.m., Hartford 10 a.m.-1 p.m., Richard "the Mad Mexican" Ramirez 1-5 p.m., Chris Michaels 5-9 p.m., Bill O'Brien 9-midnight, and the syndicated George Gilbert show in the all-night slot.

RAITT IN 13 MARKETS

Microwave Concert WB's Pilot Project

By NAT FREEDLAND

LOS ANGELES—Warner Bros. Records' first national live concert broadcast via microwave transmission was carried in 13 major radio markets Wednesday (20) as Bonnie Raitt performed at Wolf Trap Festival in Virginia.

The broadcast was seen by WB as a pilot project for possible regular future satellite-microwave national live-concert transmissions as often as once every two months. Continuation depends on how effective the Raitt broadcast appeared to be in boosting her concert grosses and record sales.

The Raitt microwave syndication cost at least \$1,000 in technical and union expenses for each of the 13 markets.

"It would have saved money to combine satellite and microwave transmission. But because of Bonnie's concert schedule we didn't have time to set up for communications satellite broadcast," says George Gerrity of WB's national artist development staff, who

coordinates the label's concert broadcast efforts.

At present, Gerrity circulates a monthly newsletter of available taped concert broadcasts by WB artists to some 50 stations which regularly use such material.

Atlantic Records last month set up perhaps the first live-concert microwave national broadcast, with Peter Gabriel being heard in some 10 markets.

Joel Fine's Sound Advice of Philadelphia coordinated the technical aspects of the Raitt broadcast, which included such requirements as the building of a microwave transmission tower on the roof of the Wolf Trap stage.

Carrying the Raitt broadcast live were KSAN, San Francisco; KZOK, Seattle; KZEW, Dallas; KLOE, Houston; WKLS, Atlanta; WXRT, Chicago; WMMS, Cleveland; WMMR, Philadelphia; WHFS, Washington, D.C.; WBCN, Boston; WLIR, New York; KATT, Oklahoma City; KZEL, Eugene, Ore.

KTNQ: FM Sound On AM

• Continued from page 35

Fox got to the station July 7, 1976, months ahead of the format change. Approval for full-time broadcasting had been granted but the new transmitter had to be installed.

He immediately hired Meredith Lifson as music director and "immediately put together a large research staff which immediately hit the street to dissect Los Angeles ... to find out what was chasing listeners away from radio.

"Radio listeners had decreased nearly by half between Oct./Nov. 1975 and Oct./Nov. 1976, according to Arbitron. That whole population had vanished. They didn't tune in other radio stations: they simply

took a sabbatical from radio completely.

"This data could have been caused, of course, from different methodologies in the survey taking ... or it could have reflected a total passiveness to all radio that was on the air at the time in the city."

His priority was to bring those supposedly missing listeners back to radio.

"The others would find me. But I had to reach that missing audience by any means possible ... raise their curiosity about radio again."

The most obvious way of doing this, he thought, was massive television and billboard campaigns and involvement in other areas of promotion no other Top 40 station had approached in the market such as giving away Super Bowl tickets and tickets to other sporting events to at-

(Continued on page 70)

Golden Radio

• Continued from page 35

erations manager of KHJ in Los Angeles; Jim Maddox, station manager of KMJQ in Houston; and Steve Marshall of KNX-FM in Los Angeles who not only programs that station but also consults other CBS-FM stations coast-to-coast, will be working in other sessions throughout the four-day meeting, along with more than four dozen other outstanding people from the radio and music industries.

The Forum this year is guided by Gary Stevens, senior vice president of Doubleday Broadcasting and general manager of KDWB in Minneapolis, and Keith James, vice president of programming for Moffat Communications, Canada. Al Herskovitz, operations manager of KPOL in Los Angeles, is awards chairman.

Several hundred people have already registered for the Forum; late registrations will be accepted at the door. There will, of course, also be extra tickets available for spouses to all events, including the Awards Banquet. Anyone wishing to attend the Awards Banquet from radio stations in the area may purchase dinner tickets at the registration desk up until time of the dinner.

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Record Source International
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Rock Singles Best Sellers

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As Of 7/27/77

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

- | | |
|--|---|
| 1 I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb—RSO 872 | 21 EASY—Commodores—Motown 1418 |
| 2 DA DOO RON RON—Shaun Cassidy—Warner/Curb 8365 | 22 GIVE A LITTLE BIT—Supertramp, A&M 1938 |
| 3 UNDERCOVER ANGEL—Alan O'Day—Pacific 001 | 23 LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings—RCA 10924 |
| 4 DO YOU WANNA MAKE LOVE—Peter McCann—20th Century 2335 | 24 ON AND ON—Stephen Bishop—ABC 12260 |
| 5 HIGHER AND HIGHER—Rita Coolidge—A&M 1922 | 25 LUCILLE—Kenny Rogers—United Artists 929 |
| 6 LOOKS LIKE WE MADE IT—Barry Manilow—Arista 0244 | 26 SMOKE FROM A DISTANT FIRE—Sanford-Townsend Band—Warner Bros. 8370 |
| 7 KNOWING ME, KNOWING YOU—Abba—Atlantic 3387 | 27 I'M YOUR BOOGIE MAN—K.C. & The Sunshine Band—TK 1022 |
| 8 YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers—Arista 0256 | 28 GONNA FLY NOW (Theme From "Rocky")—Bill Conti—United Artists 940 |
| 9 YOU AND ME—Alice Cooper—Warner Bros. 8349 | 29 LONELY BOY—Andrew Gold—Asylum 45384 |
| 10 TELEPHONE MAN—Meri Wilson—GRT 127 | 30 HOW MUCH LOVE—Leo Sayer—Warner Bros. 8319 |
| 11 I'M IN YOU—Peter Frampton—A&M 1941 | 31 JUST A SONG BEFORE I GO—Crosby, Stills & Nash—Atlantic 3401 |
| 12 MARGARITAVILLE—Jimmy Buffett—ABC 12254 | 32 SIR DUKE—Stevie Wonder—Tamla 54281 |
| 13 MY HEART BELONGS TO ME—Barbra Streisand—Columbia 3-10555 | 33 JET AIRLINER—Steve Miller Band—Capitol 4424 |
| 14 WHATCHA GONNA DO?—Pablo Cruise—A&M 1920 | 34 CHRISTINE SIXTEEN—Kiss—Casablanca 889 |
| 15 BARRACUDA—Heart—Portrait/CBS 6-70004 | 35 SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers—Big Tree 16094 |
| 16 TELEPHONE LINE—Electric Light Orchestra—United Artists/Jet 1000 | 36 IT'S SAD TO BELONG—England Dan & John Ford Coley—Big Tree 16088 |
| 17 HANDY MAN—James Taylor—Columbia 3-10557 | 37 LIFE IN THE FAST LANE—Eagles—Asylum 45403 |
| 18 ARIEL—Dean Friedman—Lifesong 45022 | 38 BLACK BETTY—Ram Jam—Epic 8-50357 |
| 19 DON'T STOP—Fleetwood Mac—Warner Bros. 8413 | 39 FLOAT ON—Floaters—ABC 12284 |
| 20 BEST OF MY LOVE—Emotions—Columbia 3-10544 | 40 WAY DOWN—Elvis Presley—RCA 10998 |

Rock LP Best Sellers

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As Of 7/18/77

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

- | | |
|---|---|
| 1 LIVE—Barry Manilow—Arista AL 8500 | 21 COMMODORES—Motown M7-884R1 |
| 2 RUMOURS—Fleetwood Mac—Warner Bros. BSK 3010 | 22 SILK DEGREES—Boz Scaggs—Columbia PC 33920 |
| 3 I'M IN YOU—Peter Frampton, A&M 4704 | 23 SHAUN CASSIDY—Shaun Cassidy—Warner/Curb BS 3067 |
| 4 SUPERMAN—Barbra Streisand—Columbia JC 34830 | 24 DREAMBOAT ANNIE—Heart—Mushroom MRS 5005 |
| 5 HOTEL CALIFORNIA—Eagles—Asylum 7E-1084 | 25 DESTROYER—Kiss—Casablanca NBLP 7025 |
| 6 LOVE GUN—Kiss—Casablanca NBLP 7057 | 26 LEFTOVERTURE—Kansas—Kirshner PZ 34334 |
| 7 BOOK OF DREAMS—Steve Miller Band—Capitol SO 11630 | 27 NIGHT MOVES—Bob Seger & The Silver Bullet Band—Cap. ST 1157 |
| 8 BOSTON—Epic PE 34188 | 28 CAT SCRATCH FEVER—Ted Nugent—Epic PE 34700 |
| 9 STAR WARS/SOUNDTRACK—20th Century 2T 541 | 29 GREATEST HITS—Linda Ronstadt—Asylum 7E-1092 |
| 10 LITTLE QUEEN—Heart—Portrait/CBS JR 34799 | 30 FRAMPTON COMES ALIVE—Peter Frampton—A&M SP 3703 |
| 11 A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING—Barbra Streisand & Kris Kristofferson—Columbia JS 34403 | 31 SONGS IN THE KEY OF LIFE—Stevie Wonder—Tamla T13-340C2 |
| 12 THEIR GREATEST HITS 1971-1975—Eagles—Asylum 7E-1052 | 32 CAROLINA DREAMS—Marshall Tucker Band—Capricorn CP 0180 |
| 13 OL' WAYLON—Waylon Jennings—RCA APL1-2317 | 33 FLEETWOOD MAC—Reprise MS2225 |
| 14 HERE AT LAST ... LIVE—Bee Gees—RSO RS-2-3901 | 34 GO FOR YOUR GUNS—Isley Brothers—T-Neck PZ 34432 |
| 15 THIS ONE'S FOR YOU—Barry Manilow—Arista AL 4090 | 35 CHANGES IN LATITUDES—CHANGES IN ATTITUDES—Jimmy Buffett—ABC AB 990 |
| 16 ROCKY/ORIGINAL MOTION PICTURE SOUNDTRACK—United Artists UA-LA693-G | 36 TRYIN' TO GET THE FEELING—Barry Manilow—Arista 4060 |
| 17 CSN—Crosby, Stills & Nash—Atlantic SD 19104 | 37 ALIVE!—Kiss—Casablanca NBLP 7020 |
| 18 JT—James Taylor—Columbia JC 34811 | 38 PART 3—K.C. & The Sunshine Band—TK 605 |
| 19 THE BEST OF THE DOOBIES—Doobie Bros.—BS 2978 | 39 EVEN IN THE QUIETEST MOMENTS—Supertramp—A&M SP 4634 |
| 20 FOREIGNER—Foreigner—Atlantic SD 18215 | 40 NETHER LANDS—Dan Fogelberg—Full Moon/Epic PE 34105 |

New Press Plant For San Antonio

SAN ANTONIO—Joey Records, a record processing plant, held its grand opening this week although actually it has been pressing for the past six months at the rate of 1,000 a day.

Liz Morante is plant manager and Joey Lopez is owner of the company

which has started with four pressing machines and a staff of 15.

Although the new firm has at least four major Mexican-American record companies as clients such as Sarape Records of Dallas and Cocoloco Records of Houston, Morante said most of the company's customers are just "plain folks" who want to make a record.

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	MY HEART BELONGS TO ME Barbra Stresand, Columbia 310555 (Kiki/Koppelman-Bandier, BMI)
2	2	12	IT'S SAD TO BELONG England Dan & John Ford Coley, Big Tree 16088 (Atlantic) (Famous/Ironside, ASCAP)
3	4	8	HANDY MAN James Taylor, Columbia 3-10557, (Unart, BMI)
4	3	14	LOOKS LIKE WE MADE IT Barry Manilow, Arista 0244 (Irving, BMI)
5	5	7	DON'T WORRY BABY B.J. Thomas, MCA 60735, (Irving, BMI)
6	7	5	SUNFLOWER Glen Campbell, Capitol 4445 (Stonebridge, ASCAP)
7	6	10	JUST A SONG BEFORE I GO Crosby, Stills & Nash, Atlantic 3401 (Thin Ice, ASCAP)
8	9	14	I JUST WANT TO BE YOUR EVERYTHING Andy Gibb, RSO 872 (Polydor) (Stigwood/Unichappell, BMI)
9	8	15	HIGHER AND HIGHER Rita Coolidge, A&M 1922 (Chevis/Warner-Tamerlane/BRC, BMI)
10	12	5	I'M DREAMING Jennifer Warnes, Arista 0252 (Almo, ASCAP/Irving, BMI)
11	11	17	YOU'RE MY WORLD Helen Reddy, Capitol 4418 (Chappell, ASCAP) (Gruppo Editoriale Ariston, BMI)
12	18	4	NOBODY DOES IT BETTER Carly Simon, Elektra 45413 (United Artists, ASCAP/Unart, BMI)
13	17	16	ON AND ON Stephen Bishop, ABC 12260 (Stephen Bishop, BMI)
14	25	3	STAR WARS (Main Theme) London Symphony Orchestra, 20th Century 2345 (Fox Fanfare, BMI)
15	19	6	WAY DOWN Elvis, RCA 10998 (Ahab, BMI)
16	10	19	MARGARITAVILLE Jimmy Buffett, ABC 12254 (Coral Reefer, BMI)
17	13	12	ALL YOU GET FROM LOVE IS A LOVE SONG Carpenters, A&M 1940 (Hampstead Heath, ASCAP)
18	15	13	KNOWING ME, KNOWING YOU Abba, Atlantic 3387 (Countless, BMI)
19	16	9	COME IN FROM THE RAIN Captain & Tennille, A&M 1944 (Times Square/Rumanian Pickle Works, BMI)
20	24	5	EASY Commodores, Motown 1418 (Jobete/Commodores, ASCAP)
21	31	3	SWAYIN' TO THE MUSIC (Slow Dancin') Johnny Rivers, Big Tree 16094 (Atlantic) (Warner Bros., ASCAP)
22	26	11	DO YOU WANNA MAKE LOVE Peter McCann, 20th Century 2335 (American Broadcasting, ASCAP)
23	14	7	IT WAS ALMOST LIKE A SONG Ronnie Milsap, RCA 10976 (Chess/Casa David, ASCAP)
24	34	5	IT'S A CRAZY WORLD Mac Macnally, Ariola 7665 (I've Got The Music, ASCAP)
25	23	7	YOU AND ME Alice Cooper, Warner Bros. 8349, (Ezra/Early Frost, BMI)
26	20	15	DREAMS Fleetwood Mac, Warner Bros. 8371 (Gentoo/Welsh Witch, BMI)
27	28	3	ARIANNE Johnny Mathis, Columbia 3-10574 (E.H. Morris, ASCAP)
28	30	4	(Remember The Days Of The) OLD SCHOOL YARD Cat Stevens, A&M 1948 (Colgems-EMI, ASCAP)
29	29	8	TIMELESS LOVE Burton Cummings, Portrait/CBS 670003, (Shilleagh, BMI)
30	22	10	LUCKENBACH, TEXAS (Back To The Basics Of Love) Waylon Jennings, RCA 10924 (Baby Chick, BMI)
31	NEW ENTRY		ALONE AT LAST Neil Sedaka, Elektra 45421 (Leba/Kirshner, ASCAP)
32	32	8	MAKING A GOOD THING BETTER Olivia Newton-John, MCA 40737, (Uncle Doris/Ackee, ASCAP)
33	33	11	UNDERCOVER ANGEL Alan O'Day, Pacific 001 (Atlantic), (Warner Bros., ASCAP)
34	46	2	HARD ROCK CAFE Carole King, Capitol 4455 (Colgems-EMI, ASCAP)
35	35	6	I'M IN YOU Peter Frampton, A&M 1941 (Almo/Fram-Dee, ASCAP)
36	41	2	DON'T STOP Fleetwood Mac, Warner Bros. 8413 (Gentoo, BMI)
37	37	6	DA DOO RON RON Shaun Cassidy, Warner-Curb 8365 (Trio/Mother Bertha, BMI)
38	36	9	PICKING UP THE PIECES OF MY LIFE Mac Davis, Columbia 3-10535 (Song Painter, BMI)
39	45	2	I CAN'T GET YOU OUTA MY MIND Yvonne Elliman, RSO 877 (Polydor) (Perren-Vibes, ASCAP)
40	48	2	KENTUCKY MORNING Al Martino, Capitol 4444 (Silver Blue, ASCAP)
41	39	4	WALK RIGHT IN Dr. Hook, Capitol 4423 (Peer, BMI)
42	42	5	PIANO DANCIN' George Fischhoff, Columbia 310533 (April, ASCAP)
43	43	2	HOW MUCH LOVE Leo Sayer, Warner Bros. 8319 (Screen Gems-EMI/Summerhill/Chrysalis, ASCAP)
44	47	4	ROLLIN' WITH THE FLOW Charlie Rich, Epic 8-50392 (Algee, BMI)
45	NEW ENTRY		DAYTIME FRIENDS Kenny Rogers, United Artists 1027 (Ben Peters, BMI)
46	49	2	I BELIEVE IN LOVE Kenny Loggins, Columbia 3-10569 (First Artists/Emanuel/Gnossos/Three-Some, ASCAP)
47	50	2	HOLD ME, THRILL ME Bobby Vinton, ABC 12293 (Mills, ASCAP)
48	40	6	GOODBYE MY FRIEND Engelbert Humperdinck, Epic 850365 (Silver Blue, ASCAP)
49	38	18	LOVE'S GROWN DEEP Kenny Nolan, 20th Century 2331 (Sound Of Nolan/Chelsea, BMI)
50	NEW ENTRY		FOR A WHILE Mary Macgregor, Ariola America 7667 (Capitol)

Vox Hikes Price Of Boxed Packs; Other Lines Stay

NEW YORK—Vox Productions will add \$1 to the suggested list of its budget VoxBoxes Aug. 15, bringing the multi-disk packages to a new price level of \$11.95.

George Mendelssohn, Vox president, attributes the price increase to higher costs encountered in all phases of production, including pressing, print and packaging.

He says, however, that no early increases in the suggested lists of other lines produced by the firm is contemplated, although they may rise at a later time if cost pressures continue. Company's Turnabout line lists at \$3.98, and Candide at \$4.98.

There are currently some 200 VoxBoxes in catalog, each comprising at least three records, with some holding four, but all selling at the same price. Focus of the concept is to package related works, mostly of a single composer.

Soon to be released in the series is a set of the complete piano, violin and cello concertos of Prokofiev; the 12 Mendelssohn string symphonies; and a collection of Haydn nocturni and scherzandi.

LOTS OF LOUISVILLE

NEW YORK—Ninety-six consecutive hours of music recorded by a single label were aired here last week by station WKCR.

The unique "plug" was a tribute to the Louisville Orchestra which has recorded hundreds of contemporary scores on its own label in that past quarter-century.

The Louisville broadcasts capped an entire month of 20th century music programmed by the Columbia Univ. radio station.

L.A. Philh. Cuts 2 'Direct' Disks

LOS ANGELES—Now it is the Los Angeles Philharmonic and lame duck conductor Zubin Mehta recording via the direct-to-disk process.

An LP of selections from Prokofiev's "Romeo And Juliet" and another of Wagner orchestral excerpts have been recorded at MGM's studios here by the Sheffield Lab of Santa Barbara, which recently issued an album by Harry James and his band, listing at \$12.50 retail, also by the d-d process.

Lincoln Mayorga and Doug Sax, who supervised the Philharmonic project, sent out a letter shortly before the sessions were held, addressed to individual members of the orchestra. Here are quotes from it:

"Since 1970 we have devoted our efforts to simplifying and refining the art of sound recording. With musical integrity as our premise, we pioneered in returning to the technique of recording directly from microphones to the master disk. . . . The records we will make will consist of complete, unedited performances. . . . Orchestra balance will be entirely natural, as will the seating of the orchestra."

Release date of the two LPs will be this fall. No list price has been firmed. Mehta will become conductor of the New York Philharmonic Orchestra in the fall of 1978.

Classical



HIGH-POWERED HAYDN—George Shirley in a dramatic moment during the Philips recording of the Haydn opera "Orlando Paladino," as other featured soloists Domenico Trimarchi and Elly Ameling wait their turn. The recording, third in the label's series of Haydn stage works, will be aired by 25 radio stations across the country in August in support of the album's release.

NEWS REVIEW

Levine Sets Fast Pace In Mozart Marathon

By ALAN PENCHANSKY

CHICAGO — Pianist / conductor James Levine proved indefatigable here in the third annual running of the Ravinia Festival's Mozart Marathon July 23.

Functioning in his dual capacities, Levine outpaced all but the most dedicated and well-rested of listeners, as he directed eight consecutive hours of music by the Salzburg master, including symphonies, divertimenti, concert arias and the Piano Concerto No. 17 with soloist Emanuel Ax.

Only a few brave souls went the distance with Levine, and there were empty seats in Ravinia's intimate Murray Theatre, where the marathon's post-midnight chamber music lap was run.

However, an estimated 12,000 were in attendance earlier, as Levine conducted coatless members of the Chicago Symphony Orchestra in a lengthy, many-splendored program. In Ravinia fashion, more than half the immense crowd was outside the concert shell, resting supine on the lawns and listening over the park's ample PA system.

The starting gun announced Mozart's Symphony No. 25, whose brisk tempos set the evening's pace. Next, sundown and the Divertimento K. 287 were staged simultaneously, and the earth was stilled to the songful spell-binding adagio of this tour-de-force for first violins. In Mozart's earlier, more vigorous Divertimento K. 131, woodwinds and a quartet of horns are featured, and the stellar CSO soloists drew tremendous applause.

Young Emanuel Ax brings a spirit of discovery and renewal to his playing, and there was none of the mun-

dane or thrice-heard in the performance of the Concerto No. 17. The interpretation shone in the slow movement, which was spacious, beautifully articulated, and marked by an intimate rapport between pianist and orchestra.

Also enlisted for this remarkable evening were pianists Paul Schenly and Andre-Michel Schub, violinist Robert Mann, violist Michael Ouzounian, and cellist Lynn Harrell, all of whom participated in the late night chamber music fest.

Singers Seth McCoy, Donald Gramm, Maria Ewing and Kathleen Battle each took a concert aria in the main program, a segment that the vocal-conscious Ravinia audience took to heart.

Levine, who began the marathon in a business suit, returned now in shirtsleeves and got down to business, as things were running behind schedule. The crowd delighted to one of the swiftest renditions of the Symphony No. 39 ever heard, and an equally fast-paced "Eine Kleine Nachtmusik" that concluded the main program. The CSO, of course, managed the tempos with elan, and Levine obligingly encored the finale of the Serenade.

As the crowds boarded trains and moved to the parking lots, action shifted to the Murray Theatre, where newcomers were just arriving. Pianists Schub and Schenly launched the chamber concert with Mozart's Duo Sonata K. 448. It was Levine's only respite, for he immediately donned his pianist's cap for the Piano Quartet K. 478, the Piano Trio K. 502 and the Violin-Piano Sonata K. 296.

Classical Notes

Zubin Mehta, who takes over as musical director of the New York Philharmonic late next year, due for a national prelude of his upcoming assignment. He will conduct the orchestra in "Live From Lincoln Center" Sept. 24, carried by public television stations across the country, with many FM stations simulcasting the audio signal in stereo.

Too many other responsibilities are given by Bernard Haitink as the reason for relinquishing his post as principal conductor and artistic director of the London Philharmonic in 1979. The association had resulted in many recordings over the years. . . . Gold records for U.K. sales going to Tomita's "Snowflakes Are Dancing," and to the guitar duet album by Julian Bream and John Williams, both albums on RCA.

The 192 applications for the Van Cliburn In-

ternational Piano Competition have been winnowed down to 104 contestants by a screening committee. Event will be held in Fort Worth Sept. 12-25. . . . Violinist Beverly Somach back in the public ear with a recording of Kreisler pieces and arrangements on Musical Heritage Society.

Neil Sedaka's concert in Rochester Aug. 4 is a joint presentation of the Rochester Philharmonic and John Scher. . . . Conductor Boyd Neel, one of the earliest to specialize in baroque recordings, marked his 72d birthday with a special appearance on Canadian station CBC-FM July 19. . . . Herman Krebbers one of the latest concert violinists to wield both baton and bow. He is also conducting the Dutch Chamber Orchestra.

Soul Sauce

Top Artists At McGrew L.A. Fete

By JEAN WILLIAMS

LOS ANGELES—Kindness, joy, love and happiness was the theme of the Rod McGrew testimonial/scholarship dinner held in Los Angeles Sunday (24) at the Century Plaza Hotel, and the music industry responded in kind.

Stevie Wonder, chairman of the event and keynote speaker applauded McGrew, general manager of KJLH, for his programming techniques while Ezunial Burts, a representative from Mayor Tom Bradley's office presented a citation proclaiming July 24 as Rod McGrew day in the city.

The scholarship fund testimonial was conceived in McGrew's name by several members of the music industry including Pat Thomas, director of publicity at U.A. Records along with Al Edmondson, A&M rep.

Onhand paying tribute to McGrew for his contributions to both the broadcasting and music industries as well as the community in which he serves were political figures, television artists, recording acts, label reps and broadcasters.

A&M's Edmonson made a presentation on behalf of a number of labels, Bill Chappell offered an award from the Hollywood/Beverly Hills chapter of the NAACP, a representative from state assemblyman Julian Dixon presented a citation and councilman Dave Cunningham presented McGrew with a proclamation.

Flip Wilson, host for the evening, kept the show moving smoothly as Minnie Riperton, Side Effect, Gloria Lynne, Billy Wallace, Ira Lynn Community Choir, Love Unlimited Orchestra, O.C. Smith, Jon Lucien, Ja'net Dubois, Little Worshippers, Felicia Jeter and Wonder performed for the full house.

The scholarship fund has been set up for students interested in entering the communications field. Also sharing in the proceeds from the evening, \$50 per person, is the Professional Entertainers for Prisoners.

While the message for the evening of kindness, joy, love, happiness (KJLH) was seriously sprinkled throughout, the air was light and the theme set the pace.

(Continued on page 41)

THE RECORD PLANT

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3. Gospel Keynotes
4. James Cleveland
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Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	★ STRAWBERRY LETTER 23—Brothers Johnson (S. Otis), A&M 1949 (Kidada/Off The Wall, BMI)	35	37	11	JOYOUS—Pleasure (Hepburn, Pleasure), Fantasy 793 (Funky P.O./At-Home, ASCAP)	68	80	2	FANTASY IS REALITY—Parliament (G. Clinton, B. Worell, L. Ware), Casablanca 892 (Rick's/Malbiz, BMI)
2	3	7	★ FLOAT ON—Floaters (J. Mitchell, M. Willis, A. Ingram), ABC 12284 (ABC-Dunhill/Woodsongs, BMI)	36	32	10	FUNKY MUSIC—Jupar Universal Orchestra (D. Boyell, B. Swedien), Jupar 8002 (Motown) (Nuance, ASCAP/Lenise, BMI)	69	79	2	★ CHALK IT UP—Jerry Butler (P. Wilson), Motown 1421 (Cecman/Stone Diamond/Padavon-Portfolio, BMI)
3	1	12	SLIDE—Slave (S. Washington, M. Hicks, M. Adams, D. Webster, T. Dozier, F. Miller, T. Lockett, O. Wilhoite, C. Bradley), Cotillion 44218, (Atlantic), (Spartree, BMI)	37	47	6	★ BOOGIE NIGHTS—Heatwave (R. Tempton), Epic 8-50370 (Rondor/Almo, ASCAP)	70	81	2	★ GIVE ME SOME SKIN—James Brown & The J.B.'s (D. Brown, Y. Brown), Polydor 14409 (Dynatone/Belinda/Unichappell, BMI)
4	4	11	BEST OF MY LOVE—Emotions (M. White, A. McKay), Columbia 3-10544 (Sagfire, BMI/Steelchest, ASCAP)	38	48	4	★ EXODUS—Bob Marley & The Wailers (B. Marley), Island 089 (Bob Marley/Almo, ASCAP)	71	74	3	★ DO IT THE FRENCH WAY—Crown Heights Affair (F. Nerangis, B. Britton), De-Lite 1592 (Delightful/Cabrera, BMI)
5	5	11	SUNSHINE—Enchantment (M. Stokes, B. Johnson), Roadshow 991 (United Artists) (Desert Moon/Willow Girl, BMI)	39	26	10	★ CAN'T WE JUST SIT DOWN (And Talk It Over)—Donna Summer (T. McCauley), Casablanca 884 (McCauley/Almo, ASCAP)	72	82	2	★ I CAN'T HELP IT—Michael Henderson (M. Henderson), Buddha 578 (Electrocard, ASCAP) (RCA)
6	6	11	EASY—Commodores (L. Richie), Motown 1418 (Jobete/Commodores, ASCAP)	40	53	5	★ I DON'T WANNA GO—Moments (B. Roberts, C. Sager), Stang 5073 (All Platinum) (Begonia Melodies/Fedora, BMI)	73	83	2	★ JUST LET ME HOLD YOU FOR A NIGHT—David Ruffin (C.H. Kipps, Jr.), Motown 1420 (Charles Kipps, BMI)
7	7	8	LIVIN' IN THE LIFE—Isley Brothers (R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper), T-Neck 2267 (Epic) (Bovina, ASCAP)	41	31	25	★ GOOD THING MAN—Frank Lucas (F. Lucas, V. Pea), Ica 001	74	68	5	★ SHARING—Vitamin E (P. Smith), Buddha 574 (Buddah, BMI)
8	13	9	★ DEVIL'S GUN—C.J. & Ca. (B. Green, R. Roker, G. Shury), Westbound 55400, (Atlantic) (ATV, BMI)	42	43	9	★ JAM ON THE GROOVE—Ralph MacDonald (R. MacDonald, W. Saiter), Marlin 3312 (TK), (Antisia, ASCAP)	75	85	3	★ OH LET ME KNOW IT (Pt. 1)—Special Delivery (G. Parker, C. Fortune, R. Ross), Shields 6307 (TK) (Special Delivery/Sherlyn, BMI)
9	10	6	★ PARTY LIGHTS—Natalie Cole (T. Stephens), Capitol 4439 (Utom, BMI)	43	46	9	★ OVER AND OVER—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 8391, (Nick O-Yai, ASCAP)	76	86	3	★ NO ONE COULD LOVE YOU MORE—Phyllis Hyman (S. Scarborough), Buddha 577 (Unichappell, BMI) (RCA)
10	16	7	★ 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)	44	56	3	★ GOODNIGHT MY LOVE (Pleasant Dreams)—Tavares (G. Motola, J. Marascalco), Capitol 4453 (Trio/Fredy Bienstock/Unichappell, BMI)	77	87	2	★ MY HEART JUST CAN'T STOP DANCING—Swamp Dogg & The Riders Of The New Funk (J. Williams, Jr.), Musicor/Privilege 6303 (Springboard) (Atomic Art/Demain, BMI)
11	14	7	★ I BELIEVE YOU—Dorothy Moore (D. Addriss, D. Addriss), Malaco 1042 (TK) (Musicways/Flying Addriss, BMI)	45	44	8	★ ALL BECAUSE OF YOUR LOVE—Otis Clay (G. Jackson, R. Moore), Kayette 5130 (TK) (Muscle Shoals Sound, BMI)	78	76	10	★ TURN ON THE LIGHTS—Kellee Patterson (L. Farrow, C. Johns), Shadybrook 1037 (Funks Bump, BMI)
12	21	6	★ 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)	46	45	10	★ I LIKE THE FEELING—Luther Ingram (J. Baylor, L. Ingram), Koko 725 (Klondike, BMI)	79	89	2	★ MUSIC—The Family (T. Brunson, R. Marsh), Little City 10106 (Little City, BMI)
13	9	10	A REAL MOTHA FOR YA—Johnny Guitar Watson (J. Watson), DJM 1024 (Amherst) (Vir-Jon, BMI)	47	54	5	★ GOOD THING QUEEN PART 1—Margie Evans (V. Pea, M. Evans, F. Lucas), Ica 002 (Not Listed, BMI)	80	NEW ENTRY	★ I FEEL LOVE—Donna Summer (D. Summer, G. Moroder, P. Bellotte), Casablanca 884 (Pick's, BMI)	
14	11	11	★ SEE YOU WHEN I GET THERE—Low Rawls (K. Gamble, L. Huff), Philadelphia International 3623 (Epic) (Mighty Three, BMI)	48	36	11	★ SPELLBOUND—Bar-Kays (J. Banks, H. Thigpen), Mercury 73915 (Phonogram) (Bar-Kay/Swelka, BMI)	81	NEW ENTRY	★ EVERLASTING LOVE—Rufus Featuring Chaka Khan (K. Murphy, D. Wolinski, D. Belfield), ABC 12296 (American Broadcasting/Mother Pearl/Dennis Earl, ASCAP)	
15	19	6	★ O-H-I-O—Ohio Players (W. Beck, J. Williams, M. Jones, M. Pierce, R. Middlebrooks, C. Satchell, L. Bonner), Mercury 73932 (Phonogram) (Play One/Unichappell, BMI)	49	39	8	★ ME AND THE MUSIC—Spinners (S. Marshall, T. Wortham), Atlantic 3400 (Mighty Three/Blackwood, BMI)	82	NEW ENTRY	★ LADY OF MAGIC—Maze Featuring Frankie Beverly (F. Beverly), Capitol 4456 (Pecle, BMI)	
16	20	10	★ NIGHTS ON BROADWAY—Candi Staton (B. Gibb, R. Gibb, M. Gibb), Warner Bros. 8387 (Casseroles/Unichappell/Stamm, BMI)	50	72	3	★ WE NEVER DANCED TO A LOVE SONG—Manhattans (G. Alston, E. Bivins), Columbia 3-10586 (Manhattans/Blackwood, BMI)	83	88	4	★ TOMORROW—Cissy Houston (C. Strouse, M. Charin), Private Stock 45355 (Charles Strouse/Edwin Morris, ASCAP)
17	8	13	★ THIS I SWEAR—Tyrone Davis (L. Graham), Columbia 3-10528 (Times Square/Content/Little Bear's, BMI)	51	58	7	★ BITE YOUR GRANNY—Morning, Noon & Night (J. Worthy), Roadshow 1003 (United Artists) (Desert Rain, ASCAP)	84	84	4	★ COME INTO MY LIFE—Bill Summers (A. Mouzon), Prestige 765 (Fantasy) (Mouzon, BMI)
18	22	8	★ VITAMIN U—Smokey Robinson (L. Brown, T. McFaddin), Tama 54284 (Motown) (Jobete, ASCAP)	52	52	6	★ I FEEL LIKE I'VE BEEN LIVIN' (On The Dark Side Of The Moon)—Trammps (R. Baker), Atlantic 3403 (Burma East, BMI)	85	95	2	★ EXPRESS YOURSELF—New York Community Choir (B. Diggs, W. Weeks, Jr., A. Freeman), RCA 11035 (Dunbar/Nycom, BMI)
19	25	6	★ MAKE IT WITH YOU—Whispers (D. Gates), Soul Train 10996 (RCA) (Colgems, EMI, ASCAP)	53	63	4	★ SINCE I FELT FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (H. Johnson/W.M. Stevenson), London 256 (Warner Bros., ASCAP/El Patricio, BMI)	86	91	3	★ CHECK IT OUT (Part 1)—Iddris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)
20	24	8	★ THE SOUL OF A MAN—Bobby Bland (B. Bland, A. Braggs), ABC 12280 (Don/ABC-Dunhill, BMI)	54	67	4	★ TURN THIS MUTHA OUT (Pt. 1)—Iddris Muhammad (D. Matthews, Sarafino), Kudu 940 (CTI) (Char-Liz, BMI)	87	NEW ENTRY	★ YOU CAN'T SEE FOR LOOKIN'—Betty Wright (W. Clarke), Arista 3734 (TK) (Sherlyn, BMI)	
21	15	13	★ LOVING IS REALLY MY GAME—Brainstorm (B. Woods, T. Womack), Tabu 10961 (RCA) (Interior, BMI)	55	50	7	★ I NEED SOMEBODY TO LOVE ME—Shirley Brown (H. Mason), Arista 0254 (Masong, ASCAP)	88	93	3	★ DOCTOR LOVE—First Choice (M. Harris, A. Felder, R. Tyson), Gold Mind 4004 (Salsoul), (Lucy Three/Six Strings, BMI)
22	51	3	★ WORK ON ME—O'Jays (K. Gamble, L. Huff), Philadelphia International 3631 (Epic) (Mighty Three, BMI)	56	66	3	★ STOMPED, BEAT-UP & WHOOPED—Graham Central Station (L. Graham Jr.), Warner Bros. 8417 (Nineteen Eighty Five, BMI)	89	NEW ENTRY	★ BETCHA NEVER BEEN LOVED (Like This Before)—Dells (R. Kersey, A. Felder, P. Harris, R. Tyson), Mercury 73901 (Phonogram) (Six Strings, BMI)	
23	23	9	★ I CAN MAKE IT BETTER—Peabo Bryson (P. Bryson), Bullet 03 (Web IV), (Web IV, BMI)	57	55	11	★ PARTY LAND—Blackbyrds (D. Byrd, M. Saunders), Fantasy 794 (Debyrd/Blackbyrd, BMI)	90	NEW ENTRY	★ THE REAL THING—Sergio Mendes (S. Wonder), Elektra 45416 (Jobete/Black Bull, ASCAP)	
24	28	7	★ CAN'T STAY AWAY—Bootsy's Rubber Band (W. Collins, G. Clinton), Warner Bros. 8403 (Rubber Band, BMI)	58	75	2	★ KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (H.W. Casey, R. Finch), TK 1023 (Sherlyn/Harrick, BMI)	91	92	2	★ SO YOU WIN AGAIN—Hot Chocolate (R. Ballard), Big Tree 16096 (Atlantic) (Island, BMI)
25	49	4	★ THE GREATEST LOVE OF ALL—George Benson (M. Masser, L. Creed), Arista 0251 (Columbia Pictures, BMI)	59	57	10	★ I SHO LIKE GROOVIN' WITH YA—Johnny Bristol (J. Bristol), Atlantic 3391 (Bushka, ASCAP)	92	96	2	★ LOVE AND HAPPINESS—Al Green (A. Green, M. Hodges), London 2324 (JEC/Al Green, BMI)
26	12	11	★ BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (V. McCoy), Buddha 569 (RCA) (Van McCoy/Warner-Tamerlane, BMI)	60	70	2	★ CAN'T GET ALONG—Impressions (Ellis, Richmond), Cotillion 44222 (Atlantic) (High Class, BMI)	93	90	3	★ I'M COMING HOME—Stylists (Hugo & Luigi, G.D. Weiss), H&L 4686 (Boca, ASCAP)
27	27	10	★ GET IT UP—Ben E. King & AWB (N. Doheny), Atlantic 3402 (Warner Bros./Longdog, ASCAP)	61	62	5	★ BLOCKBUSTER BOY—Sister Sledge (M. Kuzne), Cotillion 44220 (Atlantic) (Rosalba, ASCAP)	94	94	2	★ DISCO TRAIN—Jerry Rix (Levay, Prager), AVI 131 (Sounds Of Jupiter, BMI)
28	18	18	★ GOT TO GIVE IT UP Pt. 1—Marvin Gaye (M. Gaye), Tama 54280 (Motown) (Jobete, ASCAP)	62	69	4	★ DO YA WANNA GET FUNKY WITH ME—Peter Brown (P. Brown, R. Rans), Drive 6258 (TK) (Sherlyn/Decibel, BMI)	95	98	2	★ I'M AFRAID TO LET YOU INTO MY LIFE—Freddie Waters (T. Jarrett, R. Holmes, F. Waters), October 1011 (Ankh, ASCAP/All Night, BMI)
29	17	15	★ I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (K. Gamble, L. Huff), Philadelphia International 3622 (Epic) (Mighty Three, BMI)	63	73	3	★ NOWHERE TO RUN (Pt. 1)—Dynamic Superiors (Holland, Dozier, Holland), Motown 1419 (Stone Agate, BMI)	96	NEW ENTRY	★ UP FOR THE DOWN STROKE—Fred Wesley & The Horny Horns (W. Collins, B. Worell, G. Clinton), Atlantic 3408 (Rick's/Malbiz, BMI)	
30	29	12	★ ONCE I'VE BEEN THERE—Norman Connors (P. Mitchell), Buddha 570, (RCA), (Hot Stuff, BMI)	64	64	5	★ IF THIS IS HEAVEN—Ann Peebles (W. Mitchell, E. Randle), Hi 77501 (Cream) (Jec, BMI)	97	97	2	★ GOTTA FIND A WAY TO GET BACK HOME—Innervision (L.R. Robinson, M. Karriem), Ariola America 7657 (Capitol) (Johnny Power, BMI)
31	30	9	★ I GET LIFTED—Latimore (H.W. Casey, R. Finch), Glades 1742 (TK), (Sherlyn, BMI)	65	65	6	★ THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (D. Williams, C. McDonald, P. Baskett, L. Groves), Columbia 3-10556 (Vip-Newbag, BMI)	98	NEW ENTRY	★ LEAVING YOU IS KILLING ME—Vernon Burch (V. Burch), Columbia 3-10564 (Unart, BMI)	
32	40	7	★ LOVE IS SO GOOD WHEN YOU'RE STEALING IT—ZZ Hill (J. Lewis, F. Johnson), Columbia 3-10552 (Jalew, BMI)	66	71	3	★ MY FIRST MISTAKE—Chi-Lites (P. Hurt), Mercury 73934 (Phonogram) (Cookie Box/Richie Rome, BMI)	99	99	14	★ WATCHA GONNA DO?—Pablo Cruise (Lerios, Jenkins), A&M 1920 (Irving/Pablo Cruise, BMI)
33	33	8	★ GETAWAY—Salsoul Orchestra (B. Taylor, P. Cor), Salsoul 2038 (M. Buru, ASCAP)	67	77	3	★ INTO SOMETHING (Can't Shake Loose)—D.V. Wright (E. Randle, J. Shaw), Hi 77501 (Cream) (Jec, BMI)	100	NEW ENTRY	★ GOLD BLESS OUR LOVE—Charles Brimmer (A. Green, W. Mitchell, F. Randle), Chelsea 3017 (Hi, BMI)	
34	34	7	★ I NEED LOVE—Persuaders (A. Felder, M. Harris, R. Curington), Calla 3006 (Epic) (Jam, BMI)								

Ownership Of Music/Radio Firms PUSH Topic In L.A.

By JEAN WILLIAMS

LOS ANGELES—Black ownership in the music and broadcasting industries was a key topic at the radio/music session of Operation PUSH's recent sixth annual convention held here at the Ambassador Hotel.

Moral responsibility from these two industries was also discussed by a panel consisting of Rod McGrew, moderator and general manager of KJLH, Los Angeles; Don Mac, program director of KGFJ, Los Angeles; producer/artist manager Jeff Lane; Ed Wright, president of Global Enterprises Inc.; and Tony Kilbert of KSAN, San Francisco.

The Rev. Jesse Jackson, Operation PUSH chief, restated his organization's position on ethics, economics, employment and enterprise as they relate to the broadcasting and music industries (Billboard, July 9, 1977).

The group of panelists took over apparently feeling that many of the problems in these areas could be eliminated through black ownership.

A sidelight to this topic was black records crossing from r&b-oriented stations to general market stations.

It was pointed out that while there are approximately 72 stations in the Los Angeles area, only two are black-owned and they are both FM.

KGFJ's Mac noted, "The key is ownership, blacks owning stations. We need a major AM station to serve the community." Then he suggested that black businessmen could possibly pool to purchase an AM outlet.

Mac advised the gathering that if it was not in favor of current radio programming, it, the audience, has the power to change it. He stressed that most listeners are unaware of the power they have in influencing radio and not always the other way around.

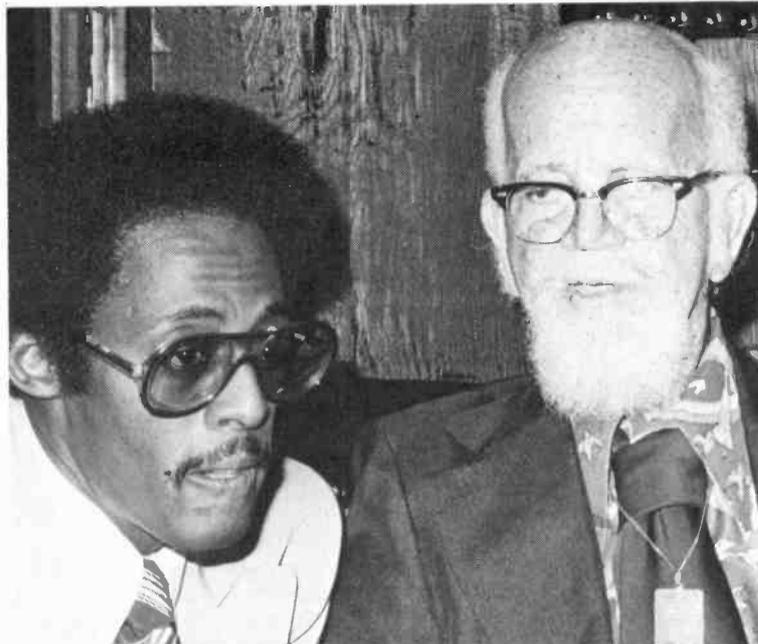
McGrew pointed out that his programming is, always has been and will be morally responsible to the community which he serves, insisting that no records dealing with

(Continued on page 57)

CLUB BOOKS 31 ACTS FOR BLUES FEST

CHICAGO—As many acts as there are days in the month is being promised here by Club Elsewhere in an August "blues festival." Northside pub is billing 31 different bluesmen and groups to be featured one a night: Homesick James, Tin Pan Alley, Willie Mabon, Willie Williams, Erwin Helfer, S.P. Leary, Jean Carroll, Eddie Taylor Band, Sunnyland Slim, Jimmy Johnson, Chicago Shuttle Blues Band, Big Walter Horton.

Also: Hip Lankchan and the Wildcats, Fred Below and Company, Lee Jackson Band, the Atomic Souls, Shakedancer, John Brim Band, Blind John Davis, Jimmy Tillman's 21st Century Rhythm and Blues Band, Jimmy Walker Band, Good Rockin' Charles, Arlean Brown, Louis Myers, Lovie Lee, J.B. Hutto & the House Rockers, John Wrencher, Eddie Campbell, Charlie McClelland and the Scott Union Band, plus Honeyboy Edwards.



KINDLY ADVICE—Berry Gordy Sr. offers some comments to David Ruffin (left) at a reception thrown by Motown in Los Angeles to acknowledge the vocalist's new LP "In My Stride."

MUSICIANS DONATE SERVICES 'Jam-a-Thon' For N.Y. Jazz Museum

By RADCLIFFE JOE

NEW YORK—More than a dozen jazz musicians have donated their time and talents to a "jam-a-thon" sponsored by the New York Jazz Museum to assist that financially strapped institution in paying its overdue bills.

The 48-hour benefit scheduled to begin Friday (5), is being coordinated by jazz saxophonist Harold Ousley. In addition to Ousley, it will feature such talents as Mink Foster, Joe Carroll, Walter Perkins, Jimmy Heath, Duke Jordan, Jimmy Owens, Steve Butler, Leslie Brathwaite, Victor Sproles, Bob Cranshaw and Warren Smith.

The "jam-a-thon" is the second of its kind sponsored by the museum this year. The other ran from Feb. 11 through 14 and generated enough funds to keep the institution operational until now.

Herb Scott-Gibson, executive director of the museum, hopes that eventually the institution can raise

enough money from grants and other donations to operate without its present fear of bankruptcy.

No charge is being made for admission to the "jam-a-thon" but attendees will be asked to make a donation of at least \$2.

Meanwhile, the museum is running a series of Friday and Saturday concerts designed to offer much needed exposure to jazz musicians in the city. These sessions are also run without a structured admission charge, but donations are accepted to help defray musicians' costs, with all surpluses going to the museum's survival fund.

The museum, now located at 236 West 54th St., has fallen on hard times within recent years. It had been plagued by financial difficulties and political strife, and has changed executive personnel and addresses several times within the past year.

Soul Sauce

• Continued from page 40

The scholarship/testimonial was conceived and produced by Peter Long, directed by Hal De Windt and written by Edward Eckstine, Felicia Jeter, Joe Phillips, Jack Terry and Kenny Russ.

Love Unlimited Orchestra was conducted by Gene Page and the show orchestra conducted by Jerome Richardson.

The Spinners who are set to host NBC-TV's "Midnight Special" Friday (5) will also release their newest Atlantic Records single "Heaven On Earth So Fine" the same week.

Jack Gibson, publisher of Jack The Rapper weekly newsletter, confirms he will indeed run for president of the National Assn. of Television and Radio Artists (NATRA) when the organization convenes this week in Miami.

Gibson, co-founder of NATRA, was the group's first president.

The Commodores have grossed in excess of \$2 million in concert dates over a period of 15 days which be-

gan June 30, according to a source close to the group.

The Motown recording artists were also presented with a congressional citation by Sen. Bill Nichols of Alabama on July 12.

Sonny Joe White has been upped to program and music director at WILD in Boston, replacing Charlene Watts who has left the station.

White also takes over Watts' 7-10 a.m. airshift while Lark Logan, part-time announcer moves into White's vacated 10 a.m.-3 p.m. slot.

Spider Turner, who recently signed with Whitfield Records, has co-written with Norman Whitfield Rolls Royce's newest release, "Do You Dance?"

Turner who gained national attention about 10 years ago with "Stand By Me" on MGM, is recording his first Whitfield LP.

He explains his debut LP will be disco-oriented. "We want to make a big splash with the first album but my second LP will have a mellower sound."

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

Billboard SPECIAL SURVEY For Week Ending 8/6/77

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)
★ 5	7	31	FLOATERS ABC AB 1030	31	31	4	FINGER PAINTINGS Earl Klugh, Blue Note BN-LA737H (United Artists)
2	3	18	COMMODORES Motown M7-884R1	32	32	9	HERE AT LAST... LIVE Bee Gees, RSO RS-23901 (Polydor)
3	2	12	RIGHT ON TIME Brothers Johnson, A&M SP 4644	★ 33	39	3	OPEN UP YOUR LOVE Whispers, Soul Train BVL1-2270 (RCA)
4	1	6	REJOICE Emotions, Columbia PC 34762	34	34	41	PART 3 K.C. & The Sunshine Band, TK 605
5	4	17	GO FOR YOUR GUNS Isley Brothers, T-Neck PZ 34432 (Epic)	35	36	8	HAVIN' A HOUSE PARTY Willie Hutch, Motown M6-874S1
6	6	16	A REAL MOTHER FOR YA Johnny "Guitar" Watson DJM DJLPA7 (Amherst)	36	40	3	TOO HOT TO HANDLE Heatwave, Epic PE 34761
★ 7	23	3	PLATINUM JAZZ War, Blue Note BN-LA690-J2 (United Artists)	★ 37	47	3	STORMIN' Brainstorm, Tabu BQ11-2048 (RCA)
8	9	19	SLAVE Cottillion SD 9914 (Atlantic)	★ 38	48	2	LIVE! LONNIE LISTON SMITH RCA APL1-2433
9	10	22	MAZE featuring FRANKIE BEVERLY Capitol ST 11607	★ 39	49	2	SOMETHING TO LOVE LTD, A&M SP 4646
10	7	18	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tama, T7-352R2 (Motown)	★ 40	50	2	CHOOSING YOU Lenny Williams, ABC AB 1023
11	8	11	TRAVELIN' AT THE SPEED OF THOUGHT O'Jays, Philadelphia International PZ 34684 (Epic)	41	41	3	FIRST LADY Shirley Caesar, Roadshow RS-LA744-G (United Artists)
12	13	7	LIFELINE Roy Ayers Ubiquity, Polydor PD-1-6108	★ 42	56	6	CARDIAC ARREST Cameo, Chocolate City CCLP 2003 (Casablanca)
13	11	21	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	★ 43	NEW ENTRY		LET'S CLEAN UP THE GHETTO Philadelphia International All Stars (O'Jays, Lou Rawls, Teddy Pendergrass, Billy Paul, Dee Dee Sharp, Gamble, Archie Bell & The Drells), Philadelphia International JZ 34659 (Epic)
14	12	8	FREE AS THE WIND Crusaders, ABC/Blue Thumb BT 6029	44	44	3	I'VE NEVER BEEN TO ME Nancy Wilson, Capitol ST 11659
15	15	7	EXODUS Bob Marley & The Wailers, Island ILPS 9498	45	35	8	THELMA & JERRY Thelma Houston & Jerry Butler, Motown M6-887S1
16	16	24	UNPREDICTABLE Natalie Cole, Capitol SD 11600	46	43	5	THE GREATEST/ ORIGINAL MOTION PICTURE SOUNDTRACK George Benson, Mandrill & Michael Masser, Arista AL 7000
17	17	17	UNMISTAKABLY LOU Lou Rawls, Philadelphia International PZ 34488 (Epic)	47	37	12	ARE YOU SERIOUS Richard Pryor, Laff A196
★ 18	24	8	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	48	38	15	NOW DO U WANNA DANCE Graham Central Station, Warner Bros. BS 3041
19	14	8	SWEET PASSION Aretha Franklin, Atlantic SD 19109	★ 49	60	5	SHOTGUN ABC AB 979
★ 20	45	2	BENNY AND US Average White Band & Ben E. King, Atlantic SD 19105	★ 50	NEW ENTRY		DOROTHY MOORE Malaco 6353 (TK)
21	22	6	DEVIL'S GUN C.J. & Co., Westbound WB 301 (Atlantic)	51	53	10	HOT Big Tree BT 89522 (Atlantic)
22	18	14	FRIENDS & STRANGERS Ronnie Laws, Blue Note BN-LA730-H (United Artists)	★ 52	NEW ENTRY		CERRONE'S PARADISE Cerrone, Cotillion SD 9917 (Atlantic)
23	27	10	TURN THIS MUTHA OUT Idris Muhammad, Kudu 34 (CTI)	53	33	5	AL GREEN'S GREATEST HITS VOLUME II HI SHL 32105 (London)
24	19	7	LOOK TO THE RAINBOW AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	54	46	15	LOVE STORM Tavares, Capitol STAO 11628
25	20	9	I REMEMBER YESTEROAY Donna Summer, Casablanca NBLP 7056	55	42	7	LET'S BE CLOSER TOGETHER Tyrone Davis, Columbia PC 34654
26	21	14	PARLIAMENT LIVE—P. FUNK EARTH TOUR Casablanca NBLP 7053	56	26	7	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057
27	25	43	SONGS IN THE KEY OF LIFE Stevie Wonder, Tama T13-340C2 (Motown)	57	57	27	ASK RUFUS Rufus featuring Chaka Khan, ABC AB 975
28	28	26	IN FLIGHT George Benson, Warner Bros. BSK 2983	★ 58	NEW ENTRY		MUSIC SPEAKS LOUWER THAN WORDS Candi Staton, Warner Bros. BS 3040
29	29	24	IT FEELS SO GOOD Manhattans, Columbia PC 34450	59	59	2	LIFESTYLE (Living & Loving) John Klemmer, ABC AB 1007
30	30	19	ANGEL Ohio Players, Mercury SRM-1-3701 (Phonogram)	★ 60	NEW ENTRY		PEODLIN' THE MUSIC Lamont Dozier, Warner Bros. BS 3039

AUGUST 6, 1977, BILLBOARD

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Special Thanks To: Bob Geddes NES & John Elsner



Photos: Dan Fong

Attendance: 57,752

Gross: \$590,062.00

Thanks everyone,

The Flyline Family

Signings

Juice Newton & Silver Spur to Capitol, the group was formerly on RCA. ... Cindi Grecco, Private Stock artist, to Regency Artists for booking. ... Prism, Canadian rock group, to Ariola America Records.

George Jackson, Memphis songwriter whose 40 hits since 1972 include the Osmonds' five-million-selling "One Bad Apple" to Joyce Ray's ERM Enterprises for management. ... Players, RSO group, and D.H. Storm, Ariola act, to Palmer, Roswell & Co. for management.

Skeeter Davis to William Morris Agency with exclusive representation agreement. Del Reeves also to the agency. ... RCA artist Gary Stewart to Celebrity Management with booking contract. ... Janie Fricke to Columbia Records. ... Susan Hargrove to Window Music. ... Myrrh artist Lilly Green to A New Song agency.

UA artist Melba Montgomery to the Joe Taylor Artist Agency for bookings. Charlie Louvin has rejoined the agency's roster.

Coolidge's 6th Solo Album Provides 2 Chart Singles

By ED HARRISON

LOS ANGELES—After five solo albums Rita Coolidge finds herself with not one but two hit singles simultaneously climbing the U.S. and English charts.

While "Higher And Higher" continues to rise on the Hot 100, "We're All Alone" is doing likewise on the English charts. Coolidge's long-time producer David Anderle admits he's never experienced a similar situation.

According to Anderle, Derek Green, managing director of A&M England, authorized the release of "We're All Alone" figuring it best suits the U.K.'s more mellower sound despite the success of "Higher And Higher" in the U.S. Both singles were culled from Coolidge's newest "Anytime... Anywhere" LP.

Coolidge says she credits A&M chairman Jerry Moss with her breakthrough. "Jerry suggested I change my musical direction to appeal more to the adult rock crowd," she says.

"I tried to do more familiar material. The other albums contained too many new songs."

Included in the album are songs by Sam Cooke, Bee Gees, Boz Scaggs, Neil Sedaka and her husband Kris Kristofferson.

"Everytime a new album is released everyone keeps saying 'this is the one.' I stopped getting my hopes up. But with this album I felt different. There was more spark and good feelings to it.

Since her touring days with Joe

Cocker and his Mad Dogs And Englishmen seven years ago, Coolidge admits to having undergone an identity crisis.

Says Coolidge: "I'm searching for my own style. After my first album I found myself still searching. Yet my style hasn't really changed that much."

Coolidge and Kristofferson are now in the midst of an extensive tour of one-nighters. The format of the show is similar to previous appearances together with Kristofferson

(Continued on page 70)

2 N.Y. Venues Book Together

NEW YORK—Syncopation, a new Westchester rock venue, is joining forces with My Father's Place, a Roslyn (L.I.) club, in order to work out a coordinated booking policy.

Both rooms are being booked by Kevin D. Ellman and Michael Epstein, the latter the owner of the popular Roslyn club that features contemporary acts.

Syncopation is owned by the Beefsteak Charlie's restaurant chain, which decided last month to inaugurate a pop music policy at its newest club.

John Mayall and Roy Buchanan have appeared there most recently. A series of one-nighters is planned for the rest of the summer featuring jazz and rock acts.

Aladdin Booking Pop Artists Into Bagdad

LAS VEGAS—The Aladdin will increase its exposure for pop attractions in its 800-seat Bagdad Theatre. Move is tied to the hiring of Gary Naseef as assistant to James Tamer, executive show director for the hotel's Theatre for the Performing Arts.

Naseef, an outside assistant in booking acts into the 7,500-seat concert hall, is credited with helping Tamer secure the top names in pop music for the theatre during the past six months or so.

The Bagdad Theatre previously booked MOR acts, with Dick Clark's rock'n'roll revue opening Friday (29) for a month's stay.

At different times Naseef has been a freelance concert booker and a booker with the Sahara hotel which helped launch that hotel's entry into the rock concert business on the Strip.

Tamer, who headquarters in Detroit, commutes to fulfill his bookings here and is responsible for overseeing all three of the hotel's entertainment venues, the third

being the Casino Lounge which will now be booked by Mitch DeWood. DeWood has been associated with the hotel for some time in various entertainment categories.

Assisting Naseef and Tamer is newly hired Nancy Engler, who will manage the talent booking office.

The hotel's concert theatre, now almost exclusively pop flavored, will be the site of a Frank Sinatra-Dean Martin charity concert Aug. 23 for the Univ. of Nevada, Las Vegas scholarship fund. In addition to the two headliners, surprise walk-on guests are also anticipated. Tickets are selling for \$25, \$15 and \$10. The hotel expects a sellout.

A benefit by Bing Crosby for the Holy Family Church of Las Vegas drew under 6,000 persons.

Upcoming attractions during August include the O'Jays, Emerson, Lake & Palmer, Fleetwood Mac, Dave Mason and Foreign, Emmylou Harris, the Commodores, Kris Kristofferson-Rita Coolidge and Alice Cooper.

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Talent Talk

Annie Golden, lead singer of the Shirts, one of the better bands to emerge from the New York punk scene, has been signed to play a leading role in the forthcoming stage and screen productions of the rock musical "Hair." The Shirts are one of the few remaining punk groups to have received critical acclaim that are not yet signed to a record deal. ... Southside Johnny and the Amboy Dukes hired a chopper to buzz the beaches at the New Jersey shore recently trailing a banner advertising a nearby concert: "Disco Is Dead, Come Dance With Us," the banner read.

The U.S. Patent Office granted patent 4,037,097 last week (23) to lighting designer Allen Stillman and his father, tool and die maker Theodore, for a spotlight color changer which will allow touring groups to travel with a bare minimum of lighting equipment. The device, which takes only a cubic foot of space, shifts slides and gels pneumatically, under electric control. The Stillmans plan to license the unit to manufacturers.

Improv Records' president Bill Hessett is producing the Artpark Jazz Festival Sept. 7-11 in Buffalo, N.Y. So far, the lineup includes Clark Terry, Urbie Green, Zoot Sims, Lionel Hampton, Kenny Burrell, Stanley Turrentine and Ramsey Lewis.

When WNEW-FM returned to the air following New York's recent blackout, the first tune played was "High Voltage," taken from AC/DC's debut Atlantic LP. During the blackout Atlantic promo man Steve Leeds responded to a call for cassettes from WNEW jocks who were broadcasting from the Empire State building, using a battery-powered cassette deck. Now that's service ... A&M's Alessi Brothers, meanwhile, were in London preparing for a debut concert at the New Victoria Theatre when the theatre went into liquidation and the local electric board pulled the plug. The Alessis wound up paying the electric bill themselves, as well as the salaries of the theatre staff, in order for the July 18 concert to go on.

Ex-Yes keyboard player Patric Moraz has a solo LP due soon on Import Records. This is the first original pressing to be released by the com-

pany, which heretofore specialized in reissue of collector's items. Yes is currently touring the U.S. with Rick Wakeman tickling the ivories.

War challenged the L.A. rock press corps to a volleyball game Sunday (31) at their producer Jerry Goldstein's Malibu Beach residence. ... Danny O'Donovan, international booker, firming deals for several U.S. headliners to tour Russia. ... Hank LoConti's newest Agora nightclub in his Ohio chain opened in Painesville.

The Lettermen are ahead of last year's grosses as the 16-year-old group heads for another \$1 million tour grossing year. In 1976 the Lettermen ranked third in Billboard Top Box-office Chart's auditorium date rankings. ... Tommy Mottola, manager of Daryl Hall & John Oates and Savannah, opened a new L.A. branch and will commute from his New York base.

Chad Stuart of Chad & Jeremy co-wrote the songs for "Smiles," Sarah Miles one-woman play. ... Emerson, Lake & Palmer soldout Aug. 11-12 shows at Long Beach Arena in six hours so Wolf & Rissmiller have added a third show Aug. 14. ... The Beach Boys have soldout all 10 of their August concerts.

Frank Sinatra and Dean Martin team for a Univ. of Nevada Las Vegas benefit Aug. 23 at Aladdin Hotel Performing Arts Theatre.

New On The Charts

HEATWAVE
"Boogie Nights"—★

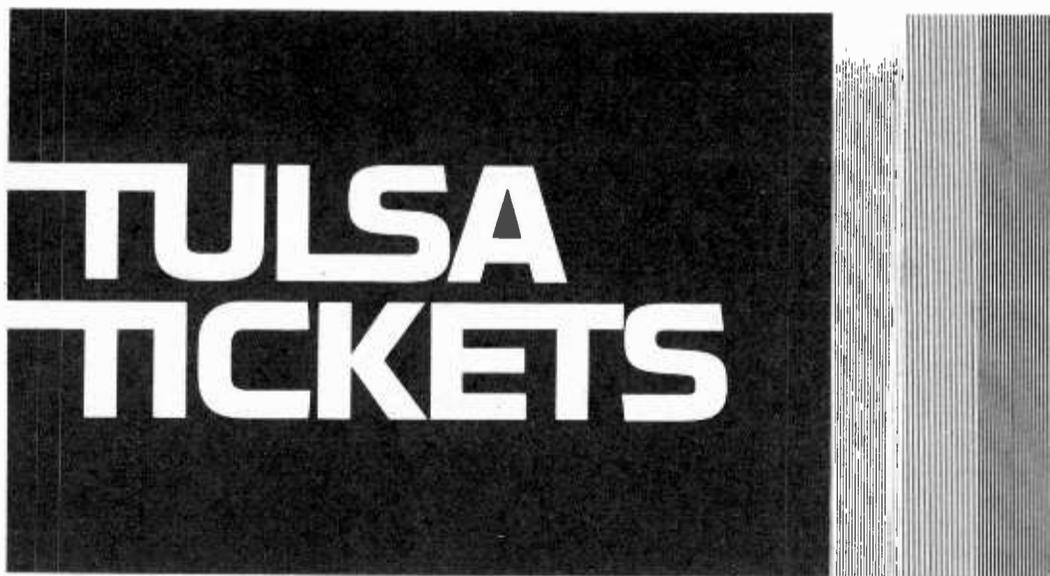
Like Hot Chocolate, Heatwave is an interracial, multinational London-based group straddling pop and soul.

It is signed to GTO Records in England and was picked up by Epic for American distribution around March 12 when this single reached number two on the U.K. charts. The production deal between CBS and GTO will also extend to Billy Ocean, best known in the U.S. for his May 1976 top 30 hit "Love Really Hurts Without You" on Ariola America/GTO, distributed by Capitol.

"Boogie Nights" is already up to number 37 on Billboard's soul chart in its sixth week. The album is from "Too Hot To Handle" (not to be confused with the new UFO single of the same name on Chrysalis), is number 36 soul in its third week. It is also the second-highest new entry on this week's Top LPs & Tape chart at 170. The Heatwave lineup consists of brothers Johnnie and Keith Wilder from Ohio; Eric Johns from L.A.; Rod Temperton from the U.K.; Mario Mantese from Spain, and Ernest (Bilbo) Berger from Czechoslovakia. The group is managed by Dick Lahey, a director of GTO in London, 01-629-8816.

"Boogie Nights" is a catchy Bee Gees-styled disco number geared for pop and soul radio.

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Punk Rock Gains Devotees In U.K., Key U.S. Cities

N.Y., L.A. Spring Up As Creative Centers

By ROMAN KOZAK

Violence Mars Growth Of Music In England

NEW YORK—There is a growing generation gap in rock'n'roll, and whether you like them or not, the punk rockers seem to be moving to fill in the void.

A recent Gallup poll of U.S. teenagers reveals that with the possible exception of one or two members of the Jacksons, none of the musicians of the top 20 most popular teenage groups were under 25 years of age.

Acts like the Beatles, Led Zeppelin, Chicago, Elton John, Beach Boys, Rolling Stones and others date from the '60s while newer acts like Boston, Aerosmith, Kiss, Peter Frampton, consist of musicians who have been playing since the '60s but who have only found mass success in this decade.

Meanwhile, there has been a new generation growing up, forming not as big or as visible a demographic bulge as did the post-war generation but one that has its own outlook, which

The identification with their audience's violence has proven somewhat painful to some of the musicians. While exchanging punches and thrown objects with an audience may provide a lot of publicity, ultimately every band learns that there are more crazies in the audience than there are onstage. Being outnumbered they need outside protection, which of course, separates them from the audience that much more.

So after a few such well publicized brawls, and the recent slash attacks on Johnny Rotten, and another member of the Pistols, security has been beefed up considerably at punk concerts, while the Sex Pistols no longer ride the subways.

The English record companies and media, while originally

While punk here has been generally viewed as a somewhat spotty monolith, depending on who is praising or condemning a specific act, nevertheless a look at the New York area punk bands reveals four main streams or classifications within it.

It used to be that a definition for punk was "any band that plays CBGB's," referring to the Bowery area club that for the last two years has been the most active in promoting the new music. But visits to the club reveal the existence of what can be termed art punks, punk punks, throwback punks and we-ain't-no-punks punks. The classifications do merge though.

Art punks are generally older, and even if their music is not so hot, that is not the point. They are making an artistic statement and their lyrics are among the most literate. Among the best are Patti Smith, Television, Talking Heads and Richard Hell.

Among the proponents of the hard, gutsy music are: (center right) Blondie, (inset right) Willy DeVille and Talking Heads (below).

Punksters carrying the banner of this sound include: (inset left) Barrie Masters of Eddie & the Hot Rods, the Ramones (below) and Iggy Pop (left center).



AUGUST 6, 1977, BILLBOARD

following the development of rock, is being voiced through music.

Hence the "punks," a not very endearing term.

Fans of the musical genre, especially in the U.S. prefer the term "new wave," though the English, the biggest populizers of the form, are not that squeemish.

Malcolm McLaren, manager of the Sex Pistols, the hottest, most controversial, and best known of all the punk bands, has told Time magazine that for him the term "new wave" is "establishment language, more descriptive of a new hairstyle than anything else."

But "punk," "new wave" or whatever, it has been discovered by the media. Just about every record company, with greater or less enthusiasm, has entered the murky waters of punk. NBC television, Time and Newsweek and others have profiled it, with varying degrees of approval.

Punk clubs, magazines and custom labels have sprung up, and punk fashions have made their debut, lifting the lowly safety pin to over-priced Bloomingdale couture.

About the only thing the punks haven't done is sold a lot of records, or got a lot of airplay, but even here cracks in the facade of public indifference are appearing. Both Patti Smith, earlier, and the Ramones, now, are at least reaching the bottom half of the U.S. charts, while in England, the Stranglers, the Vibrators and the Clash all have top 50 albums, while the much-fired Sex Pistols hit the top of the U.K. singles charts with "God Save The Queen."

It is in the U.K. that punk is treated seriously. There are glimmers of it in Japan and France, while in the U.S. it is more of a pose than a way of life, but in economically depressed England it is becoming the voice of the young, unemployable lumpenproletariat.

It is an angry voice, but one that is beginning to sell records. It also stirs a great deal of attendant controversy, and has provoked its share of violence—violence that has been known to rebound on the bands themselves.

According to an NBC-TV "Weekend" report, 60% of English kids leaving school cannot find jobs. The punk rockers who come from this milieu refer to it as the "blank generation" which has no future, no purpose, and nothing to do but destroy an English society that is slowly rotting away anyway.

If nothing else, both "Anarchy In The U.K." and "God Save The Queen" by the Sex Pistols are bitter and biting diatribes against the "merry old England" they are too young to have ever known. If "London swings like the pendulum do," the pendulum is certainly now in the pits, they are saying.

All this is accompanied by raggedy Clockwork Orange fashions, ears and cheeks pierced by safety pins, short pastel colored hair, a lot of beer but no dope—it's too expensive, an anti-humanist, anti-sexual attitude and blurred distinctions between camaraderie and mayhem.

fearing and distrusting the phenomena, are now finding that it pays off. The Clash, Vibrators, Stranglers, Damned, Jam, Slaughter & the Dogs, Ultravox, Unwanted, Boys and others are all finding some degree of success.

And according to recent reports even the staid "Top Of The Pops" television show has broken down and shown a film of the Sex Pistols performing its latest single, "Pretty Vacant."

The English record company majors are now not only willing to go with the punks, but some are looking forward to yet another generation of new bands, who will arise from this array of new talent, and break through as a full-scale, mass phenomena "new wave."

English one-stops meanwhile are doing a brisk business supplying punk singles from obscure labels to record retailers who are meeting the demand from punk purists who want the original underground stuff.

Now if only someone would teach all these kids how to play.

America has seen and heard very little of the English punks so far. Albums by Eddie & the Hot Rods and Ultravox were released here without much of a splash. The Sex Pistols were seen on the "Weekend" program, but Virgin Records here has yet to swallow hard and pick up the group's option for the U.S. And although the Damned has played in the U.S., neither audiences or critics were that enthused.

A new album by the Stranglers has generated some interest, at least in New York, and the crest of the new wave is not expected to reach American shores until the fall. However, there are enough local punks to keep up whatever interest there is.

Students of English and American punk generally say that the better of the English bands are more visual and present a better show, while the better American groups are more musical and are less tied to social, economic or political philosophies.

After all, punk originated in America, growing out of bands like the Velvet Underground, MC5, the Stooges, and more recently Iggy Pop, Lou Reed, Patti Smith and the New York Dolls.

Centers of punk are generally the big cities, notably New York, with offshoots in Los Angeles, Boston, Detroit, and Cleveland.

The punk punks belong to the boot-in-the-face school of minimal art. They are the most noisy, violent and most fun to watch, if the racket is not too much.

Most of the English punk bands fall into this category. In the U.S. the most interesting are Iggy Pop, the Ramones and the Dead Boys. The Americans seem to approach the whole thing with more humor than the British.

The U.S. throwback punks would have a hard time playing to a British punk audience since they come closer to the English "Teddy Boy" look, sworn enemies of the punks. This is basically '50s and early '60s music performed now. Some practitioners of this form include Robert Gordon and Mink DeVille.

The we-ain't-no-punks punks include just about everybody else who comes from an urban environment and plays loud rock. Since there are few venues that allow young bands to play loudly (or not that well), they wind up playing with the punks. Such acts include Blondie (actually in a class by itself), the heavy metal Dictators and such musically more advanced bands as Orchestra Luna and the Shirts.

So far there have been no examples of funk punk which points out a general weakness the genre may have in gaining any widespread success in the U.S. Punk is the music of poor, frustrated white males. And while there is enough of those in England, in the States it is generally the blacks and the Hispanics who face massive unemployment and other social problems. And they are not interested in punk music.

In the age of Jimmy Carter there are few white middle class kids that frustrated, angry and destructive that they must adopt a music that expounds nihilism. America has just come through a frustrating war, a violent generation gap and a major scandal in government. Now there is a measure of peace and nobody young or old wants yet another revolution.

So while the punks may reject the last 10 years, most of the kids who had grown up or were growing up then have not. That time, and that music has shaped their outlook, and to a great extent the outlook of the whole country. Having, in effect, won, why give it all up?

But politics and circumstances can change, and if there is another major social, cultural, or political breakdown in the works, the punks will play the music to orchestrate it.

In the meantime, graduates of the '60s, who now generally predominate within the music industry, could do well not to embarrass themselves and their peers, by using the same language to put down the punks that their parents used to condemn Elvis, the Rolling Stones or the Grateful Dead.

The punks will come and play and find their own level, but members of Boston and Fleetwood Mac, for example, shouldn't worry that they will be playing empty halls in the near future. There's room for all.

Art direction: Bernie Rollins

Campus Blytham To Book Nationally

By ED HARRISON

LOS ANGELES—Blytham Ltd., a Midwest booking agency located in Champaign, Ill., is broadening its image from regional bookers to a "national college agency."

And to help accomplish this, Blytham has expanded its market from 11 states to 37, booking acts in all but the 11 Western states.

According to Darryl Coburn, director of the college division, the expansion was prompted by the showcase success of Megan McDonough at February's NECAA national convention.

"The response from colleges across the nation was phenomenal," says Coburn. "It was then we realized we had something to sell to everyone. We needed help in following up on these schools. It's all part of us becoming a national agency."

Coburn stresses his commitment to the colleges which are responsible for 65% of Blytham's grosses. "We'll sell a college everything it wants to buy," he says. "We will always be there and always have the budget. School's are our long lasting interest."

As part of its revitalized role in the college market, Blytham is initiating an internship program for students active in programming.

According to Coburn, Blytham will hire one or two students from any campus in the U.S. to work out of its Champaign office for eight, possibly 12 weeks. They will be supplied with living expenses and a \$75 per week salary. Blytham is petitioning the NECAA to officially sanction the program.

Says Coburn: "The program will allow students the opportunity to have a first hand look at the entertainment industry."

Among the agency's major acts are Megan McDonough, the Graduates, a comedy trio; Duke Tomato & the All-Star Frogs, illusionist Amazing Mendoza, mime Tim Settini and singer Thom Bishop. Most acts are in the \$500-\$1,500 price range.

With hopes of breaking the Graduates nationally, Coburn says the trio will be working seven NECAA regional confabs in the fall and possibly the national.

"There's a void of reasonably priced comedy acts on campus," Coburn says. "The Graduates already have television exposure behind them ("Merv Griffin Show," "Great American Laugh It Off" currently in production) and will play club dates between regionals."

The Graduates' price tag is in the \$600-\$1,000 bracket. Coburn adds that he is hopeful the Graduates will be offered an MC slot at the 1977 national.

McDonough, who has been playing colleges extensively, had to cancel a September South Central block booking due to the loss of her band Mada Rue. She is in the process of forming a new band and is booked throughout October, reports Coburn.

Blytham is also coordinating Midwest dates for Tom Chapin in conjunction with Chapin's Sundance Music.

To help alleviate the work load, a fourth college agent has been added to the staff with each agent handling a specified territory in accordance with NECAA regions.

Coburn works the upper Midwest,

(Continued on page 57)

Talent

Talent In Action

HEART
JOHN MCEUEN

Universal Amphitheatre, Los Angeles

There is no doubt that Heart's Ann and Nancy Wilson are two talented ladies as well as charming visual attractions. Ann's seductive vocals flow evenly on both the high energy rockers and the compassionate ballads while Nancy's nimble fingered guitar riffs set new standards for female pickers.

Heart opened its July 15 gig with the hushed "Sylvan Song" amid a backdrop of smoke and balmy video scenes. But as the pace of the material quickened so did the adrenalin in the Wilsons.

Mixing tunes from Heart debut "Dreamboat Annie" LP and its newer "Little Queen," Ann danced and pranced her way onstage, using her sultry vocals and matching looks. Her long black dress, slit at the thigh, also contributed to the total Wilson mystique.

Without question, Ann's vocals are more effective on rockers. The highlights of Heart's 12-song, 75-minute set were the screaming, hot guitar tunes like "Kick It Out," "Magic Man" and "Crazy On You." Heart's current single "Barracuda" also displayed the same clear, clean sound the group produces on vinyl.

It's refreshing to see two females in the rock spotlight who are professional, talented and not just a novelty.

John McEuen of the Nitty Gritty Dirt Band opened the show with a humorous 30-minute set of banjo fiddling and mandolin virtuosity. Using a tape recorder in one segment to create a duo effect, he intertwined humor and music. The remainder of his set was comprised of bluegrass, country and folk-flavored instrumentals.

ED HARRISON

STEPHANIE MILLS

Grand Finale, New York

This diminutive vocalist, best known as the star of the hit musical "The Wiz," may have the perfect Manhattan cabaret act here. Her June 8 set was chock-full of the kind of flashy, garish antics that seem to stimulate the strange mix of quasisophisticates who patronize New York night spots.

The hour-long show opened with Mills singing Leon Russell's "Song For You" from offstage. To the wild cheers of the SRO crowd Mills mounted the stage wearing the kind of outfit that gets admiring glance from avant-garde fashion buffs and curious stares from everyone else. After an excellent rendition of Stevie Wonder's "As," Mills began a contrived story about a fictitious interview that was to serve as a narration for the rest of the 11-song program. The monolog seemed a bit rakish for someone who alleges to still be in her teens.

A gospel medley was the show's highlight as it showed Mills' voice to its best advantage. It also served as a chance for the background singers and musicians to assert themselves, most notably vocalist Carl Hall, young percussionist Russell Robertson and bassist Jerry Jammott.

The rest of the evening was an uneven mix with Mills doing a Supremes medley with two dummies balanced on her shoulders, a Diana Ross impression and the overdone "Evergreen."

Things picked up when Mills did two songs from "The Wiz," "Ease On Down The Road" and "Home." The crowd loved it when she sang "Everything Must Change" and then went backstage and changed her clothes for no apparent reason. The audience also enjoyed Mills running aimlessly though the club with a cordless mike during the singing of "I Want To Be Where You Are." It is doubtful the audiences elsewhere would enjoy such pointless actions but in Manhattan anything bizarre is applauded.

ROBERT FORD JR.

LORETTA LYNN CONWAY TWITTY EDDIE RABBITT

Anaheim Convention Center,
California

It was an evening characterized primarily by sedate respect and warm but controlled appreciation on both sides of the footlights at this country superstar lineup here July 15.

Elektra singer/songwriter Eddie Rabbitt kicked off the evening with his progressive brand of country, moving breezily through a fast-paced 40-minute, 10-song set. The show was highlighted by rock-tinged numbers such as "Drinkin' My Baby Off My Mind," "Two Dollars In The Jukebox" and the more intense and substantial "Rocky Mountain Music." A couple of well-harmonized ballads rounded things out nicely. The band was tight, and assisted ably in

projecting Rabbitt's pleasant air of relaxed geniality.

Twitty followed and was mellow, at-ease, and almost matter-of-fact as he dished out one hit after another (15 in less than an hour), with "Play Guitar Play," "Don't Cry Joanie," "Linda On My Mind" and "You've Never Been This Far Before" among them, in an apparent attempt to fit in as much of what his fans wanted to hear as soon as possible. His laidback approach provided an effective restraint on the heavy emotional tone of many of his songs, which deal primarily with the traumas of lost or illicit love, and the sheer power of Twitty's voice, which is considerable.

He snapped out of the one-after-another routine, which was approaching monotony, for a chilling rendition of "Why Me Lord?" This sermon-like election allowed his voice to build to its capacity in emotion and power, as did the anticipated finale, a relic from his pop days, "It's Only Make Believe."

Loretta Lynn, troubled by sound system difficulties and a touch of hoarseness, still managed to captivate the audience with her classic country belting and engaging rapport. Again resorting, as did Twitty, to medleys to fit in 15 tunes in just under an hour, Lynn belted right through all the basic emotions of her gutsy autobiographical tunes such as "The Pill," "Fist City," "You Ain't Woman Enough To Take My Man," and what will soon be the theme of a Universal movie of her life story, "Coal Miner's Daughter." She also found time for a medley of Patsy Cline classics which drew some well-deserved oohs and ahhs.

With the show approaching the four-hour mark, Twitty joined Lynn for a half-hour of five familiar hits the MCA artists have enjoyed as a duo. "As Soon As I Pick Up The Phone" (complete with ringing telephone and Twitty's off-stage voice on the other end of the line) and the rollicking "Louisiana Woman, Mississippi Man" were the winners in this final portion, with the flag-waving, stars flashing "God Bless America Again" as a finale of predictable, but crowd-pleasing excess.

SUSAN PETERSON

ROCIO DURCAL & JUNIOR

Las Versailles, Mexico City

When a musical act can electrify with a tremendous dynamic projection it deserves outstanding recognition beyond its native territory. Durcal & Junior, a Spanish twosome which ran into contractual litigation here, has such bona fide credentials.

Except for a pair of entries in English—"Never, Never" and "Was That Love"—the handsome pair sparkled throughout an hour and 10-minute display in their native tongue with a never-stop pace. Durcal is as pert and poised as they come and demonstrates with a natural deftness how modern stylings should be mounted. And she has a wardrobe to match the exciting, perfectly-pitched entries.

With her husband Junior, she shares the spotlight in some dueting. But it is basically each delivering in respective mini-turns.

Both have the engaging personalities to illuminate on their respective numbers. Durcal's interpretations of "Mi Amigo," "Pidemo" "Sola" and a potpourri of songs she made famous in several (made in Spain) motion pictures. Junior, who authors much of his own and his wife's material (he also does arranging and musical direction) excels on the likes of "Perdoneme" and "Fue Su Vos," latter a winging integration of rhythms and percussions and voice.

The six-piece backup group, also residents of Madrid, contribute perhaps the best accompaniment ever heard here. Ditto for two side-stage vocal supporters, Susane De Las Heras and Danielle, who also help to integrate the modern stuff and some uptempo flamenco.

As for the pair's legal hassle prior to the June 17 start of a 17-day engagement here which is bound to mount in prestige, there was an impresario switch which went like a flip of the coin from Antonio Basurto over to Rene Leon. A sizable suit is still pending against the former.

MARV FISHER

SPINNERS NANCY WILSON

Greek Theatre, Los Angeles

How many acts get the mayor of Los Angeles to introduce their set? Tom Bradley, thanking the veteran r&b group for its inspiration to young people, opened the door July 13 on what was to be an hour-long, 12-song masterpiece, the first of a four-night stint.

This was an important appearance for the quintet which is now sans Philippe Wynn. But any fears that the act may have critically suf-

Billboard SPECIAL SURVEY For Week Ending 8/6/77

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	BAD COMPANY/CLIMAX BLUES BAND —Electric Factory Concerts, Riverfront Col., Cincinnati, Ohio, July 21	12,939	\$6.50-\$7.50	\$91,230
2	JAMES TAYLOR/THE SECTION —Electric Factory Concerts, Robin Hood Del West, Philadelphia, Pa., July 22	12,500	\$4-\$10	\$76,563
3	BROS. JOHNSON/MAZE/SLAVE/BRICK/ENCHANTMENT/RODNEY WINFIELD —Lewis Grey Prod., Municipal Aud., Mobile, Ala., July 23	11,397	\$6-\$7	\$70,312*
4	WAYLON JENNINGS/JESSI COLTER/HANK WILLIAMS JR. —Feyline Presents Inc., Civic Aud., Omaha, Neb., July 20	10,241	\$6.50-\$7.50	\$67,290
5	JERRY JEFF WALKER/J.J. CALE/COMMANDER CODY BAND —Feyline Presents Inc., Red Rocks Amphitheatre, Denver, Colo., July 23	8,913	\$6.23-\$7.15	\$63,650*
6	BROS. JOHNSON/MAZE/SLAVE/BRICK/ENCHANTMENT/RODNEY WINFIELD —Lewis Grey Prod., Garrett Col., Montgomery, Ala., July 22	6,222	\$6-\$7	\$40,842
7	BROS. JOHNSON/MAZE/SLAVE/ENCHANTMENT/RODNEY WINFIELD —Lewis Grey Prod., Von Braun Civic Center, Huntsville, Ala., July 24	6,129	\$6-\$7	\$40,486
8	GEILS BAND/HEAD EAST/COAL KITCHEN —Schon Prod., Arena, St. Paul, Minn., July 22	6,509	\$5-\$6	\$37,707
9	DOOBIE BROS./HENRY GROSS —Entam Hulman Center, Terre Haute, Ind., July 22	4,674	\$6-\$7	\$28,610
10	DAN FOGELBERG/FOOL'S GOLD —Sound 70 Prod. Gardens, Louisville, Ky., July 18	4,213	\$6-\$7	\$26,420

Auditoriums (Under 6,000)

1	LOU RAWLS/DOROTHY MOORE —Eugene Harvey, Kleinhans Music Hall, Buffalo, N.Y., July 23 (2)	6,000	\$6.50-\$8.50	\$44,000*
2	BOOTS'S RUBBER BAND/BROS. JOHNSON/ENCHANTMENT/HORNY HORNS —Lewis Grey Prod., Jai Lai Fronton, Miami, Fla., July 17, 18 (2)	5,470	\$7.50	\$41,025
3	GEORGE BENSON —California Concerts, Comm Center, Tucson, Ariz., July 23 (2)	4,418	\$6.50-\$7.50	\$31,972
4	HARRY CHAPIN —Whisper Concerts, Chrysler Hall, Norfolk, Va., July 21 (2)	4,126	\$6-\$7	\$27,908
5	NORMAN CONNORS/JEAN CARNE/STUFF —Eugene Harvey, Avery Fisher Hall, N.Y.C., July 24	2,850	\$6.50-\$8.50	\$22,300*
6	GRAHAM CENTRAL STATION/SLADE —Ruffono & Vaughn, Municipal Aud., Birmingham, Ala., July 21	2,936	\$6.50-\$7.50	\$20,008
7	ROBERTA FLACK —Friedman & Johnston, Comm Center Theatre, Sacramento, Calif., July 20	2,394	\$6.65-\$8.65	\$19,986*
8	ROBERTA FLACK —Friedman & Johnston, Paramount Theatre, Oakland, Calif., July 23	2,625	\$6-\$8	\$19,578
9	JIMMY BUFFETT —Schon Prod., Orchestra Hall, Minneapolis, Minn., July 18	2,500	\$3.50-\$7.50	\$17,600*
10	POCO/JEFFREY COMMANOR —Wolf & Rissmiller, Civic Aud., Santa Monica, Calif., July 22	2,181	\$6.50	\$14,176
11	FATS DOMINIO/BILL BLACK COMBO —Bob Tucker, Convention Center Aud., Pine Bluff, Ark., July 22	1,874	\$4.50-\$6.50	\$11,277
12	MAHOGANY RUSH/MINK DE VILLE —Contemporary Prod., American Theatre, St. Louis, Mo., July 23	1,674	\$5.50-\$6.50	\$10,643
13	J. J. CALE —Dooley's, Dooley's, Phoenix, Ariz., July 24 (2)	1,360	\$6	\$8,160*
14	JESSE WINCHESTER/SCARLET RIVERA —Schon Prod., State Theatre, Minneapolis, Minn., July 24	1,400	\$5	\$7,200
15	OUTLAWS/FRANKIE MILLER —Dooley's, Dolley's, Phoenix, Ariz., July 18	1,284	\$5.50	\$7,063*
16	DIXIE DREGGS/CLOVER/DEAN FRIEDMAN —Electric Factory Concerts, Tower Theatre, Philadelphia, Pa., July 18	1,206	\$94	\$1,135

fered were soon buried. From the time the five impeccably clad, white-suited performers literally glided on stage, new lead singer John Edwards proved himself a capable and dynamic singer/showman.

Edwards smoothly handled leads on such classics as "It's A Shame" and "Mighty Love," demonstrating a supple, soulful voice. In fact, at times Edwards' stage enthusiasm reminded one of James Brown. His lead on Barbra Streisand's "The Way We Were" was a soul gem and he also turned in some remarkable imitations of Otis Redding and Sam Cooke with snatches of "Dock Of The Bay" and "You Send Me."

Able tenor Bobby Smith handled lead on "Could It Be I'm Falling In Love" and both vocalists received additional, superb harmonizing texture from baritone Henry Fambrough, bass Pervis Johnson and tenor Billy Henderson.

The fivesome's collaboration on "Tenderly" with only a soft string backing was striking and showcased their dextrous vocal range eloquently.

But the group is more than harmonizing and high stepping. Outstanding was a comedic routine that segued from "Games People Play" about a couple driving and the old "I'm out of gas" routine. And Henderson even has his own Anita Bryant poem.

The set-capping finale "Rubberband Man"

was a phenomenally elongated and choreographed tour de force completed with light show and giant rubberbands. Its explosive energy left the group exhausted and the appreciative audience spent.

The Greek Theatre orchestra and the Spinners rhythm section, under the direction of Maurice King, provided the funky musical support as did New Horizon, three female backup vocalists.

Nancy Wilson began the evening caressing the audience with her jazzy/soulful voice backed by a 20-piece orchestra. The 10-song, 30-minute set, although slightly stilted from apparent opening night - incohesiveness, seemed well-tailored to the outdoor, starlight setting. Showcased were several tunes from her new Capitol "I've Never Been To Me" LP including the provocative, explorative title song, an uptempo Lamont Dozier number called "Flying High," and an interpretation of Gary Wright's "Love Is Alive." Her classic 1959 smash "Guess Who I Saw Today" was included in the encore.

JIM McCULLAUGH

CLEO LAINE Lus Vegas Hilton

In making her long-awaited debut here, Laine brought her incredible vocal range, that deep,

(Continued on page 70)

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A DREAM OF MUSICAL UNITY AND EXPANSION IS COMING TRUE

LA-3

Spread out over mountains, oceans and jungles and encompassing a population of around 400 million, the Latin American markets are becoming increasingly linked.

This roundup of nations and regional blocs from Argentina and Chile to the U.S. and Spain shows that the international labels are increasingly involved throughout Latin America (a term that denotes a commonality of language, if not musical identity).

Other linkages include the television and radio expansion everywhere evident. The Organizacion De La Television Iberoamericana (OTI), for example, represents a 20-nation effort bringing song festivals to an entire continent via satellite broadcasts.

Yet another sign of increasing cohesiveness is the 20-year-old success of FLAPF, an association of record companies set to hold what it bills as its "biggest convention ever" this fall in Santiago.

Though beset by economic problems, geographical inaccessibility and political upheavals, the entire Latin American region is emerging.

Simon Bolivar's dream of bringing all of Latin America into one powerful force is not yet realized. However, when one looks at the progress being accomplished by the music industry in the individual nations, it can almost be said that such a vision is coming into focus. There are various reasons why such forward steps are apparent in these lands, still rather different from each other but yet having common bonds in language (except for Brazil and Portugal) and geography.

Barring any real future political, economic and social upheavals in these countries, it can unequivocally be stated that giant strides are in the offing. In this particular field, all companies are taking advantage of the general progress surrounding them. Sales, manufacturing, electrification, among other modern advances, are bringing these territories from way back in the pack to becoming front runners.

General statistics are not readily accurate due to the fluctuating currencies in most countries. But double and triple checks with the associations and various companies brings the sum retail musical turnover in all of these nations, including Latin U.S.A., Spain and Portugal, to a shade over \$600 million. It is not inconceivable that, at the present annual rate of growth (ranges between 15% and 50%), the gross retail figures can come close to or easily pass \$1 billion before the end of the current decade.

Leftist movements in practically all Latin American countries are on the decline. Therefore, many see a sharp rise in business and a freer flow of currency. One striking case in point is Argentina, where its reputedly brilliant minister of finance, Jose Alfredo Martinez De Hoz, has created a major step for the Videla administration by allowing open exchanges with other countries. The move is expected to trigger a much greater international flow.

Right now, except for the Netherlands Antilles in the Caribbean and Puerto Rico, Argentina has the greatest amount of purchasing power per capita in Latin America. It should greatly aid another upward surge in buying of records and tapes. As one executive there points out, "We potentially have about the best market in all of Latin America, so all we really need is a more liberal flow of capital (which they now have) to bring us out of our doldrums."

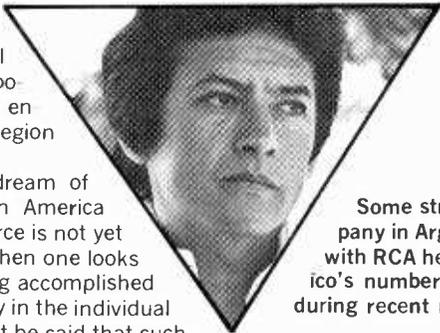
Upon the occasion of the kickoff of his initial Latin American tour last month in Mexico City, Barry White emphatically stated, "I am sure that within the next 10 years Latin America will be, by far, the biggest market in the entire world!" When queried during a huge press conference about how that would be possible with so many lagging economies, the robust composer-singer simply replied, "When things are at their lowest ebb, that's when things are best for selling music."

All of the important musical centers of Latin America are covered with installations in varying sizes by the major com-

By MARV FISHER



Julio Iglesias, Colombia-Spain artist, has scored tremendous sales all through Latin America and Latin U.S. areas. "A Flor De Piel" sold 300,000 in Mexico; "Corazon Corazon" sold 400,000 in Argentina and the list goes on and on.



Some strange twists in contracts find some very popular local artists in one company in Argentina—and in another elsewhere in Latin America. Palito Ortega is aligned with RCA here—and finds his distribution outlet in a country like Mexico via Orfeon. Mexico's number one international composer, Armando Manzanero (right), caught in action during recent night club appearance at Fiesta Palace Hotel.



Camilo Sesto (left photo) with staffers of WQLL, one of the top stations in Puerto Rico. Sesto is wearing the pava (Puerto Rico's famous hat). With him are Rinel Sousa (Caytronics), Manolo Sanchez (his manager), and 11-Q staffers Pedro Miranda, Rex Moreira (program director), Wilma Mendoza and David Gleason (general manager). Luis Di Matteo Trio, from Uruguay (right photo). From left to right, Di Matteo, bandoneon; Darwin Vicusso, piano; Nhil Di Concilio, bass. (Clave artists recording at Sondor studios.)



Ever since their first LP in late 1975 "El Cantar De Nuestra America," Sexteto Hindemith 76 (above left) has climbed to great prominence in the Chilean market. Honors have been bestowed upon the young EMI group with the presentation of the APES award by the theatrical newspapermen's association. Venezuela's Los Vecinos De La Cuadra (above right).



One of the more popular, young marimba bands in Guatemala and other parts of Central America is Dideca's Ecos Del Pacifico (lower left). They are consistent top sellers for the CA label. Jaime Ley (lower right) was named "Singer of the Year" in Colombia during 1976. He's big in frame and on Codiscos.



Ismael Miranda began as a skinny and nervous teenager at the vocal lead of Larry Harlow's band, and has now emerged as a dynamic and confident talent in his own right. As a vocalist, composer and performer, Miranda is one of the leading creative forces helping establish salsa throughout the Latin American continent.



One of the best modern singers in Brazil today—Ellis Regina (circle, left). Her popularity has spilled over into other areas of the world, notably into the rest of the exploding Latin American market.



panies: CBS and Polydor-Phonogram with six; EMI with four, and RCA with three. Each one is also set up with solid licensee arrangements where they are not located and, in one case, there is a reciprocal arrangement: CBS distributes for EMI in Colombia, while the latter handles the CBS line in Chile.

The majors are implanted together in Spain, as well as in the principal territories of the Western Hemisphere—Argentina, Brazil and Mexico. Polydor shares the scene with CBS among the international residents of Venezuela. It is the same in neighboring Colombia, where it is Phonogram and CBS. And CBS is ensconced in Central America competing all alone with a handful of potent independents such as Dideca, Dicesa, Dila and Fonica.

But the real story of Latin America is how these national firms are emerging and fulfilling dreams they never thought possible. In Venezuela, it's Grupo Ricken, Palacio La De Mu-

sica, Discos Moda, Velvet, and Suramericana, among a few, which are helping to swell this market to, according to the best estimates, \$40 million a year.

All along the Latin American belt, it's a changing story, as well. Discos Orbe, CoDiscos, Fuentes, Incolve, Sonolux, Tropical, Daro, Victoria and Ondina are rushing ahead with the majors in Colombia; Fediscos, Fadisa, IFESA (Emporio), Fonica and Fenix dominate the burgeoning Ecuador.

Peru, beset with more problems than any of the Latin American nations, is still surging forward with the likes of El Virrey, IEMPSA, FTA, Infopesa, Prodems, Sonoradio, Decibel plus a few more producing and distributing fiercely for a share of the depressed but optimistically strong market. Forecasts are around \$11 million in this country.

Chile is smaller with independents: IRT, Asfona and a recent, charging firm, Juan Esteban Grinstein's Discos Bandglad. The others there are EMI-Odeon and Philips' Phonogram. On the other side of the mountains (Andes), it's a waking up process for Miguel Dueri's Discolandia. Heriba, Jallala and Lauro in Bolivia. Bolivia will see close to \$3 million in retail revenue for the year, while Chile, with almost double the population (10 million), should easily pass \$2 million.

In the Argentine, the nation of almost 100% middle class (26 million), there are a growing number of independents which include: Microfon, Parnaso, Prodisa, Sica-mericana, Trova, Carmusic SAIC, among a dozen, in competition with RCA, CBS, EMI and Phonogram. The monetary prognosis here ranges from \$30 million to \$50 million.

The power of the entire region for now, and in the future, is Brazil, with its current 110 million population which is expected to jump to around 126 million by the end of the decade. In addition to the four worldwide entries plus a new international newcomer, WEA, the music industry in Brazil, is teaming with prominent independents—Continental, Copacabana (Som), RGE/Fermata, Tapevar, Top Tape, CID, Pirate, Padrao, Campeao, Som Livre and who knows how many others under the vinyl pile in this immense nation. Forecasts from down Rio way are for a whopping \$220 million this annum.

Central America with its group of small nations is rated for approximately \$11 million, and it is pretty much the same for the islands of the Caribbean where the gross turnover is expected anywhere between \$10 million and \$15 million. Latin U.S., with its Caytronics, Fania, Latin International, among several solvent record/tape firms being quoted in excess of \$25 million.

Spain and Portugal are in the neighborhood of \$135 million, with the former well past 80% of that share. The big Spanish contributors who receive tremendous royalties from all over Latin America because of such genuinely magnetic stars as Julio Iglesias, Camilo Sesto, Raphael, Mocedades and Joan Manuel Serrat include: Hispavox, Ariola, Movie Play, Zafiro, Co-

(Continued on page LA-58)

A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

ANDEAN BLOC BOOT-STRAP EFFORTS RAISE ECONOMIC LEVELS

(*Actually, the Andean Range consists of Chile, Peru, Bolivia, Ecuador and Colombia. However, because of its size, population growth (now about 26 million), number of artists and immediate potential increase in annual gross business, Billboard is treating Colombia in a separate section. Although it does belong to the Andean Common Market while Chile does not at the moment, all have a similarity in musical tastes. All are charging into the future with varying amounts of optimism.)

There are common links between Peru, Chile, Ecuador and Bolivia. They all lie within the majestic Andean mountain range, have been depressed economically since the dawn of awakening in this part of the world, have similarity of music and thinly distributed populations, except for the capitals. For instance, Lima is pushing 5 million. But the big thing is that all are doggedly determined to finally make it happen, especially in the burgeoning record and tape market. For many years a few companies have entirely dominated the music scene. But lately, maverick, solvent organizations have moved into what has been principally exclusive territory for a handful.

In Chile, Discos Banglad is making a run for a share of market despite opposition from the more established EMI-Odeon, Philips, Industria De Radio Y Television, S.A. (IRT) and Asfona. The four majors allege severe undercutting of prices, but Banglad owner Juan Esteban Grinstein claims it "was a
(Continued on page LA-9)

A Billboard Spotlight

BOLIVIA	CHILE
Population: 5.2 million GNP: \$1.2 billion Radio & tv stations: 110 AM: 7 FM: 1 TV Record plants: 4 Recording studios: 5 Jukeboxes: 0 Music publishers: 1 Exchange rate: 20.40 bolivianos = \$1.00 Tape duplicating plants: 3 Record companies: 4 Retail record outlets: 250 Households w/tv: 1.2 million	Population: 10.5 million GNP: 8.5 billion Radio & tv stations: 30 AM: 12 FM: 4 TV Record plants: 3 Recording studios: 4 Jukeboxes: 1,500 Music publishers: 1 Exchange rate: 5.5 pesos = \$1.00 Tape duplicating plants: 1 Record companies: 6 Retail record outlets: 350 Households w/tv: 1.2 million Households w/radio: 90%
Local product: \$500,000 (approx.) Cost per unit retail: \$5.00/LP: \$1.75/EP: \$6.00/cassette: \$7.00/8 track: \$1.25/single	Local product: \$125,000 Cost per unit retail: \$5.00/LP: \$1.25/EP: \$6.75/cassette: \$1.00/single
Record/Tape Sales Imported product: \$225,000 Cost per unit retail: \$5.00/LP: \$1.25/EP: \$6.75/cassette: \$1.00/single	Record/Tape Sales Imported product: \$225,000 Cost per unit retail: \$5.00/LP: \$1.25/EP: \$6.75/cassette: \$1.00/single
Music Trade Associations and Licensing Organizations Editorial Lyra Editora Boliviana de Musica	Music Trade Associations and Licensing Organizations Camara Chilena de Productores, Fonograficos: BIEM, SADAIC, FERMATA, SOCHEM: Southern Music International
Resort Hotels Featuring Major Artists Hotel Los Tajibos—Santa Cruz Hotel Crillon—La Paz	Resort Hotels Featuring Major Artists Hotel Sheraton—La Paz Hotel Libertador—La Paz
PERU	ECUADOR
Population: 15.5 million GNP: \$7.7 billion Radio & tv stations: 164 AM: 4 FM: 5 TV Record plants: 15 Record companies: 18 Retail record outlets: 700 Exchange rate: 1 sol: \$.45 Recording studios: 6 Jukeboxes: 10,000 Music Publishers: 8 Record players: 300,000	Population: 7 million Exchange rate: S/.25 = \$1.00 U.S. Radio & tv stations: 397 AM: 15 FM: 6 TV Record plants: 5 Recording studios: 4 Music publishers: 2 Per capita income: \$482 GNP: \$2.0 billion Tape duplicating plants: 3 Record companies: 12 Record retail outlets: 378
Local product sold, 1975: \$3,154,611 Product exported: \$1,000 Cost per unit retail: \$3.65/LP: \$7.00/EP: \$4.40/cassette: \$.65/single	Manufactured (annual): singles—3,500,000 units Value: \$2,750,000 LPs—1 million units Value: \$3,215,000 Records imported: 100,000 LPs Exported: 50,000 LPs
Record/Tape Sales Local product sold, 1975: \$3,154,611 Product exported: \$1,000 Cost per unit retail: \$3.65/LP: \$7.00/EP: \$4.40/cassette: \$.65/single	Record/Tape Sales Manufactured (annual): singles—3,500,000 units Value: \$2,750,000 LPs—1 million units Value: \$3,215,000 Records imported: 100,000 LPs Exported: 50,000 LPs
Music Trade Associations & Licensing Organizations Asociacion Peruana de Autores y Compositores Sociedad de Autores y Compositores Peruanos	Music Trade Associations and Licensing Organizations SAYCE
Resort Hotels Featuring Major Artists Sheraton Bolivar Crillon Cesar Hotel	Resort Hotels Featuring Major Artists Hotel Colon Internacional—Quito Hotel Casino—Salinas Hotel Place—Guayaquil Hotel El Dorado—Cuenca Hotel Quito Intercontinental—Quito Hotel Atahualpa—Guayaquil Hotel Rizzo—Machala Hotel Continental—Cuaquail Hotel Miramar—Salinas



At left from top: During the recent 60th anniversary celebration of the J.D. Feraud Guzman Almacenes De Musica (chain of music stores), general manager Francisco Feraud Aroca (side view, left) presents an annual Disco De Platino to singer Maximo Leon. Event took place in Guayaquil. Perhaps one of the greatest concerts ever presented in the history of Latin America is one promoted by maverick Juan Esteban Grinstein (head of Discos Banglad) last February 11 when he presented Spain's super-star Julio Iglesias before more

than 78,000 fans in Santiago's soccer stadium. Problems surrounded the event, but it nevertheless came off with smashing success (left). Julio Jaramillo (with mike below, left), who has played in many places beyond the territory of Ecuador, reached his biggest seller ever with Fediscos. Here he is seen performing before the cameras in one of Quito's three tv channels. Alberto Maravi (center, bottom left), started his own pressing operation, INFOPESA, only a few short years ago. A couple of his "helpers" are mother, Maria Chombo (left), and wife Miriam.



Immediate left and bottom: Mario Vargas "Cucho" (immediate left) a veteran journalist delivering "Lyra del Exito" to Trio Oriental, internationally known with great success in Latin America. From FTA, the RCA licensee in Peru, comes the brother and sister team simply known as Los Hermanos Castro (center, below). They participated earlier this year at the RCA Latin American convention in Caracas. Ninon Davalos, Bolivian great dramatic artist (left, bottom right), delivering "Lyra del Exito" to Jose Zapata one of the best selling local artists. Miguel A. Dueri, president, Discolandia (bottom left), addressing the audience inaugurating the "Lyra Festival" held this year on occasion of distinguished local artists with "La Lyra Del Exito."



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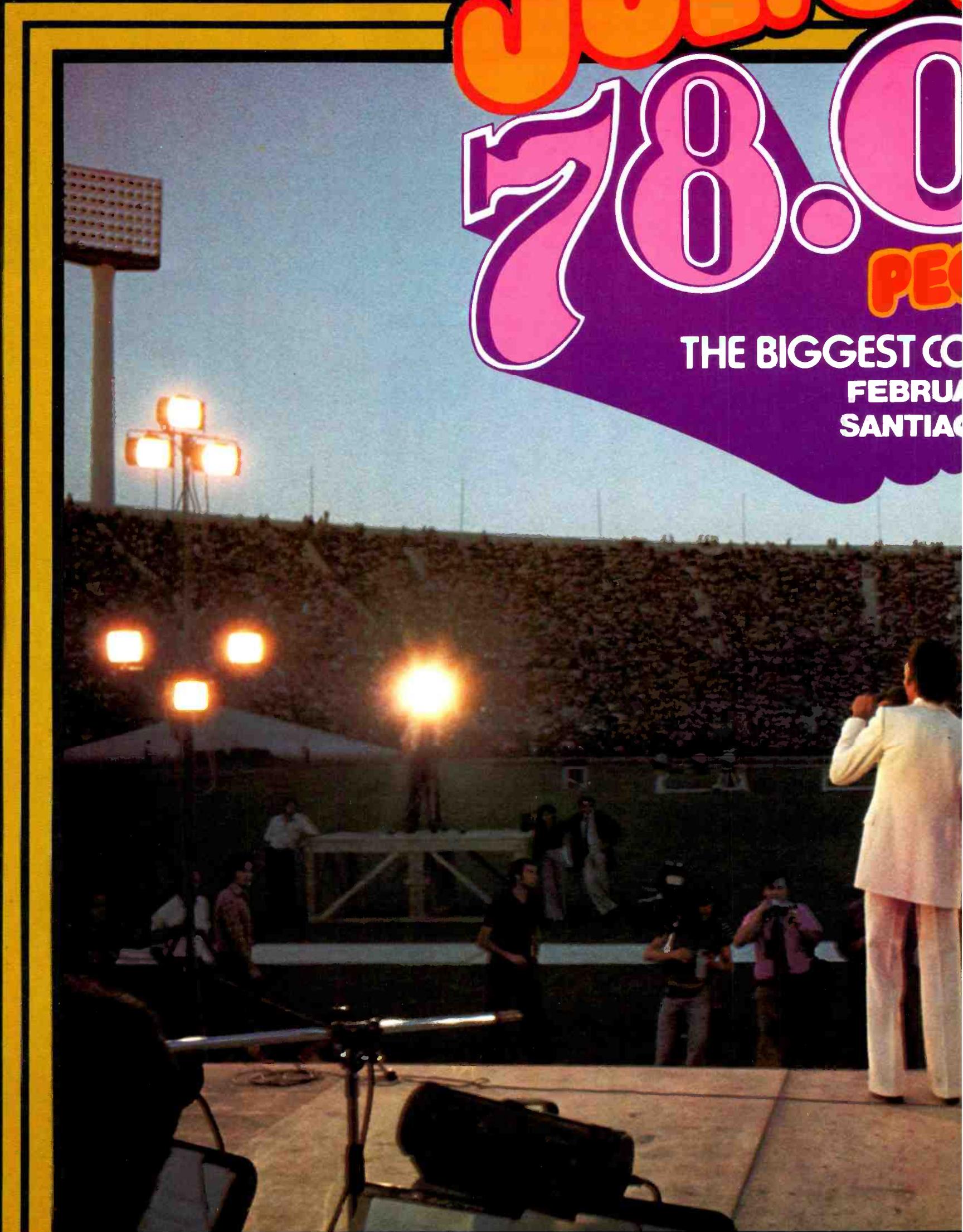
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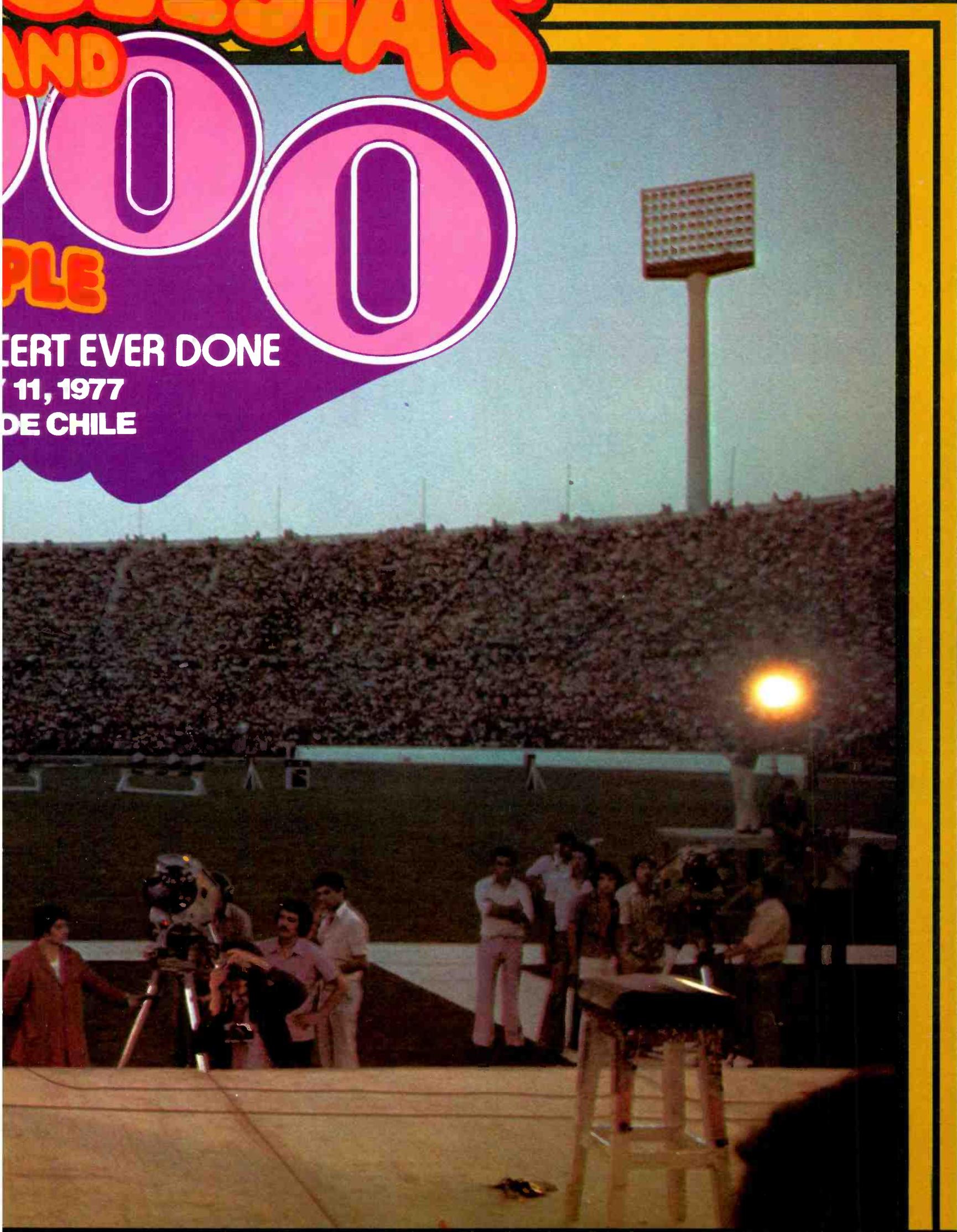
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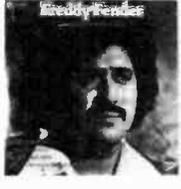
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DE CHILE



BY BANGLAD RECORDS CHILE

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1		JULIO IGLESIAS AMERICA	ALHAMBRA SPAIN BANGLAD A-254
2		RUMBA 3 GRANDES EXITOS	BELTER SPAIN BANGLAD BLT-58
3		STYLISTICS GRANDES EXITOS	H&L RECORDS USA BANGLAD HL-139
4		DIANA & MARVIN TU ERES TODO	TAMLA MOTOWN USA BANGLAD TML-187
5		FREDDY FENDER CUANDO TRISTE ESTAS	ABC RECORDS USA BANGLAD ABC-218
6		NYDIA CARO SUS MEJORES CANCIONES	ALHAMBRA SPAIN BANGLAD A-214
7		RARE EARTH IN CONCERT	TAMLA MOTOWN USA BANGLAD TML-161
8		EMILIO JOSE LO MEJOR	BELTER SPAIN BANGLAD BLT-113
9		CREEDENCE VOLUMEN 1	FANTASY USA BANGLAD FPM-35
10		BOBBY VINTON MI CANCION DE AMOR	ABC RECORDS USA BANGLAD ABC-217

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ANDEAN BLOC



Infopesa's Los Pasteles Verdes (below) had a smash hit in Mexico via Discos GAS last year. Here they're laughing about their success in the Mexican capital's Xochimilco. Carrying on the tradition of more artists performing outside of Ecuador, Tirso Gomez (top right) shows off his wares singing "Como Podre Llegar A Ti," which was No. 1 on the charts for several weeks in Puerto Rico recently. Founder of his first music shop in Ecuador 60 years ago, Jose Domingo Feraud Guzman (circle, bottom right) is still fairly active on a consultancy basis. His sons and grandsons carry on with the actual day-to-day business affairs of the five modern stores in Guayaquil and Quito plus the record operation—Fediscos.



With vast experience on the Chilean jazz scene, Luz Eliana (circle above) came into her own as finalist in the 18th annual Vina Del Mar song festival. She also recently signed an exclusive recording pact with EMI-Odeon. Bordering Bolivia has given the Chilean market something very special in the Kolla-huara sextet (center top). It stands as one of the foremost interpreters of the indigenous Andean sound. They all met as university students. Disco De Oro winner Tito Fernandez (left in photo below) seated with Roberto Inglez, head of IRT's record division, a&r director Sergio Sanchez and another local artist Patricio Renan. Event took place last winter in Santiago.



BOOT-STRAP

• Continued from page LA-4

specialized campaign, consequently there were some misunderstandings." The result: more interest in the market, more open competition in sales.

The matter in Peru is a combination of things. There are no international companies, but the big four—El Virrey, FTA, IEMPSA and Sono-Radio—are still a dominating force. They are now stepping a little bit faster due to such other companies as INFOPESA, Decibel, PRODEMSA and Discos Cas-sette making marked penetration into the area.

Ecuador has always had a "Big Three"—IFESA (Emporio), Fediscos and Fadisa. However, with rising prosperity (due to the huge oil strike in the country's Amazon region), two others have entered the scene to develop local and foreign talent. They are Famoso and Fenix.

Bolivia is the smallest market of the quartet. It's not all Miguel Dueri's Discolandia either with rising competition by Heriba Ltda., Jallala, Lauro & Cia and Discos Imperio. Quietly and steadily the sales are becoming respectable in comparison with the others.

All together, the Andean belt comes up to an annual sales tally of about \$20 million. But going over it with a magnifying glass, it could easily be twice that size within the next year or two.

Naturally, all have had their problems with changes of government, economic strife and social unrest. However, to view them up close, one would never imagine the situation all that bad. People go about business as usual. And as limited as capital is for most, buying of records does take place.

The refining of plastic material for vinyl is done pretty much in Chile and Peru. Also, another plus factor for the area is that the countries are beginning to export more than they import. This is essentially true for Chile and Ecuador. The latter may well be one of the big surprises economically in the Latin American world between now and the end of the century.

A "toque de queda" (curfew-off the streets) between 2 a.m. and 5 a.m. in both Chile and Peru in a way works to advantage for the disk market. Although a frustrating pill for the people to swallow, it does limit their spending on booze in outside bars and restaurants to give them extra money for house parties. Which generally means added time in the record shops selecting more and up-to-date product.

"There's been a slow but steady rise for us in record sales," cites Roberto Inglez, an ex-bandleader who brought his aggregation from Scotland, toured throughout all of South America following World War II and settled in Santiago De Chile. His savvy in the music business earned him a top executive position with RCA several years ago.

"The company unfortunately was taken over by the Allende
(Continued on page LA-16)

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NATIONS ASPIRE FOR MORE INTERNATIONAL EXCHANGE

The dateline could be La Paz, Cochabamba, Quito, Guayaquil, Lima or Santiago and it would all be the same. There is a persistent yearning to bring in foreign product, but also to launch more domestic material. It's a trend which could reach a balance shortly and be a lot healthier for all concerned with a much better profit margin.

Actually, Chile, along the biggest stretch of the Andes, was a prominent exporter of recorded sound several years ago, but that trend slowed in the mid-'60s and just about ceased when Allende's communist party administration was narrowly voted into power.

Just as Cuba restricted trade in 1961, there was a close to 100% closing of the border for interchange. The state began a takeover of one company (RCA) and it could have gone further had Allende remained. Although a small industry in comparison with European countries, it nevertheless was proportionately serving its purpose, turning out distinctive artists in the '50s and early '60s. Some of those high on the list at the time included Lucho Gatica, Los Hermanos, Cuatro Silva, Antonia Prieto and Sonia & Miriam.

The Vina Del Mar (on the coast near Valparaiso) song festival encouraged many in those days, and it was beginning to grow more and more in stature. Today, that particular music event is beginning to recoup some of its stature, consequently meaning brighter expectations for the future.

"To put it bluntly, we were a country (Chile) totally repressed musically," recalls Roberto Inglez about the earlier part of this decade. He was one of the RCA executive administrators at the time, and continued in that post when he received the option of either leaving the country or following a course of action for an expropriated giant corporation. Its name was summarily changed to Industria Radio Y Television.

"Allende was smart enough to recognize what a great propaganda vehicle he had with records," Inglez (an ex-Scottish bandleader) continues. "And he used it to the fullest after he took over the plant (also one of the biggest in electronics)."

One of the strange ironies of Allende's short-lived stay in power is that he never touched the other two giant international combines—EMI and Philips. Some say it's because they weren't American-owned, while others just shrug it off as a matter of circumstance.

Jorge Undurraga, who was in a similar post at Philips and in the same predicament more or less as Inglez, remarks, "It was somewhat of a touch-and-go situation. It was beginning to get a little scary before the military takeover, with more and more restrictions on what material could be recorded and aired for the public."

But their personal nightmares of limited raw materials and

over-censorship are over now and they are looking ahead, not backwards. Of course, under the military junta there are still some restrictions for the industry (it is just the reverse with no communist propaganda in the lyrics whatsoever). But basically, it is explained, there currently exists a lot more freedom of expression, including the operation of businesses, under the Pinochet government.

"About the only visiting artists who came here were the Cubans," says Undurraga, regarding the days of the Allende government. "The Chilean public didn't like them because the music was too ancient." He adds that the quality was good but the music was poor.

As elsewhere along the Andean belt, piracy still exists in heavy amounts. In Chile, though, certain legislative action now being proposed will hopefully give the industry some relief so that there is better protection for everyone, particularly the artists who are trying to break out of their shell.

In Chile, so far, the local artists' sales are being overshadowed by such dynamic foreign product as that coming from Spain and, within the past year, Brazil. But the biggest hope for reducing the percentage of foreign material and making the public take notice of the local fare is to seek better recording facilities. Currently there is one 4-track and one 8-track, with an independent 16-track facility just about ready to go into operation.

Two groups due to get a big push by EMI are Congreso and Kollahuara. "A new inspiration is starting to arise which will give us, we hope, some recognition and response elsewhere because of the distinctive sounds we are beginning to create in this country," comments Roberto Lopez, the new, youthful and ambitious EMI managing director.

One of the biggest sellers at present in the Chilean market is Tito Fernandez of IRT. There are others, as well, beginning to emerge more and more. Some of those include Roberto Valdez of Banglad, Marcelo, Jose Alfredo Fuentes and Hindemith of EMI and Los Sachos of Asfona (another of those perpetuating a real "Andino" sound). Add, too, the very popular Los Angeles Negros, who have been around for awhile, and Luz Eliana.

The fact remains, though, that Julio Iglesias (who had a smash appearance here recently via a promotion of Juan Esteban Grinstein's Banglad record company, attracting a phenomenal 78,000 people into the National Soccer Stadium), Roberto Carlos, Mocedades, Sergio & Estibaliz and Camilo Sesto, to name a few, still dominate the majority of sales.

Around 10% of the population buys American product, but they are consistent purchasers and loyal to particular star attractions, i.e. Stevie Wonder and Creedence Clearwater, the latter attaining LP sales on a recent issue of over 40,000, especially good when one considers the still tight economy of the nation.

All of the countries along the Andean belt have limited radio and tv outlets, ranging anywhere from 100 to 200 for the former and a dozen or so each in video stations. But, so far, this is more than adequate to reach the buying public.

Further north along the West Coast of South America, Peru also is plagued with problems, but appears to be on the verge of real growth. It still has one of the lowest price structures (\$4.50 per LP and 75 cents per single), consequently a better profit margin when local product sells.

Right now an average LP can only hit around 10,000 in sales, but there have been cases where some go much higher. Again the honors go to Iglesias. Surprises like a recent Bill Haley and his Comets reissue soared above 20,000.

In round figures, annual sales reach \$10 million, about the highest in the Andean territory. "And there's no telling how far the market can really go once it finally opens up," remarks Augusto Sarria, administrative head of IEMPSA, one of the companies best prepared for mass production with close to 20 pressing machines and more to be installed eventually.

Tropical music has been established as one of the leading sellers, with an estimated share of the market being around 60%. The upstart major new independent, Alberto Maravi's INFOPESA has gone full thrust into this area with such groups and individuals as Rosita Campos, Los Mirlos and Los Pasteleros Verdes, the latter being a big seller last year in Mexico via Discos GAS.

The list goes on and on in this category, but it is well summarized by Maravi: "They (Peruvian public) can consume this type of product faster than they belt down pisco sours (national drink)."

Alejandro Parodi, who runs the record division of another big manufacturer, El Virrey, says, "We have to try to appeal to just about everyone, and with 30 different cultures within our midst (all offshoots of the Inca civilization) it can get confusing. But we're here, alive and well and kicking, so that's saying something with our sometimes gigantic problems."

Actually, it is very expensive to bring in any foreign talent and there are the cumbersome formalities of having to appeal for permits months beforehand. Once the official approval has been given, there cannot be any changes. Therefore, a minimal amount of activity exists in this area.

A comic, Nestor Quintero, who sold more than 25,000 LPs a year ago for Ricardo Rivero's Decibel, is a good example of one talent breaking out beyond the borders. He has had concerts in the other Andean neighbors of Chile, Bolivia and Ecuador.

"Though we've had an approximate 15% to 18% dip in sales recently," observes Jorge De Los Heros, FTA's top man, "we still can see a little light at the end of the tunnel." He reports big local sales outside of Lima.

(Continued on page LA-18)




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ARGENTINA MASTERS OF INFLATION

"We are the masters of inflation" is perhaps an understatement of what is going on in Argentina.

Thus, in few words, a situation which has been prevailing for several years—and accentuated in monstrous proportions for the past three—is quickly cited by one of the top Argentinian music executives, Luis Aguado of EMI. And when one considers an upward surge of 3,663% since 1974, it does make those who dwell in Argentina something of experts for the world. At the least, the country is somewhat of a testing ground, and proof of how people can survive under near-catastrophic economic circumstances.

By the government's recent application of certain laws which have adjusted such skyrocketing prices, "We have put the brakes on such a trend," cites Aguado. "Consequently, we keep working in order to overcome these obstacles."

In the 12 months ending last March, Argentina has been beset with something like an inflationary spiral of 325%. For them, "It is nothing," continues the EMI managing director who returned to his native land in 1974 after a long tenure of similar duty with CBS Colombia (in the nation at the opposite end of the South American continent). One of the stop-gaps which has been adapted by the recent Videla administration is a near-daily application of

Population: 26 million
GNP: \$31.9 billion
Radio & tv stations:
180 AM; 20 FM; 35 TV
Records plants: 9
Recording studios: 33
Jukeboxes: under 1,000
Music publishers: 75

ARGENTINA

Annual per capita expenditures: \$2,000
Exchange rate: 300 pesos = \$1.00 U.S.
Households with radio: 100%
Tape duplicating plants: 3
Record companies: 60
Retail record outlets: 2,000
Households with tv: 7 million

Singles: 14.8 million units
EP: 5.7 million units
LP: 12.7 million units
Cost per unit retail: \$3.20/LP; \$1.30/EP; \$3.20/cassette; \$3.20/cartridge \$1.15/single

Record/Tape Sales

Cassettes: 2.5 million units
Cartridges: 1.5 million units
Total value: \$54 million

Music Trade Associations And Licensing Organizations
Sindicato Argentino de Micos (SADEM), Buenos Aires
Sindicato Arg. de Autores y Compositores (SAYCRA), Buenos Aires
Union Argentina de Artistas De Variedades, Buenos Aires
Sociedad Argentina de Autores y Compositores (SADAIC)

Resort Hotels Featuring Major Artists
Buenos Aires Sheraton, Buenos Aires
Hotel Provincial, Mar Del Plata
Llao Llao, Bariloche
Alvear Palace Hotel, Buenos Aires
Sussex, San Juan
Bariloche Center, Bariloche

what has been termed here "indexation." In its simplest meaning, the practice is a careful adjusting of wholesale and retail prices to conform with salary hikes. In so many words, when the water boils in the tea kettle, the whistling starts.

RCA local general manager Horacio Bulnes in converting all the woes in terms of music, regards the current peso situation as a "recuperation." He foresees better sales—and once tapes gain a stronger foothold (cassettes still relatively new on the market), there should be better profits.

According to several sources in the Argentina music colony, the ironic twist was that in 1975 there was a sharp rise in sales for the record industry. "We were riding a streak of a 200% jump in sales when the bottom dropped out," recalls chain store executive Roberto Gonzalez.

At present, Gonzalez sees it, along with other estimates, at being some-
(Continued on page LA-19)



At far left (top) John Lear, general manager, Phonogram Argentina and president of the Record Industry Chamber. Lower left: Sandro, who some consider the Latin Tom Jones. Elio Roca (with mike) has a huge following in his home territory of Argentina, as well as beyond its borders in other parts of the South American continent. Phonogram is right behind him in their continuing push of his catalog.

Above left: Mercedes Sosa is a name synonymous with success on records (Phonogram) and personal appearances from Buenos Aires all the way north to Mexico—and over to Spain. Others clockwise: Jorge Cafrune one of CBS Argentina's biggest folk singers, back from a recent trip throughout all of Latin America and Spain.

Bottom right: Ginamaria Hidalgo. One of Argentina's top arranger-composer is Alain Debray (bottom left). RCA recently released one of his latest LPs of classic Latin American Themes, highlighted by Augustin Lara's "Granada."

A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

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Bottom left: One of Argentina's biggest reps outside of its thousands of border miles is Microfon's formidable composer-singer, Aldo Monges. The Cordoba-born artist already has had hot disk sellers in Mexico and the Latin U.S. markets. Others on left clockwise: A classic example of choral folk is this gaucho-garbed quartet, Los Fronterizos. Here it is caught taking art for its latest Microfon LP along Buenos Aires' Nuevo De Julio. When an artist is hot—he's hot. Here Leonardo Favio, (circle) after a few years away from the scene, makes his reappearance before some 40,000 fans in his native Buenos Aires. Raul Abramzon is about one of the biggest sellers for CBS in this 25 million-plus market—and in other territories of Latin America. One would think she came from Southern California. But she hails from one of the most southerly nations of the world. Name: Silvana Di Lorenzo, one of RCA's most promising young singers (can interpret in Italian and Portuguese, as well as in Spanish). Cacho Tirao (circled below) before the cameras of one of the government-owned channels in Buenos Aires. Independent producers, though, do the bulk of the program-

A Billboard Spotlight



Wherever the tango is embraced, EMI's Sexteto Mayor (above) is turning in big. They play nightly in the very popular Caño 14 cellar club in Buenos Aires, have been heard in such faraway places as Japan and France besides the usual market for such fare in Uruguay, Spain, Brazil and Colombia. The Trio Lluvia (Rain) (below left) is starting to kickoff a bright career for CBS. Argentina, like other Latin American nations, is not without its share of foreign artists performing in its territories. Gloria Gaynor is shown arriving last winter from an Aerolineas Argentinas flight en route for a tour of the entire country.

AUGUST 6, 1977, BILLBOARD

ARGENTINA'S NO LONGER JUST TANGO

When Carlos Gardel and others put Argentina on the map musically in the 1920s by exposing the tango, it was a serene and romantic place removed from the world's mainstream. Recorded sounds from other far-off lands were barely starting to penetrate. Consequently, melodies from the "tipico" bars and taverns along the Rio Plata dockfront were the dominating influence.

As years passed, big band sounds from the U.S. and folklore music from other Latin American nations, principally Brazil, Chile and Mexico, began to find a niche. After World War II and into the '50s, '60s and current decade, the balance began to shift and Argentine public taste started to take to all kinds of music.

Of course, the tango today is still heard in many homes, via the airwaves and in cabarets. In fact, it is as dear to Argentines as empanadas, steak and wine.

But, like anywhere on the globe, time and progress take their tolls. The current breakdown is divided evenly into native folklore, international, Latin American and tango. Naturally, there's a change from time to time, depending on what is on the charts, i.e. when singers like Roberto Carlos and Julio Iglesias break through with a smash disk.

Even though homegrown tango has slipped, Argentine singers and groups maintain popularity. Names such as Sandro, Raul Abramzon, Jeanette, Silvana Di Lorenzo, Palito Ortega, Santa Barbara Superstar and Elio Roca always find their way into the Top 100 on various sales charts.

Besides the four majors—CBS, RCA, EMI-Odeon and Phonogram—there are three other studios where artists can record. They are TNT, ION and TK. All range from eight to 24 tracks and, for a country of some 26 million people, those are sizable facilities. But then again, Argentina has been exposed to music local and foreign for many years now.

The established firms in the country have always been the international companies. But lately newer, independent ones have been making a challenge. Microfon is an example. So is Tono (formerly Prodisa), Trova, Parnaso, Sicamericana and Cabal.

The Kaminsky Brothers, Mario and Norberto, are without the basic facilities of a major company for their Microfon organization. But they have built a strong team of veteran personnel, i.e. Roberto Rial (press and promotion) and Ruben Machado (commercial manager).

To give more thrust throughout the Western hemisphere, Microfon has opened channels of distribution for Latin USA with reps and offices in L.A., New York and Puerto Rico. They also are engaged in a unique licensee arrangement with Mexico's Melody.

"It's a new experience for us," comments the elder Mario

regarding the tieup with Ignacio "Nacho" Morales' Melody outfit (the Kaminskys also early this year made a new tieup with Caytronics). "We supply them with our own repertoire manager for Mexico and visa versa."

One key to the association is a mutual feeling the product will be given stricter attention and more importance in respective territories. "I feel we can eventually force hits and, according to the initial phase of the experiment, it is starting to happen," adds Norberto, on the road for the company several months each year.

The initial hitmakers for Microfon and Melody are the latter's Rigo Tovar and His Costa Azul group and Microfon's exchange with Aldo Monges in the Mexican territory. When the respective promoters are in the field in the strange territories, "It is not a matter of how unaccustomed they are, but how good they are in having a feel for the product," points out Machado.

TK was one of the first independents formed here 20 years ago, but was then liquidated. Two years ago, though, three former CBS employes and a dealer got together to form the new corporation. They now have 12 pressing machines humming with basically regional product from such areas, besides the capital, as Mendoza, Cordoba, Rosario and Tucuman.

Many companies don't like doing business with neighboring Paraguay because of its alleged piracy activities, but a few venture into the small, inland nation to service dealers in Asuncion. One is Martin Meyer, who finds his occasional trips there fairly profitable.

Roger Lopez and his wife recently have become a little disenchanted with the Parnaso record and tape business, so they have diverted attentions to financing and producing motion pictures. However, they both claim there will still be great interest in music. Parnaso also has a branch in Miami.

"Many of us are second and third generation Argentinians," muses CBS general manager Hecio Cuomo. "Nevertheless we have in our genes a yearning for our music." He points out the consistent public desire for overseas product.

Johnny Holiday and Charles Aznavour from France, Carlos and Terry Winter from Brazil and Iglesias and Camilo Sesto from Spain all have made good penetration into this market lately. Ditto for Nicola Di Bari and Ornella Vanoni from Italy, more examples of Europeans who are solid platter sellers here.

As for American and English talent, the varied list can go something like this: Elvis Presley, The Sweet, Creedence Clearwater, KC & The Sunshine Band, Al Stewart and Gloria Gaynor. The latter early this year capitalized on her disk fame with a personal appearance in the Buenos Aires metropolitan area and some province cities.

**Latin
America**

RCA

REPUBLICA ARGENTINA



KATUNGA



LOS LINCES



ROBERTO GOYENECHE



LOS IRACUNDOS



FERNANDO DE MADARIAGA



HORACIO MALVICINO



DANNY



SILVANA DI LORENZO



HELENO



PALITO ORTEGA



JOSE LARRALDE



TORMENTA



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BRAZIL BUBBLING TALENT MELTING POT

There is really no necessity for artists to seek outside markets, consequently Brazil has become a rich melting pot for the development of talent. Beyond the recording arena, there are many cities, towns and hamlets in which artists can be exposed. It also is quite lucrative for them to stay in their own territory, particularly when it is combined with television.

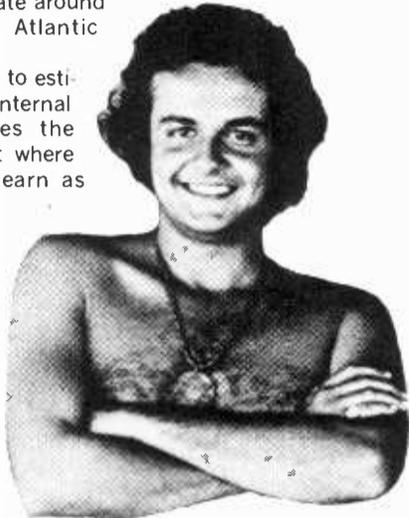
In the state of Sao Paulo alone, singers and musicians can find work which will bring in a substantial living for the year. And if they find themselves over-exposed in this densely populated section of the country, there are numerous other places where they can perform. One example is the heavily concentrated state around Rio along the Atlantic coast.

"I would have to estimate that our internal market provides the kind of support where the artist can earn as much on a Friday and Saturday in comparison to a week elsewhere," comments Marcos Lazaro, one of the country's leading and most powerful impresarios.

In Sao Paulo, Lazaro

and others can draw from something like 50 different locations (several country clubs) where they can book artists. The bigger ones can collect sums which sometimes exceed \$10,000 for a couple of days work in ordinary spots, while the average can do three or four shows and often gross around \$6,000.

"Although we can stay here and work indefinitely," says Eliana Pittman, one of the premiere singers in the nation and a great-granddaughter of Booker T. Washington, "It still is advisable and better for more longevity in our careers if we seek out other countries to work." She has appeared in Mexico plus other Latin American locales and Europe.



Population: 120 million
GNP: \$85.7 billion
Number of radio & tv stations:
819 AM; 35 FM; 64 TV
Record plants: 10
Recording studios: 20
Jukeboxes: 100
Music publishers: 200

Singles: 6.1 million units
EP: 2.6 million units
LP: 11.9 million units
Imported: \$3.6 million
Cost per unit retail: \$4.00/LP; \$1.30/EP; \$4.70/cassette \$4.90/cartridge; \$1.10/single

Record/Tape Sales

Cassettes: 2.1 million units
Cartridges: 50,000 units
Local product: \$8.5 million
Exported: \$67,000

Music Trade Associations And Licensing Organizations

Sociedade Independente de Compositores e Autores Musicais (SICAM)
Uniao Brasileira de Compositores (UBC)
Sociedade Arrecadadora de Direitos de Execução Musical do Brasil (SADEMBRA)
Sociedade Brasileira de Autores, Compositores e Escritores de Musica (SBACEM)
Escritorio Central de Arrecadacao e Distribuicao (ECAD)
Associacao dos Produtores de Fonogramas
Ordem dos Musicos do Brasil

Resort Hotels Featuring Major Artists

Casa Do Tango "La Cumparsita," Sao Paulo
Teatro Municipal, Sao Paulo
Canecao, Rio De Janeiro
Parque Anhembi, Sao Paulo
Othon Palace Hotel, Sao Paulo
Copacabana Palace, Rio De Janeiro
Porta Do Carmo, Sao Paulo
Teatro Municipal, Rio De Janeiro
Maracananzinho, Rio De Janeiro
Hotel Nacional, Rio De Janeiro
Sao Paulo Hilton
Hotel Quitaninha, Rio De Janeiro

Some of those who additionally work consistently within and outside of Brazil include Roberto Carlos, Benito Di Paula, Jorge Ben, Wilson Simonal, Ronnie Von, Dave MacLean, Elis Regina, Nelson Ned, Barry Dean, among a list which literally stretches in size from Recife in the north to Porto Alegre in the south.

One of the strange phenomenons of the market is the wide-

(Continued on page LA-78)

If everyone in the Brazilian record industry had the incredible success of Morris Albert (at left), they also would smile from ear to ear. His "Feelings" is already world history. Carrying the colors of Continental onto tv is showman Moalir Franco (top right). Like many of the other top artists of Brazil, he derives substantial income from this media via TV Globo and TV Tupi. Also, healthy sums are paid for Friday and Saturday night gigs, all the way from Recife in the north to Porto Alegre in the south. Modern structure of EMI-Odeon (upper right) is typical of company progress in Rio and elsewhere throughout the South American continent. Interior view of Phonogram studio (right middle).

Phonogram's Antonio Coelho Ribeiro (right in middle picture) keeps a fixed eye in the signing of Erasmo Carlos. More labels are popping up these days in Brazil. New artist Wando (bottom left) records for Beverly, a label from Som Industria E Comercio which puts out the more popularly known Copacabana label. Benito Di Paula (bottom right) is a very big reason for the continuing success of Copacabana. He's one of its prime candidates for international stardom.



BRAZILIAN LABEL POWERHOUSES SLUG IT OUT

Of all the markets in the Latin American world, Brazil is perhaps one which comes closest to the same fierce competition which goes on in the U.S., Europe and Japan. There are some one dozen powerful companies within the massive market of 110 million inhabitants, and they all are revving up to grab even a greater share of the market in the near future.

Knowledgeable of the vast talent pool, the labels now are moving in a direction of more sophistication. And the only way they know this can come about is to go after better technical facilities, specifically in the studio arena. New ones are scheduled to open shortly, others have plans on the drawing boards to make it all happen during or before 1978 rolls around.

The only major which does not have a total facility of its own so far is CBS; however, its head man in Brazil, Juan Truden, suggests this will come about before the end of the decade. He points out that the international company's Operations Latino America (OLA) headquarters is being shifted this summer from Mexico City to Miami, thus greater changes.

EMI opened new executive offices last winter in the middle of Rio de Janeiro, and last June inaugurated its new 16-track facility right in back of the four-story structure. Both milestones were supervised by Rolf Dilhmann, a German-born executive who has had vast experience throughout Latin America, including a tenure of service in Chile when that country was in turmoil over its political and economic changes in the early part of the '70s.

A switch in policy by RCA because of its tieup with Sigla, the record subsidiary of powerful TV Globo, has brought about a stepped-up policy in production of new material. According to the label's key executives in the South American belt, Adolfo Pino and Helcio Carmo (both stationed in RCA's area headquarters in Sao Paulo), their moves in expanded studio operations will completely come about by the end of 1978. A new 24-track studio is already in construction in Sao Paulo and two more will be added here before the end of next year.

Phonogram has had a solid past, and is looking for an even more solvent future when it comes to the production of records and tapes. Its present concern is not so much as to how to get the product out to the public on a local scale, but where does the power lie with such international giants as Genesis, Jethro Tull, Alice Cooper, Rick Wakeman and Mercedes Sosa.

A new entry into the market—and which undoubtedly will be seeking its own production facilities—is WEA, which has opted to go full thrust because of its loaded international catalog and because it sees that plenty of artists can be developed in this area. The future of the label has been placed into the capable and veteran hands of Andre Midani, a naturalized French citizen who has both the artistic and administrative capabilities and who has spent many years on and off in this country.

To counterbalance a heavy concentration of international dominance is an equally forceful independent and local lineup—Continental, RGE/Fermata, Copacabana (all in Sao Paulo), Tapeacar, CID, Top Tape and Sigla, among a few others scattered between the two major cities.

All in Brazil is not Rio and Sao Paulo, although the concentration of sales in this densely populated region comes to somewhere in the neighborhood of some 60%. Other rising markets, all with a million or more inhabitants, include Recife, Belo Horizonte, Salvador, and Porto Alegre.

Says one executive who is optimistic about the industry and country's future, "We are a huge market right now in comparison with other Latin American countries, but perhaps the only thing that stops us from reaching a par with most industrialized nations—or being one of the very top—is the fact of our dependency on foreign petroleum." Brazil is busily exploring oil possibilities in the Amazon jungle, but right now the public's use of the product is restricted, with a gallon of gas costing about \$2.

While Spanish is the dominant language around its vast borders, the ironic twist is that in Brazil the more accepted musical product aside from Portuguese is English. Consequently, a strange phenomenon is that many local artists have taken it upon themselves—and with label sanction—to record in the English language.

Names like Terry Winter, Barry Dean and Michael Sullivan and the worldwide artist-composer Morris Albert have caught on with the Brazilians as much as a Chicago or a Rod Stewart or a Led Zeppelin. In fact, one such local artist is so perfect in his interpretation of English "that the public doesn't even know today that he is Brazilian—and that he is just as big as an a&r executive.

So why the unusual acceptability of a language which is rarely spoken among its population? "Because it is simple," observes Andre Midani, from his experience in close to a year as head of the local WEA operation (before that he headed up the Phonogram record division office). "It has to be custom-made for them, with the melody and harmony as untricky as possible."

The law restricting airplay to a 50-50 ratio of foreign to local is not strictly adhered to on the approximately 400 key radio stations throughout the nation, (there are closer to 2,000 total) but in time it may be. Heavier governmental surveillance could shift such percentages from 70 to 30 in favor of more Brazilian, home-grown music.

Whatever changes may arise in the future, the upper echelon of executives does not seem too concerned. One says, "We have a strong built-in market. The people just like music—period." In fact, there's a saying which just about sums

up what the Brazilians do with their leisure time: "Futebol, Chope (beer), Mulatos (expression for their tanned-skinned beauties) E Musica!"

Even though there is a strange balance of Portuguese to English, many of the artists are going after the markets all around them. One of them—Roberto Carlos—has had the exclusive on such Spanish-language sales for more than 10 years; however, it is pointed out that that was "a happy accident." Nevertheless, such "accidents" do not occur for a decade on a sustained basis.

Recently, one of the first of very few Spanish-speaking artists, Julio Iglesias, made some penetration into this market. It is an accepted conclusion that this is not a trend; however, Portuguese artists seem to be hitting the Spanish market. Many feel that there is more than one Carlos in their midst.

Actually, "hot" artists are on the horizon who are ready to break through the barrier of the Spanish-language neighboring countries in droves. But there are also some of the new breed who are on the brink of making it happen internationally in the U.S. and Europe. Among them are: Milton Nascimento, Benito Di Paula, Elis Regina, among a handful. Of course, there are the likes of Antonio Carlos "Tom" Jobim, who is still quite active.

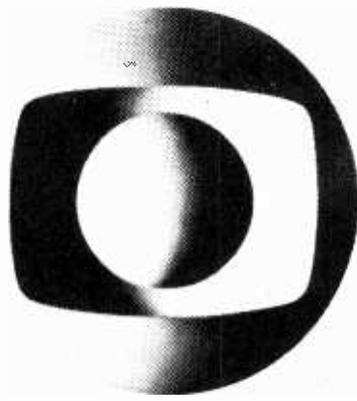
Of the 150-plus pressing plants in operation in Brazil, RCA and Continental show the biggest clout with 42 and 40, respectively. The others which are at around 35 apiece are Copacabana (Som Industria E Comercio) and EMI-Odeon. Phonogram has close to 25, while CID and Tapeacar have a dozen each. The latter is located on a huge lot, consequently there is sufficient room for more presses and other technical facilities plus its own studio to be installed over the next three to four years.

"We only do what we think is best for our market in merchandising and manufacturing," says Manuel V "Manolo" Camero, director of the latter Tapeacar operation. "Like some of the other independents, we are moving fast into the future," is his assessment of what is happening in his native country.

One of those labels Camero refers to is Sigla (Som Livre and Soma labels), now surging ahead at breakneck speed because of the promotion afforded by the parent TV Globo. An estimated 84% of the Brazilian public views the many daily soap operas; consequently the urging of executive director Joao Araujo to blanket such video time with songs and themes from their own catalog plus those of others.

The formula has worked so successfully that Araujo figures the impact to be something like 300 times more than what radio can do for the market. A recent album from one of the

(Continued on page LA-18)



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Roberto Carlos (top left), in action under the lights at TV Globo, is the power which has made CBS International move in all of its six Latin American affiliates (and Spain). Rita Lee who records for Sigla (triangle). Add Michael Sullivan of Top Tape (right), to the growing list of Brazilians who work with American or English-sounding names.



Eliana Pittman (lower left), as a perfect tri-lingual her future looks very bright in the rest of Latin America and the U.S., as well as in her native Brazil.

One of the reputed kings of the samba is Martinho Da Vila (above). Every country always has something of a poet laureate. Vinicius De Moraes (on left top right) could be considered one of them. Besides his own melodies, he has written the lyrics in collaboration with a few of the top songwriters, one of them being the still very active Antonio Carlos "Tom" Jobim.

Sigla artist, Geraldo Azevedo (above right). In a short span of some five years, Som Livre (Sigla), the record arm of TV Globo under the helm of Joao Araujo, has made a penetration into the mammoth country's record market like never before in its history. One of their top artists—Guilherme Arantes (against boat railing).

Sonia Santos (below right), Sigla artist. Nelson Ned (center above) is getting plenty of airplay and sales inside of Brazil, as well as beyond its boundaries.



BOOT-STRAP

• Continued from page LA-9

government in the early '70s, and continues in government hands today (Industria Y Radio De Television)," he comments. IRT is still one of the biggest combination record and electronics factories, but no longer is it used as a propaganda machine such as was the case with the elected communist party.

"Unlike our neighbor (Argentina), we are not nearly as bad off economically. Our projected rate of inflation for this year will be half of what it was last year (around 80% to 90%)," says Roberto O. Lopez, the newest EMI Odeon general director.

"Another indication that things are on the rise is the planned opening of more record shops (several closed during the Allende days); therefore the sales outlets are getting back to more than normal," points out Jorge Undurraga, record department manager for Philips Chilena.

As an executive allowed to remain in his post during the alleged touch-and-go Allende administration, Undurraga forecasts a speedier recovery from depressed conditions due to a recent release of statistics showing Chile had a marked rise in conditions for the first quarter of this year compared to the same period for 1976. "We can't handle inflation overnight. It takes time," he adds.

Although monetary conditions are still strictly enforced in Peru (more so than anywhere else in Latin America), there are noticeable signs of recovery. Though perhaps not as fast, as say, its northern and southern bordering neighbors, Ecuador and Chile.

Amazingly enough, there has been a distinct growth pattern of the record industry despite contrary overall reports of the economic conditions of the state of the economy by the military junta. Apart from the basic monetary obstacles (copper and steel production down), "We are moving along 'favorably,'" says Sono-Radio executive (and composer-arranger) Jaime Delgado.

"More product is getting out to the lower and middle class," states one of Peru's longtime disk executives, Alejandro Parodi of El Virrey. The Philips group licensee also has several other new lines from the U.S., U.K. and Europe; consequently there is a refurbishing of its plant to step up production.

By being the first with a plant operation in 1949, IEMPSA falls into the category of being about the biggest in Peru record production (they have 18 presses, El Virrey 17, Sono-Radio, Infopesa and others a few behind that). "I would say this is a huge operation in comparison to the size of the country (and possibly the only one with little foreign investment)," remarks Augusto Sarrias, general director of the company. He sees the outlook on business as essentially strong, despite a 15% drop in LP sales so far this year.

The independent distributor of RCA product here is FTA, and its general director Jorge De Los Heros was one of those who singlehandedly picked up the reins of his company when others left during more difficult times. "Somehow, we are functioning despite many bad debts from store owners," he says. His latest statistical figure is that Peru is running at an inflationary rate of 8% to 10% monthly.

Alberto Maravi, who worked in the disk industry elsewhere in the world, returned to his native Peru in 1968 to start his own company, INFOPESA. "It took some guts to buck not only the economic trends but the four, longtime established companies." He went down the path of concentrating more on tropical and folklore music.

Another young company is PRODEMESA, founded three years ago by Amadeo Ormeno Aparicio. He just about echoes the words of Maravi when it comes to the odds he faced in getting underway with his small but involved company. "All I know is that I have a positive outlook," he says about his chances in the industry and about his country.

Ricardo Rivera Schreiber Kroll, who literally grew up in the industry as a son of one of the late executive-founders of IEMPSA, is one who faces the future of his Discos Decibel with straightforward reality. "I can only say that things just have to get better, or they will collapse." Like many of the others, he too is confronted with acute collection problems.

There are a few smaller companies such as Discos Cassette, S.A., who are finding the going rough, "but nevertheless hopeful." All have very little outside monies to work with, except that which is turned over in their own market.

Jose Domingo Feraud Guzman founded his small chain of stores in Guayaquil and Quito more than 60 years ago. The family tradition (now a much more sophisticated operation) was carried on by his son, Francisco Feraud Aroca, and grandsons Bronislaw and Mario Wierdak Feraud. The former still runs the store operations, while the younger generation (U.S. educated, Bronislaw at MIT and Mario at Boston Univ.) is coordinating the successful running of Fediscos (which actually came into being 11 years ago).

They (Fediscos) are typical of the powerful influence family operations in this small nation on the Equator can swing. Carlos Pino Plaza handles the distributing entity. Emporio Musical, and Luis Pino Yerovi operates the factory organization, IF-ESA. Both are the oldest of the companies in the nation.

In northern Ecuador is Quito and the other major plant and distribution outfit, Fadisa, run primarily by Roberto and Marco Recalde plus other relatives. They, too, have a sound operation running pretty much on a par with Fediscos and IF-ESA.

But there are some new companies in the midst of a country which is becoming quite prosperous because of the government oil exploration (which actually started seven years ago) to join the other thriving industries of bananas, cocoa

and coffee. The other growing outfit in Quito is Famoso, while the fledging Ecuadiscos is in Guayaquil.

Some say the record market, despite the boom with oil and the continuing heavy exports of the other products, has its limitations. "But we're going after it," asides Dr. Luis Andrade, president of Famoso who brought Gonzalo Jimenez from nearby Colombia to lend his technical skills for the overall operation.

The big plus factors for the Ecuadorian market is that there is great mutual respect for the competitors' lines, credit is considered "excellent" and there is a growing trend towards homegrown talent instead of relying primarily on imported product. An Instituto De Musicos has been established to develop better musicianship, something which has been sorely needed.

Bolivia, sitting very high in the Andes, is smaller by comparison with the other three, but nevertheless growing at an equally rapid clip. Miguel Dueri's Discolandia used to be the dominating factor, however he is beginning to receive vigorous competition from such others as Lauro, Heriba and Jalala. There are more than a million people who avidly seek out the best of the international product available plus some growing-in-stature local material.

Separately, these four nations do not stack up to the other industrialized nations of the world yet. But if one combines them, analyzes their potentials (except maybe for widespread technical skills at this point in time) and capabilities of music marketing, it is phenomenal.

The growth of cities has always been something which explains the massive growth of the record industry. It is happening in the huge capital of Peru now nearing 5 million; Santiago has a like number and lesser but still soaring inhabitants are in Guayaquil, Quito, La Paz and Cochabamba, the latter the second largest metropolitan area in Bolivia.

"We now have the equipment, and quality is getting better rather than worse. Consequently there is a comparable rise in the disk market for everybody," summarizes Undurraga.

The region is well fortified with semi-automatic machines for pressing LPs and singles and with the near 100% annual growth of tape duplicators the readiness of all of these markets is apparent.

Granted, there still remains the basic depression of the people who face dozens of problems, but they must be doing something right. Especially when they are looking to the comforts of the cheapest form of diversion, something now not exclusively restricted to the upper economic strata.

**Latin
America**

RCA

BRAZIL

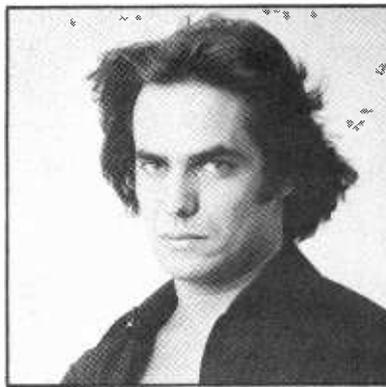
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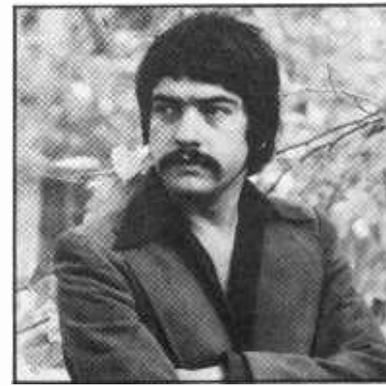
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An oncoming new artist for EMI-Odeon is this sensitive, tall singer—Simone (upper left). Dennis Gordon (pianist left), Top Tape artist typifies Americanized names some acts are using. Luis Gonzaga Jr. (bottom left) is carrying on in the tradition of his famous father. Here he's doing it with "mucho" expression on stage in a Sao Paulo club. Elizeth Cardoso (above) has a lot to smile about. She's been a top modern folk artist for SOM Industria e Comercio (Copacabana) for several years now. Whatever his artistic name—Terry Winter—or real name—Thomas William Standen (above right)—he's still Brazilian anyway you look at him.



Milton Nascimento (above) is the new "phenom" of Brazil. Early this year he smashed all indoor attendance records in both Rio de Janeiro and Sao Paulo. Phonogram's ultra-modern studio (right) has triggered other majors and independents to maintain the pace of stiff competition. Two international labels are already underway with construction—EMI-Odeon to have their 24-track facility ready this summer and RCA's to establish a similar operation in Rio (latter already has an 8-track and 16-track in Sao Paulo).



Showmanship is also a keynote of Brazil. Joao Nogueira (left) mixes his with samba rhythms. There's no tilt the wrong way for Clara Nunes (circle). She's one of the biggest stars in the giant country.

BRAZIL ATTACKS PIRACY

Record piracy is a worldwide problem, but Brazil is taking successful strides toward controlling it in that country. The movement has been so effective that in the past five years piracy has been reduced more than 50%. In fact, Brazil may be on the verge of stamping it out through the enforcement of stiff legislation now being enacted.

Success in eradicating the musical cancer is resulting from closer cooperation between the Brazilian record association and the federal government in Brasilia. There have been hundreds of arrests and a mandatory penalty of as much as four years imprisonment is before the legislature. There is also a movement afoot to eliminate all suspended sentences.

"The situation became so bad here in 1973 that we just had to do something to prevent it from spreading further," says Joao Carlos Muller Chavez, general coordinator for EMI-Odeon, who also commutes periodically for the 19-member organization between Rio de Janeiro and the new capital, close to 1,000 miles inland.

Four years ago the violation only came under the civil code. It became apparent that little could be done to counteract the growing "business" of unauthorized manufacturers. Among other problems, it was difficult to find pirates or to pinpoint whether records were being duplicated within the country or imported.

Since that time a sustained lobbying campaign has been undertaken to make piracy a criminal offense, as well as to have the tape manufacturers—BASF, Phonogram, APG and Copacabana (Som Industria E Comercio)—code all of their product.

Another important move occurred two years ago when the record industry convinced the federal government that many taxes were going uncollected. "We had to convince the government that collecting the taxes would be good for the artists and composers as well as bringing in more revenue. There was some concern over claims of 'censorship' being made," says Muller.

After the internal revenue service (Fazendaria) made more than 100 arrests in Sao Paulo alone over a three month period, the amount of taxes going uncollected began to be recognized. Two charges were made against the violators. One was for nonpayment of taxes, while the other was for illegal duplication. Muller points out that at this time a massive advertising campaign was inaugurated to alert the public to the poor quality product they were buying from illegal duplicators.

"We still have a lot to do," emphasizes Muller, "but by staying close to the situation as we have for the past 48 months, piracy should dwindle to the point of practically being non-existent in Brazil."

Muller has been involved in every arrest since the campaign started in 1973, and notes that all kinds of duplicating setups

have been uncovered. "We have found them ranging from garages to specially constructed trucks that are constantly on the move," he reports.

The result of all this activity has been increased interest by government people in Brasilia. "In the long run," says Muller, "the public relations that we have been building up will help us tremendously. The legislators now understand a lot more about the mechanics of music than they did before, both domestically and internationally." Thus the outlook for Brazil's war on record piracy looks good.

FOUR NATIONS

• Continued from page LA-10

Amadeo Ormeno Aparicio claims there is somewhat of a crisis among the approximately 300 clients (close to 600 outlets throughout Peru), but it keeps everybody on their toes in getting the best out to the stores. "Besides," he adds, "everybody is constantly looking for more hits in the 16 studios available (an indication that they like to go after their music in this country)."

Despite its size (7 million), the one country which is striving to exceed its best estimates for future musical GNP is Ecuador. Fediscos, Fadisa and the granddaddy of them all, IFESA, are going after an equal amount of local, as well as international product.

As in most of these nations, the singles are still the thing because of the price factor. However, more jobs (filtering into the mainstream because of the big oil find) are sure to create a greater flow of money. "In fact," observes Bronislaw Wierdak of Fediscos, "there are a lot of native Ecuadorians coming back to the country."

"Just as with every other product," declares Carlos Pino Plaza of Emporio, the distribution independent for IFESA, "there's a wide selection of 'marcas' being released by all of the companies." He says, though, national sales have surged ahead with a 60% share.

The country is preparing better quality material, and the handful of 2, 4 and 8-track studios is bound to grow in a short time. So are the publishing houses and retail setups (the latter primarily divided, with key locations of the Big Three throughout the main centers of Quito and Guayaquil).

Julio Jaramillo, Tirso Gomez and Los Hermanos Diablo are typical examples of some possible breakout artists. The latter group, a sort of Ecuadorian version of the Osmonds, recently made a trek to Los Angeles for a big Latin event and have played outside the country in Colombia, Central America and Mexico. Last winter it drew 7,000 to the Coliseo in Quito, one of the biggest crowds ever for a homegrown group.

Jorge Cevallos and Wander Asociados recently cropped up

on the scene for presentation of outstanding foreign shows, the former with Raphael and the latter with Camilo Sesto. There's a lot more coming up in the near future.

Locally Olimpo Cardenas and Olmedo Torres show up prominently as some of the top musicians. And from the present all the way back to Jose Domingo Feraud Guzman's recording of Duo Ecuador's version of "Guayaquil De Mis Amores" at CBS in the U.S. in 1930, there's been a lot happening. Only the frustration of not knowing the value of promotion prevented widespread breakthroughs.

There are restrictions put forth by the authors' society on numbering of every single disk plus heavy taxation on royalties (up to 60%), but companies continue to market product (lately joined in Quito by the vital, three-year-old Famoso) in a strikingly competitive atmosphere.

So, all of them can be observed as being basically exciting in what is happening within the respective territories. And there are even rumbles of youthful anxieties in the isolated, all-mountainous nation of Bolivia where last March Roberto Carlos sustained damages that amounted to \$50,000. His show didn't go on as scheduled, so the young public took it upon themselves to climb upon the stage to fondle the instruments piece by piece.

If things can really stabilize generally, all Andean nations will have their share of the markets nationally as well as internationally.

POWER HOUSES

• Continued from page LA-14

telenovelas, "Estupido Cupido," has sold more than 800,000 units and is still one of the hot items in the nation.

The uniqueness of the Brazilian style can go on and on and on, from the sambas to modern rock to plain old folk to these brilliantly showcased tv-exposed melodies, and many prognostications are that the current annual \$220 million turnover will jump sharply to perhaps a half-billion dollars. "That is," adds one, "provided our economic situation stabilizes shortly (there are periodic devaluation and inflation adjustments for the nation)."

Another of the many growth factors evident in Brazil is the recent presence of K-Tel, spreading its special type of music merchandising. Says local general director, Alan J. Cordover, "Because of our accessory position, we find it paying off bigger than expected despite various problems confronted over the past two years since establishing the firm here." Plans are already afoot for opening K-Tel in Argentina before the year end.

One former major deejay and currently a promotion executive for CBS, Othon Russo, candidly observes what the Brazilian market really is: "It's just that our likes are very different from the rest of Latin America."

LABELS WRESTLE WITH PROFITABILITY

(The following interview with John Lear, local general manager of Phonogram in Argentina and president of the record industry Chamber, was conducted recently by Peter Gunther.)

JOHN LEAR: Speaking as Phonogram's general manager, business looks quite difficult this year. In all my years in the record business, I cannot remember a year beginning as badly as this one. It really has been bad, as you can see by the low sales figures.

In December, sales were quite good, but January, February, March and so far April have been quite slow.

QUESTION: John, are big companies more or less affected?

J.L.: I would say that a big company undoubtedly has an advantage. It has a big catalog, and also has a position in the market that helps, even in hard times, to sell something.

Q: The price of an LP is about the same all around the world. In Argentina it seems to be very low, as nowadays it is more or less on the order of four or five U.S. dollars. Why has the cost of a record doubled, while wages have tripled?

J.L.: I think the explanation is quite simple. Record prices have not gone up in relation to other things. They are still quite cheap. On the other hand, almost everything else is at a world level.

Q: Is that due to the quantity of records released?

J.L.: It's probably because raw material is cheaper.

Q: Is the raw material used here imported?

J.L.: Not all of it. Just 25% of it is, and the rest manufactured here.

Q: Now, what about the perspective for the rest of 1977 and 1978?

J.L.: Well, we are faithful, of course, and we do believe that the policies our government has assumed are the only logical ones.

Q: John, you said that when records have a world level price, they will be profitable for companies. But if now, when the prices are so cheap and sales are so low, what will happen when prices go up, say to \$6.98 or \$7.98?

J.L.: Well that is also a good question, but if people are getting used to paying international prices on most things, they will also get used to paying international prices for records which at the present time are undervalued.

Q: As the president of the Chamber, you are in touch with all labels; you know everyone's opinion. For example, the steps taken to fight piracy—though I understand there is not much of that in Argentina.

J.L.: Precisely, because records are not profitable. That is, no matter how efficiently the pirate can operate he won't do it if there is no money in it.

Q: Because they cannot sell the product?

J.L.: And even if he sells it, he will not be able to sell at our price. Of course, the profit of piracy is that he does not pay royalties to the artist or the author, which are two important factors in the cost of a record.

Q: What is the opinion of the Chamber in respect to the situation that the record industry is going through?

J.L.: Companies are naturally worried, but the general consensus is optimistic. I believe we have the fundamentals to be optimistic. Even though sales are poor, the possibilities aren't bad. I think that people are only waiting to have some money in their pockets to start buying again, and I have faith that they will have that money, and soon.

Q: Turning to broadcasting, how do you think radio can be bettered, from the music point of view?

J.L.: What's happening now is that international music is programmed in an excessive way. It worries the industry, SADAIC, the musicians, and it greatly worries the national artists. It would pay to try to find a way to have stations that specialize in certain types of music. That is something I have seen work quite well in Mexico. There is one station that broadcasts international and instrumental music, another rock, another mellow, another country. There's one station that broadcasts Mexican pop music. Each radio station has its own characteristics and when companies release one type of music, they send it to one special station.

INFLATION

• Continued from page LA-11

where in the neighborhood of 50% on the downside. However, the country overall is seemingly on the rise, consequently another turnabout is seen in unit sales for the forthcoming months throughout the end of this year.

Gonzalez's realistic outlook for a slower recovery in the market is because of two glaring factors. One of them is the possibility of the lack of pasta (vinyl), and the other is the general deterioration of the economy from the time Isabel Peron took over the office of president—and shortly after she was overthrown in a coup less than two years ago.

He remembers how easy it was for the people to buy, but, as more printed money found its way into circulation, the prices rose sharply and people began to back off. That was in the middle of 1976, a time which forced the majors and independents to put their heads together for a common cause.

Brushing aside any negative aspects of the economic slalom, the industry came up with an institutional slogan, which, in the end result, helped the situation at the time to spark sales despite soaring prices.

For six solid months from last July until Christmas—in newspapers, magazines, radio, tv, even on billboards, the public was constantly reminded:

"Regalo Un Disco
El Regalo Que Quiere Grabando"

In other words, make the record a gift as it's the gift they will always want to play.

It worked beautifully during the period, points out another record executive. However, right after Jan. 1 (the traditional summertime vacation period) the slogans were withdrawn. Currently, though, plans are afoot to come up with another common idea to ignite the flame for this basically middle-class nation to react once again.

"We're the kind of people who traditionally have always been close to and proud of our music (the cradle of the tango in the 1920s)," analyzes Phonogram promotion executive Leopoldo Bentivoglio. "Therefore, I see no reason why we shouldn't have a resurgence in this country."

"It's been a little tough so far this year," admits CBS managing head Hecio Cuomo, "but we can surely recuperate some of it before August or September rolls around to put us back on our feet." His estimated guess is that the recouping via a new sales effort will turn it around by 15% on the uptick.

Bulnes points out graphically the rough sledding Argentina has had in the devaluation of the "new" peso since January 1976. "At that time it was 140 to the dollar, but by June of that year it had almost doubled, going all the way down to 252 to one."

In August of last year, it recovered slightly on the exchange market with a ratio of 245 to one. In October, it went back to 252, jumping in December to 275. By last March, the peso was being quoted in and around 330 to one.

As the peso lost value, there was a market drop in record sales. From April to June 1976, there was a drop of 35% over the previous year during the same quarter. July to December was considerably more, although the traditional Christmas

season, and the industry advertising campaign, helped to keep the sales figures from dipping to further disastrous levels.

Mario Kaminsky, president of Microfon Argentina (with a branch office in the U.S.), says, "We just have to work a lot harder than other countries." It is estimated that most executives in the music industry put in a minimum of 12 hours per day. Sometimes, plants are even functioning on two shifts forcing more sales via a "more work, more production" attitude.

Actually, there has to be an exerted effort by all to balance the budgets, and to have enough in the treasuries to slowly pay off foreign royalties (a difficult but not impossible task for Argentina and many other countries throughout Latin America). LPs sell for slightly over \$4, while singles come in at around a little over \$1.

Another enforced remedy by the Argentina government to do everything in its power to check runaway inflation is to slap a freeze on all prizes for a limited period. One for 120 days is expected to be over by this summer, unless there is an extension of such an official edict.

Phonogram's John Lear, actually a native-born Argentinian, has seen so much he just rolls with the punches. "I like to think of myself functioning with an optimistic attitude, despite all the difficulties which surround us," he avers.

The people of European-flavored Buenos Aires are restless to such a point that streets are still generally crowded to the wee hours of the morning in one of the main downtown sections. They are truly a gregarious lot, thereby proving how business can function once the country turns around. Just as in neighboring Uruguay, there is a high rate of literacy.

The Discos Parnaso operation, in the midst of the economic turmoil, is still forging ahead with its record and tape business, but it has augmented its activities by plunging into the motion picture field, as well. Just as Microfon, the company also maintains an American branch in Florida.

To this day, it is still tough for the people to manage, but with terrorism now down to a minimum, they are continually looking ahead with optimism despite the looks of sadness on their faces. And the strain of the daytime continues when they all (executives to laborers to house-wives in the same boat) have to stand in lines in front of banks to handle their financial affairs.

Consequently, the majority of the population has no other alternative but to turn to the cheapest forms of entertainment, soccer, movies and music. Also, an added incentive for Argentina to get on its feet should come within the year. The country plays host to the World Soccer Cup Championship in late 1978.

EMI is campaigning apart from the rest of the industry these days, "Make The Habit Of The Best Music." As promotion executive Herman Rodriguez Fudickar puts it, "That kind of speaks for us all."

Cuomo of CBS emphatically states, "We are Argentinians by accident! (referring to the heavy influx of European immigrants over the years)" He and others add that maybe the "accident" someday will pay off in compensation. It's one of the big things they have going for them.

And the music goes right along with their trials and tribulations.

BUENOS AIRES TALENT HUB

Although the greater metropolitan Buenos Aires area comprises slightly more than 50% of the entire Argentine market, talent exposure is not confined to this city alone. There are plenty of spots where artists can zip in and out of the city quickly, from its Aeroparque (in the heart of the city) and from many different train lines.

Principal markets after here are Rosario, Cordoba, Mendoza, Tucuman and one of the world renowned resorts, Mar Del Plata, exploding to more than 400,000 in the height of the summer season. There is a sufficient number of arenas, stadiums, hotels, etc. to make it an attractive region for live talent, both local as well as foreign artists. Buenos Aires and Argentina have always been traditional and lucrative stomping grounds for nightclub and theatre performers from other parts of Latin America, especially Mexicans like Pedro Vargas, Armando Manzanero, Marco Antonio Muniz and Miguel Acemes Mejia, a top interpreter of ranchera.

For many reasons, there always has been a common bond between Argentina and Mexico. Some people ask why, because there is such a vast distance between both nations, and in culture they are as different as in their eating habits. Perhaps, though, the strongest links which do tie them together are language and their enormous appetites for music.

The alleged "father of the tango," the late Carlos Gardel (killed in a 1935 airplane crash in Medellin, Colombia, similar to the recent Pan Am-KLM tragedy in the Canary Islands) was one of those who focused more attention on the identity of the "land of the pampas." Another was Libertad Lamarque, who last year celebrated her 50th anniversary with RCA.

Today there is a new crop of singers and performers who sell their talents outside of Argentina. And they are finding their talents are wanted farther and farther away from their homeland. Some of these include Aldo Monges, Kutunga, Estela Raval, Los Cantores Del Alba, Mercedes Sosa, Sandro, Elio Roca, Les Luthier, among many more.

But it is always a matter of pride to score here as much as possible before searching for other areas of the world. Right in town there are the Hotels Alvear, Sheraton and Hermitage where showrooms hold anywhere from 500 to 1,500. There are also a few theatres which have capacities for extravaganzas.

Among the top showcases are the Gran Rex (3,000), Opera (2,000) and Coliseo (3,000). There is also the boxing stadium, Luna Park, which has a maximum seating of more than 8,000. Foreign talent like Julio Igelias, Roberto Carlos, Ravi Shanker, Stan Getz, Barry Tuckwell, Gloria Gaynor, Terry Winter, etc. have played recently in such places and elsewhere in the republic.

A veteran promoter-impressario in these parts is Alejandro Szterenfeld who does business locally, as well as throughout all of Latin America. He competes with such booking agencies as Columbus Concert, Conciertos Daniel and Conciertos Gerard. A new one is a branch of Artimexico. Although shows are not consistent from week to week, there is a goodly supply of them throughout the year.

The famous Teatro Colon is a construction of architectural beauty. Although situated in a key location along 9 De Julio (one of the widest boulevards in the world), it is restricted to operas and symphonies.

Mar Del Plata is the gambling mecca for Argentines and, although it is about an hour by air from Buenos Aires, it is difficult to find rooms there in January and February (summer season at this end of the world). Many hotels showcase talent, primarily native folklore, tango and modern styles. Occasionally, visiting superstars play, too.

To the north is Rosario, which has an amphitheatre, El Provincial, which seats 25,000. There also is another huge showcase, Gimnasia Y Esgrima, which holds around 7,000.

Mendoza, the wine capital of Argentina, has some smaller locations. The same is true in Cordoba and Tucuman. These and other population centers all have smaller clubs and a few hotels, particularly The Touristic Bariloche.

In Buenos Aires, a sprawling cultural center of 8 million plus, there is a swarm of discos and smaller clubs, the latter basically where the tango is still heard today in all of its art form. Cano 14 is the primary center (cellar cabaret) for such talent. Along the wharves, there is a slew of them where the bandoneons (squeeze box) and violins combine with other rhythm instruments to bring out all the color of the past in such a melody as "La Cumparsita" and others.

The government television facilities (seven studios transmitting color) offer plenty of airtime. Many of the programs, ironically, are produced by independent organizations. One of the biggest showcases is "Domingo Para Juventud," a nine-hour marathon on Sundays hosted by Silvio Soldan and Leonardo Simmons.

While the talent is exposed, so are the songs which go with them. SADAIC (the public performance society where every song is registered) reports good collections for all places, tv, radio and live.

Festivals are common throughout the country during spring and summer months, offering employment for singers and musicians; particularly, for those who specialize in folk songs.

There's much talent here and many ways for them to find exposure.

CARIBBEAN

THE REGGAE CONNECTION

By MIMI KORMAN

Within the Caribbean there are group of islands which extend from the southeastern part of the United States down to the coast of Venezuela. They are known as the Bahamas;

present time he is under the direction of arranger-producer Mike Lewis, at T.K. studios, in the process of completing an album which promises more than a few beats from a rhythm section backing the wailings of island music.

Munnings decided to become a permanent resident in this country due to the lack of opportunities in his own land. Even the native music meant restriction, as the only radio station in the Bahamas (ZNS), with three other branches, seems to favor the American Top 40 list.

"My brother and I tried, in 1971, to commercialize our native rhythm: goombay, a blend of calypso and reggae. We came up with the 'Funky Nassau' sound. This record sold some 2 million copies in the U.S. That was the beginning of our recording career," said Munnings in Miami.

(Continued on page LA-45)

BAHAMAS	CARIBBEAN	GRENADA
Population: 204,000 Number of radio stations: 1 AM Music trade association: Bahamas Musicians Union Record/Tape Sales Exported (1975): \$129,170 Imported (1975): \$247,449	Total Area Population: 26.7 million. Includes Cuba, Haiti, Dominican Republic, Jamaica, Trinidad-Tobago, Guyana, Barbados, Grenada. Additional related markets include Puerto Rico, the Bahamas, Bermuda, and the Virgin Islands.	Population: 105,000 Exchange rate: 1 E.C. = \$2.66 U.S. Radio & tv stations: 1 AM; 1 TV Recording studios: 3 Retail record outlets: 12 Jukeboxes: 20 GNP (per capita): \$350 (U.S.) Households with tv: 5% with radio: 80% with record players: 30% with tape players: 20%
BARBADOS	DOMINICAN REPUBLIC	JAMAICA
Population: 250,000 GNP: \$425.9 million Radio & tv stations: 1 AM; 1 FM; 1 TV Record plants: 1 Recording studios: 5 Retail record outlets: 9 Households with tv: 48,000 Carradios: 15,000 Exchange rate \$2 (B) = \$1 (U.S.) Tape duplicating plants: 5 Record companies: 2 Music publishers: 1 Households with radio: 80,000 Transistor radios: 10,000 Record/Tape Sales Values: \$1,144,659 Value: \$259,884 Resort Hotels Featuring Major Artists Discovery Bay	Population: 5 million Exchange rate: 1 peso = \$.80 Radio & tv stations: 80 AM; 15 FM; 5 TV Record plates: 5 Recording studios: 2 Per capita expenditure: \$499.00 Tape duplicating plants: 1 Record companies: 10 Retail record outlets: 110 Jukeboxes: 3,000 Record/Tape Sales Local product sold (1975): \$1 million Imported (1975): \$75,000 Cost per unit retail: \$4.95/LP; \$7.50/cassette; \$7.50/8-track; \$1.50/single Music & Trade Associations & Licensing Organizations AMUCABA SADC (Sociedad de Autores y Compositores Dominicana) Sociedad Dominicana de Productores Fonograficos Distribuidora Dominicana de Disco (cxA) Salon Estudios Mozart (CxA) Julio Tonos (CxA) Distribuidores Musicales del Caribe Disco de Oro Cya Resort Hotels Featuring Major Artists Jaragua Comodoro Lina Lowes Embajador San Jeronimo Hispaniola Santo Domingo	Population: 2 million Record plants: 10 Recording studios: 10 Jukeboxes: 1,000 Music publishers: 6 Cost per unit retail: \$5.50/LP; \$6.00/cassette; \$6.00/8-track; \$1.07/single Copyright organization: Caribbean Copyright Organization Resort Hotels Featuring Major Artists Hiltion Pegasus Hotel Adventure Inn
CUBA		TRINIDAD & TOBAGO
Total Population: 9.5 million Exchange rate: 1 peso = \$1.21 Radio & tv stations: 100 AM; 25 FM; 16 TV Record companies: 1		Population: 1.25 million Exchange rate: \$1.00 (T&T) = \$.46 (U.S.) Radio tv stations: 2 AM; 2 FM; 1 TV Recording studios: 2 Retail record outlets: 23 Resort Hotels Featuring Major Artists Holiday Inn Normandie Hotel

Cuba, the Leeward and Windward Islands, Puerto Rico, Dominican Republic, Haiti, Jamaica and the Netherland Antilles. Moreover, three countries on the northeast tip of South America, Guyana, Surinam and French Guiana are often linked commercially and musically with the Caribbean.

To the naked eye they may seem like a single world. They are, in fact, three separate entities linked solely by their common sharing of a partial African heritage. We would call them the afro-anglo, afro-hispanic and afro-franco Caribbean countries, and except for Puerto Rico and the Dominican Republic they constitute a pseudo-mystery to the international music industry.

Fred Munnings Jr., a native Bahamian (Nassau), is a talented performer who came to Miami, in 1967, to pursue a college education. After he received his degree, he decided to continue his musical career at the Univ. of Miami. At the

Chucho Avellanet (below left), who was the teeny boppers' idol in the 1960s, still remains one of Puerto Rico's top singing artists. He is represented by Paquito Cordero. Lovely Nydia Caro (Alhambra artist, second from left below), 1974 winner of the prestigious OTI award for best song, owes much of her success to the guidance of her agent of many years, producer Cordero. Luis Antonio Cosme (below), the jovial program director for WUNO and a well known TV personality. Ednita Nazario (below right), is one of Puerto Rico's brightest young stars. She has performed in Europe and the United States.



TALENT, LABELS AND RADIO EXPANDING

By LORRAINE BLASOR

If there is anything members of Puerto Rico's music world are in agreement with, it is that the island is one of the few countries where talent abounds. "Puerto Rico is a talent factory," says one booking agent.

Unfortunately for all this talent, the number of outlets available to Puerto Rican performers is meager at best.

"It's horrible," says another, Millie Aponte about the situation faced by the island's artist class. "I feel the government should step in. Local artists still continue to be displaced by foreign talent both on television and the nightclub circuit."

This situation, notes Aponte, persists even though there's a law on the books that says at least 50% of the talent hired by any one hotel on the island must be "del patio"; that is, local.

Musicians playing the hotels, on the other hand, are mostly Puerto Ricans. The only problem faced by this group is that there are more musicians than bookings. As agent Jimmy Stevens points out, "There are some 3,000 musicians who belong to the musicians' union and no more than 300 jobs available."

About the only hotel with a policy of every year showcasing the best in local talent is the Caribe Hilton hotel. More recently others have joined in, such as the Cerromar, the Condado Holiday Inn and the Convention Center, but on a more limited basis.

For those few who have broken into the supper club/nightclub circuit, agent Paquito Cordero says, things are looking better than ever, as no longer are hotels underpaying local artists. Fees now start at \$3,000 for a two-week long, one-hour show and in some cases have gone up as high as \$15,000, he says.

Among the better paid performers, according to industry insiders, are Danny Rivera, probably the highest paid performer on the island today and capable of commanding fees of \$15,000; Lucasita, vedette Iris Chacon, Sophy and Lissette.

Cordero, who in addition to being a booking agent and a personal manager is the main producer of programs for channel 2, Telemundo, says the fact that Puerto Ricans have had the opportunity of seeing stateside artists performing before local audiences has taught them how to put together better shows.

No longer, says Cordero, do they limit themselves to singing. Now, like many artists on the mainland, they stage well-rounded productions that include lively dancing routines and also backup accompaniment. Repertoires for the acts, meanwhile, still continue to strike a balance between Spanish and American songs, since the audiences attending the shows are both local people and statesiders.

Personal appearances in activities such as the popular fiestas patronales (patron saint feasts) and commercials pro-

vide, according to booking agents, the most income for the local artist class.

On the other hand, tv continues to pay poorly although it represents good exposure. Says Aponte: "Although tv does not pay enough for an artist to make a living (average pay is \$300 per appearance), it is still the best place to sell yourself."

As for appearances abroad, Puerto Rican artists have been in the past few years actively seeking to break into foreign markets. Among the most successful have been Lissette, Nydia Caro, Ednita Nazario, Olguita and Celi Bee.

But making it outside the island is not all that easy, says Aponte. She noted that for the past year she has, somewhat unsuccessfully, been trying to sell some of her acts in neighboring countries like the Dominican Republic and Venezuela. She has found though, that these countries are very protective of their artists and consequently not prone to promote what they consider foreign talent.

Cordero has perhaps been the most successful of local agents in selling his artists outside of Puerto Rico. His most recent success story is young and tremendously talented Ednita Nazario.

How do acts from the outside fare in Puerto Rico? The answer, says young promoter Joe Vazquez of Pelican Productions Inc., depends on who you bring down. "Puerto Rico is a strange market and, because of the kind of airplay carried out by local stations, there are a lot of people known in the states who are not known locally," he says.

Puerto Rico's record industry began in the '50s with one record company, Puerto Rico Records, releasing records on its Marvela label.

Today, there are about a half dozen record manufacturing plants which produce records for the local and outside markets. Of these, perhaps two can make their own metal and acetate masters. Most others get this phase done in the states. All other phases of the record manufacturing process, however, they carry out themselves.

The big names in the record manufacturing industry are, in addition to Puerto Rico Records, Rio Piedras Records, Montilla Records, Records Borinquen, Artomax and El Gran Combo. Their sales, combined with sales of the numerous labels on the island, reportedly represent from 20% to 30% of Puerto Rico's \$10 million in yearly record sales.

Alas, life is not all palm trees for some of these long established record companies. For example, Puerto Rico Records, at one time the most important company on the island, is only a shadow of its past greatness.

Aside from doing manufacturing for local labels, Puerto Rico Records limits itself to reprinting the more than 130 records that comprise its catalog.

And then there's Montilla. Reportedly the biggest and most complete record company on the island, Montilla has recently been the center of a drama revolving around its alleged involvement in counterfeiting.

For more than five months, the company had been trying to get back equipment, tapes and records seized by the FBI in a raid of the plant last November. The federal agency had claimed in an affidavit that Montilla was "pirating or counterfeiting Motown Sound tapes and records."

The latest development in the case is that Fernando Montilla, president and founder of the company, has filed for bankruptcy in the U.S. District Court under Chapter 11, "because my clients have cancelled their contracts."

In a recent interview, preceding his dramatic action, Montilla had spoken of his plans for the company once the piracy case was cleared. He said he wanted to turn most of his attention to the local market and to develop more Puerto Rican talent.

One of the most important record manufacturers on the island, Borinquen, is now in the midst of a big expansion.

Started in 1962, Borinquen is the label that, as president Dario Gonzalez points out, made famous some of the most illustrious names in Puerto Rico's music world: Lissette, Celines (she now calls herself Celi Bee), Ednita Nazario, Iris Chacon and Penin Rodriguez.

Other artists are Oscar Solo, Mickey Torres, Orchesta La Selecta, Zodiac, Felix del Rosario, Mario Ortiz, the Duo Irizarry de Cordoba and Sexteto Borinquen.

In addition to Borinquen's \$250,000 facility, other top island recording studios include Ochoa Studios, Channel 4's Telecentro and Echo Sound.

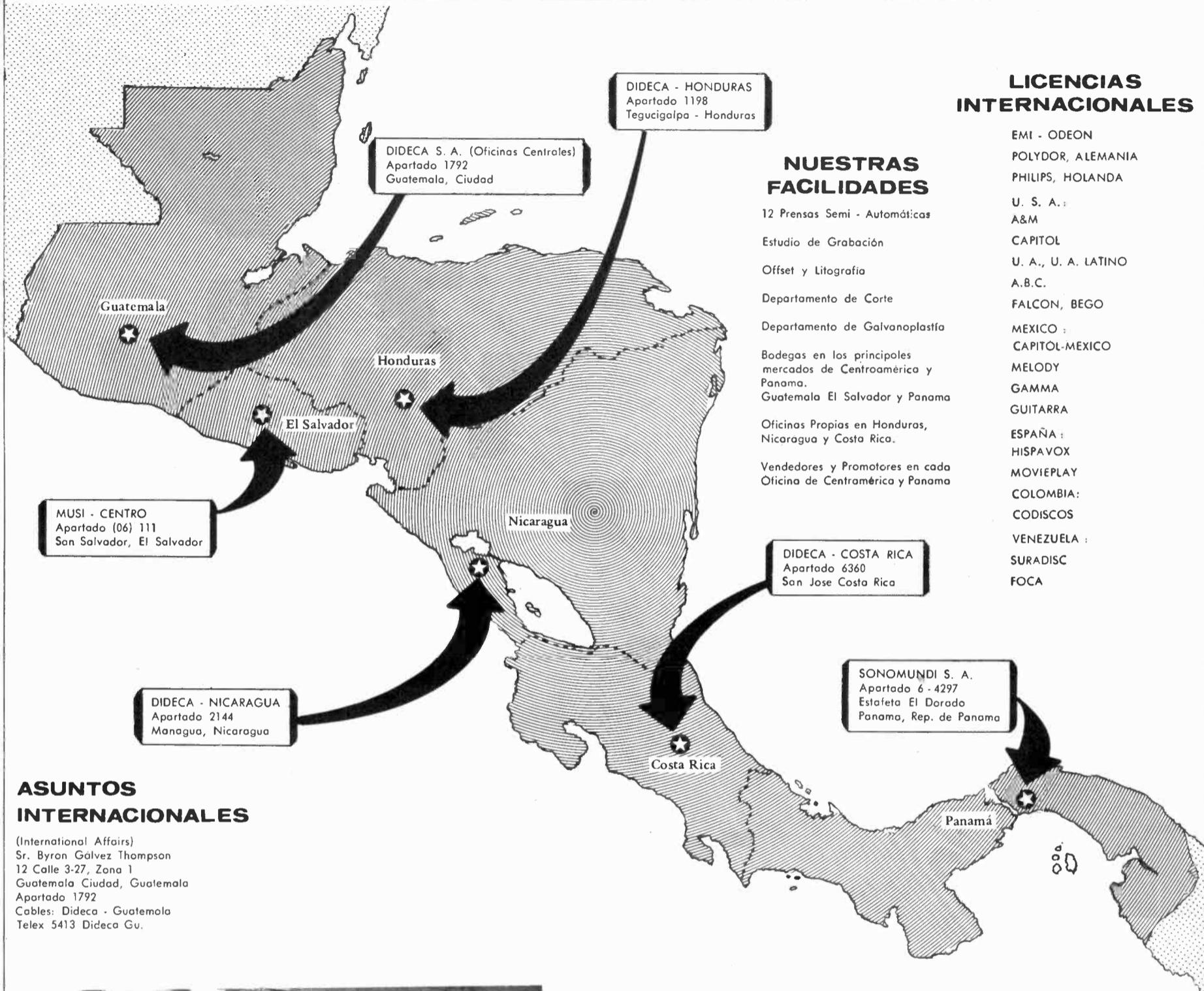
Ochoa Recording Studios is the only one with 24-channel facilities on the island. It has recorded everyone from Jose Feliciano to Marco Antonio Muniz, Chucho Avellanet and Charytin, just to name a few.

Telecentro is among the newest studios to open. Chief engineer Julio Cesar Anidez says the 16-channel studio is frequented by Puerto Rican artists like Danny Rivera, Sophy and Wilkins as well as artists from Venezuela and the Virgin Islands.

It seems that radio, considered by record companies and labels as the most important promotional tool, is not helpful. As Julia put it, radio people generally prefer to have a hit in their hands rather than make it. Hence getting a record on the air is somewhat difficult.

(Continued on page LA-46)

DIDECA S.A.



LICENCIAS INTERNACIONALES

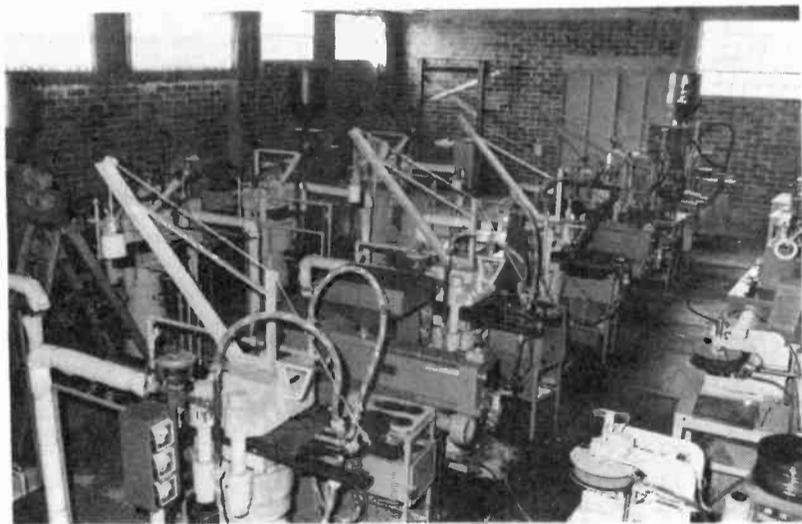
- EMI - ODEON
- POLYDOR, ALEMANIA
- PHILIPS, HOLANDA
- U. S. A.:
- A&M
- CAPITOL
- U. A., U. A. LATINO
- A.B.C.
- FALCON, BEGO
- MEXICO:
- CAPITOL-MEXICO
- MELODY
- GAMMA
- GUITARRA
- ESPAÑA:
- HISPAVOX
- MOVIEPLAY
- COLOMBIA:
- CODISCOS
- VENEZUELA:
- SURADISC
- FOCA

NUESTRAS FACILIDADES

- 12 Prensas Semi - Automáticas
- Estudio de Grabación
- Offset y Litografía
- Departamento de Corte
- Departamento de Galvanoplastia
- Bodegas en los principales mercados de Centroamérica y Panama.
- Guatemala El Salvador y Panama
- Oficinas Propias en Honduras, Nicaragua y Costa Rica.
- Vendedores y Promotores en cada Oficina de Centramérica y Panama

ASUNTOS INTERNACIONALES

(International Affairs)
Sr. Byron Gálvez Thompson
12 Calle 3-27, Zona 1
Guatemala Ciudad, Guatemala
Apartado 1792
Cables: Dideca - Guatemala
Telex 5413 Dideca Gu.



GRUPO DE 12 PRENSAS



ENFOQUE DE LA PLANTA EN GENERAL
LA MAS GRANDE Y COMPLETA DE CENTROAMERICA Y PANAMA



DIDECA

LA GRAN FABRICA CENTROAMERICANA

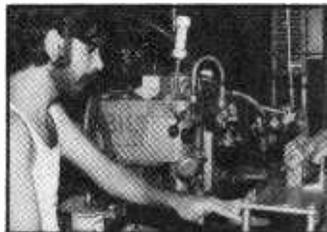
CENTRAL AMERICA

MUSICAL LINK OF LATIN AMERICA

What happens to a place which has been asleep for a long time is that one day, like Rip Van Winkle, there is a sudden awakening. In the case of Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama and Belize, which tally to around 19 million inhabitants, there is such an arousing. Particularly when it comes to a new and enthusiastic sophistication in the consumption of music.

Right now the entire retail music market of the territory is passing \$10 million and, according to overall statistical information, will easily double that figure before the end of the cur-

CENTRAL AMERICA	
Total Population: 17.5 million. Includes: Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica, Panama, and Belize.	
<p>COSTA RICA</p> <p>Population: 1.8 million Gross national product: \$1.7 billion Record plants: 2 Recording studios: 2 Retail record outlets: 43</p> <p>Per capita expenditure: \$980 Exchange rate: 1 colon = \$.116 Tape duplicating plants: 2 Record companies: 9 Music publishers: 1</p> <p>Music Trade Associations and Licensing Organizations Union Musical Costarricense Sindicato de Trabajadores Costarricenses Espectaculos Afines</p> <p>Resort Hotels Featuring Major Artists Hotel Irazu Hotel Cariari</p>	<p>GUATEMALA</p> <p>Population: 5.5 million Record plants: 3 Recording studios: 3</p> <p>GNP: \$2.4 billion Radio & tv stations: 40 AM; 3 FM; 3 TV Retail record outlets: 40 Music publishers: 2</p> <p>Record/Tape Sales Imported product: \$1,000,000 Exported product: \$25,000 Cost per unit retail: \$5.00/LP; \$2.00/EP; \$5.50/cassette; \$5.50/8-track</p> <p>Resort Hotels Featuring Major Artists Camino Real Hotel Antigua Hotel Atitlan Hotel Modelo Bilmor Hotel Cortijo De Las Flores Hotel del Campo Hotel Chulamar Ritz Continental Hotel Tzanzuyu Pension Bonifaz Hotel Longarone Hotel Monterrey</p>
<p>EL SALVADOR</p> <p>Population: 4 million Gross National Product: \$4.5 billion Radio & tv stations: 40 AM; 2 FM; 4 TV Record plants: 2 Record companies: 6 Music publishers: 1</p> <p>Per capita annual expenditure: 30.00 diarios Expenditure on leisure goods and services: 10.7% of 30 diarios Exchange rate: 1 colon = \$.40 Recording studios: 5 Retail record outlets: 40</p> <p>Record/Tape Sales Local product sold (1975): \$618,107.29 Cost per unit retail: \$4.06/LP; \$1.30/EP; \$4.50/cassette; \$.95/single</p> <p>Music Trade Associations & Licensing Organizations DICESA (Discos Centroamericanos, S.A.) SISA Boni Discos Indica</p> <p>Resort Hotels Featuring Major Artists Hotel Camino Real Ritz Hotel El Salvador Sheraton</p>	<p>PANAMA</p> <p>Population: 1.6 million Number of radio & tv stations: 21 AM; 7 FM; 3 TV Number of record plants: 4</p> <p>Retail record outlets: 57 Recording studios: 1 Jukeboxes: 1 Record companies: 9</p> <p>Record/Tape Sales Local product sold, 1975: 1,835,000 Imported, sold 1975: 1,911,000 Exported, 1975: 170,000 Cost per unit retail: \$3.25/LP; \$3.25/cassette; \$.75/single.</p> <p>Music Trade Associations & Licensing Organizations FLAPF (Latin American Association of Phonograms & Videograms) IFPI (International Federation of Phonograms & Videograms)</p> <p>Resort Hotels Featuring Major Artists Hotel Panama Contadora Island Holiday Inn</p>



Leo Dan (top left) has been an incredible seller for CBS' Indica. The Argentinian-born who records strictly in Mexico is seen flanked by Ernesto Barrios (left) and Arnoldo Calvo at the Guatemala branch headquarters. Biggest mass seller of disks for the Discosa label in San Salvador is Orquesta Hermanos Flores (photo at left) shown here with company president Jose Antonio Hutt (standing center, to left of girl) and sales manager Oswaldo Quinteros (bearded, to left of girl). Founder of group, Andres Rodriguez (checkered jacket, front row), proudly holds plaque with unidentified band member.



El Salvador has produced one of the area's most promising singers—Alvaro Torres (left center column). He records for Discos Latinoamericanos (DILA). One of the semi-automatics installed at the main CBS Indica plant in San Jose, Costa Rica (right center). Roberto Galvez Gutierrez (above left) founded Dideca in September 1964, and built it into one of the territory's top independents. His son, Byron Galvez Thompson, now helms the operation's brand new facilities on the outskirts of Guatemala City. Fonica's Marimba Orquesta India Maya (above right), still turn out product in the traditional indigenous manner.

A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD



FONO INDUSTRIAS DE CENTRO AMERICA



Y SUS SELLOS REPRESENTADOS



FELICITAN A Billboard EN SU EDICION ESPECIAL



41 Ave. Lotes 85-86, Lomas de Coti6, Zona 7 Tel. 49-03-14
Guatemala, C.A. Apartado Postal 36 "B"



rent decade. The general market growth is one of the highest in the entire Latin American region; its importance cannot be denied any longer.

Thus, because of the Central American rise in turnover, the facilities are getting much better, and the talent is more aware of the personal possibilities in recognition and remuneration, although there are limitations in the respective countries. Joined by the Central American Common Market (CACM), all of the countries, except Panama, have a mutual base in which to ship product. However, the taxes to the public vary considerably, which cuts down on an album moving around into all the different markets.

"We also are a region with different musical tastes and customs," says the volatile and glib Jose Antonio Hutt, president of his long established DICESA in El Salvador and the Federacion Latino Americana De Productores De Fonogramas (FLAPF—the record association for all Latin America). "Consequently, what sells well in one nation will not necessarily be in public favor in another."

Hutt, a former star soccer player for the Atlante team in Mexico during the 1930s and 1940s, explains that while a salsa number can be hot in Guatemala or Nicaragua, it will have just so-so sales in Costa Rica (or visa-versa with some sort of folk interpretation). He adds that the Panamanian market is something special, "and is almost apart from the rest of the Central American countries except for being geographically linked." He also has a company in the latter locale, Discos de Panama, whose function is to distribute to Honduras (El Salvador has no trade relations with that nation).

A strange phenomenon of two of the Central American republics, Guatemala and Nicaragua, is that following the devastating earthquakes in those respective areas around Guatemala City and Managua during the early part of this decade, there was a flood of relief help from around the world. It started a rebuilding process in both places which hasn't stopped until this day, and by virtue of the new construction has brought about a rejuvenated economy that won't stop. Record business has been up in those two countries since then.

Actually Guatemala, because it has the larger population of close to 6 million people, seems to have the most potential to forge ahead soonest and shake the stigma of the world impression of being "a sleepy, little banana (coffee, too) republic."

CBS, the only major international record company throughout all of Central America, and which goes under the name of CBS/Indica (latter being the name of the outfit which they bought a few years ago), has indicated a 50% increase in sales between the corresponding first quarter of this year and 1976. It also reports it is now doing business at a clip of 36% over budget; last year, its figures were 10% over, showing a sizeable difference within a 12-month span.

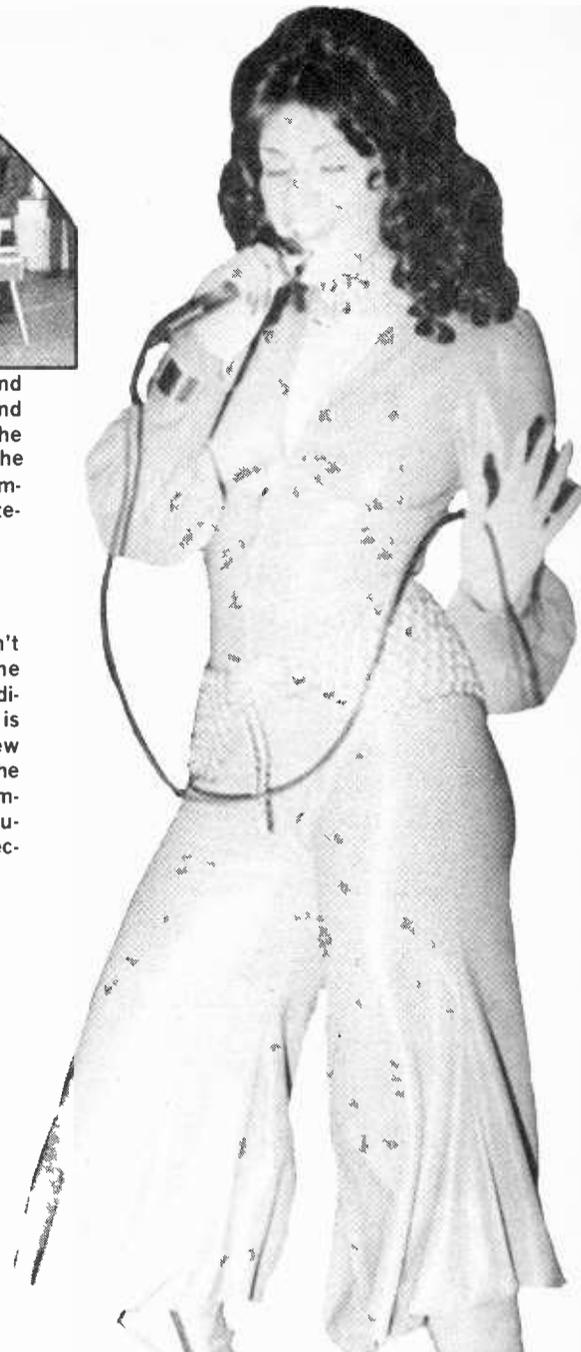
(Continued on page LA-75)



Jose Antonio Hutt (upper left), president of powerful Dicesa label and pressing plant companies, shown with executive administrative v.p. and son, Alejandro Hutt. The elder Hutt is current president of FLAPF, the record association for all Latin America, as well. DILA's Grupo Comanche (above) is one of Guatemala's groups on the rise. Here it is seen performing in the mammoth Salon Interfair (seating capacity: 25,000) in Guatemala City.



Valeria Pani (right) is a relatively unknown in this territory, but it doesn't stop aggressive promoters like Hugo Norton from showcasing her. The young, shapely singer hails from Argentina. Below, one of the latest additions to the CBS Indica roster in Central America is Manatial. The band is in the modern ballad rock genre. Besides receiving accolades from New York to Panama, Tanya Zea (lower left) has been acclaimed as one of the top singers of the year in her native Guatemala. Like many of his contemporaries, Tony Acosta (circle left) is taking an optimistic look into the future. Recent changes of law in these countries have offered better protection for the artist and composer.



A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

DICESA

El Simbolo de un resonante esfuerzo



EL SALVADOR CASA MATRIZ

Boulevard Ejército Nacional Km. 5
Apdo. Postal: (06) 847
Cable: "DICESA"
Telex: 20371
Teléfono: 27-0855
San Salvador, El Salvador, C.A.

GUATEMALA

4a. Avenida 12-07, Zona 1
Edificio Schafer # 302
Teléfono: 2-1987
Guatemala, Guatemala, C.A.

NICARAGUA

De la Caimana
2 1/2 al Lago
Casa No. B-27
Apdo. Postal: 4918
Managua, Nicaragua, C.A.

COSTA RICA

Avenida 3 Bis Calle 15-17 No. 1555
Apartado Postal: 259
Teléfono: 21-1476
San José, Costa Rica, C.A.

XII • ANIVERSARIO

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DISCOS DE PANAMA S.A.

PANAMA

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Transistmica (Frente-Industrias Lácteas Estrella Azul)
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Apdo. Postal: 9A-427
Teléfonos: 61-0201 - 61-0267
Panamá R. de P.

HONDURAS

Calle El Olvido 116
Tegucigalpa, D.C.
Teléfono: 22-7825
Honduras, C.A.

COLOMBIA

A COMPLEX MARKET OF FIVE TRADE AREAS LOOKS TO LOCAL ACTS

The complexities of the Colombian market are that the companies are spread into three distinct areas with five different sales zones, while artists are peaking in importance to the point of giving international product a run for its money. All of which tallies to a dynamic music spot on the globe, not in the near future, but right now.

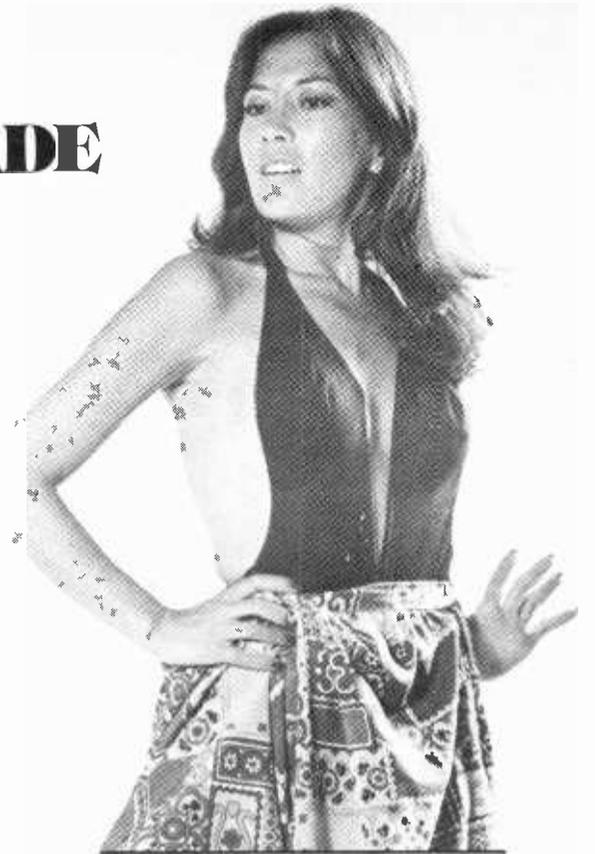
In Bogota, one of the four capitals of highest elevations in Latin America (the others are La

Paz, Quito and Mexico City), there are obvious signs of progress already going up. Discos Orbe is expanding rapidly, under the guidance of a dedicated independent president, Rito Antonio Galvis; CBS is guided by alert general manager Carlos Alberto Gutierrez; Philips has its sharp music division head, Alfonso Escobar; Discomoda De Colombia (main head-quarters in Venezuela), is engineered by Enrique Estrada Duque. And one of the newest distributors of international lines, Incolve (owned by Ernesto Aue's El Palacio De La Musica of Venezuela), is headed by young and vibrant Fanny Frasser.

(Continued on page LA-46)

Lyda Zamora (right) adds some sugar 'n' spice to the Sonolux-RCA line in Colombia. She's also an actress and dancer, making her one of the most complete artists in the country today. Claudia De Colombia (far left) bristles with youth and success in her country's pop market. CBS continues its mounting campaign to make her a superstar, not only in her native land but all over Latin America. One of the most important folkloric duos in Colombia is Silva & Villalba (immediate left). They have been under contract to Philips for seven years, during which time nine of its LPs have been released domestically.

A sign of growing strength and progress in the burgeoning Colombia market can be seen in this newly constructed pressing plant and studio facility of Discos Orbe in Bogota (lower left). Dedicated president and owner Rito Antonio Galvis took it from a losing proposition a few short years ago to what now stands as a symbol of a solid future for the company and country. Near the shores of Barranquilla and Cartagena, Codiscos' Juan Pina Y La Revelacion (below) are making it via the salsa route—but in the Colombian tradition.



COLOMBIA

Population: 26 million
GNP: \$8.5 billion
Radio & tv stations:
318 AM; 6 FM; 3 TV
Record plants: 13
Recording studios: 8
Jukeboxes: 30,000
Music publishers: 8

Annual per capita expenditures: \$400
Per capita expenditures for
leisure goods and services: \$17
Exchange rate: 36.5 pesos = \$1.00
Tape duplicating plants: 4
Record companies: 16
Retail record outlets: 620
Record players: 70,000

Record/Tape Sales

Total recorded product: \$1.25 million; 30% local, 70% imported
Cost per unit retail: \$2.30/LP; \$.85/EP; \$3.00/8-track and cassette; \$.60/single.

Music Trade Associations and Licensing Organizations

SAYCO: DISCORAMA; BAMBACO: PRODISCO

Resort Hotels Featuring Major Artists

Hotel Tequendama, Bogota
Hotel Intercontinental, Cali
Royal Lebol Hotel, Barranquilla
Puerto Galeon, Santa Marta
Hotel Del Prado, Barranquilla
Hotel Intercontinental, Medellin
Bogota Hilton, Bogota
Hotel Del Caribe, Cartagena
Hotel Nutibara, Medellin

A MARKET MIX OF 78s AND NEWEST TAPE FORMATS

"El Disco Es El Regalo Mas Barato"—or "You Can't Find A Cheaper Gift."

So be it here in this textile center of Medellin, Colombia, situated in a green, lush valley right smack in the middle of the Andes mountain range. And unlike a lot of other Latin American nations, the methods of selling are not restricted to the conventional record shops. The product can also be found in supermarkets and other locations where it can be conveniently merchandised.

"We have so many forms of music to present to the public," says Alfredo Jose Diez Jr., executive vice president of Codiscos, "that you wonder where the acceptability comes from." Not only is the 27-year-old company heavy in standard fare for this market—folklore and tropical—but coming off the 23 pressing machines are ballads, pop and disco-style music from various licensees like Barclay and Riviera in France to Coco in Puerto Rico and Musart in Mexico.

Everything is predicated on the buying power of the people, and, with an average market growth of 44% for these nations, this company and others are trying to find formulas which will keep consumers looking for more music.

Codiscos has been marketing 78s (about 10% of their sales) to the agrarian public in this region, but they also are well into cassettes. Not only are the companies here optimistic about selling such forms of mechanical sound, but are perhaps even more so in the metropolitan area of Bogota.

Another major producer of the region, Sonolux, is most cognizant of the potentialities of the future, and is therefore blueprinting plans to step up the manufacture of product along with getting ready to market equipment. The capacity of its plant (18 pressing machines) is about 16,000 units per day.

"We've always been looking ahead to the future," says Sonolux sales director Juan Fernando Restrepo, "and it will be even more stepped up between now and the end of this decade." Company manager Sergio Berdugo Cuartas has plans to install automatic machines, even though right now the around-the-clock schedule is providing a sufficient amount of material.

Discos Fuentes has always been a vital part of the Colombian record scene and despite some problems it intends to continue along that path of vigorously competing in the ex-

(Continued on page LA-37)

Sonolux

la marca de las
estrellas

INDUSTRIA ELECTRO-SONORA S. A.
SONOLUX — TELEFONO: 320-999
Calle 29 No. 43A-5 — Medellín-Colombia



Somebody always has a duo and this pert pair Angela & Consuelo (above)—belongs to Sonolux which distributes the RCA line in Colombia. The girls are also big favorites on local television. Emilce (left) is a strong contender for top sales figures in the revitalized Discos Orbe. She is an example of the heated competition among female vocalists in the country. Another factor of Latin America coming alive in music lies within its youth. The 14-year-old find of CBS in Colombia—Javier Ganiez—is representative of such an extra dimension (right). Fabrica De Disco Fuentes' facilities in Medellin, Colombia (lower right). Mario Rincon (below), producer at Discos Fuentes.



PRODUCT FOR THE PEOPLE

Although there is a consistency of international product within the Colombian market, there has been a surge of local talent making solid penetration as far as sales are concerned. It has made the market tick like never before and, according to several forecasts, it will make things flourish even moreso in the immediate years ahead.

Claudia, Ximena, Gretta and Billy Pontoni of CBS, Leonor Gonzalez Miná ("La Negra Grande De Colombia"), Jesus David, Joe Madrid and Quintana of Philips, Jaime Ley and Marinella of Codiscos, Lyda Zamora, Isadora and Ricardo Acosta of Sonolux, Emilce of Discos Orbe, Fruko & Sus Tesos of Discos Fuentes are only scratching the surface of Colombian names cropping up on the charts more than once.

All radio stations, including the major chains of RCN, Caracol and Todelar, mix up their programming so everybody gets a fair share of airplay. "And because there isn't too much differentiation, it's been helping in the promotion buildup," comments a top industry executive.

But because of the various sections, there is a great spread of the kinds of music which can be heard in this northern country of the South American continent. Bogota, Cali, the Caribbean coast, Antioquia and Viejo Caldas and the frontier with Venezuela pretty much is the breakdown of regions.

The public has been reacting most favorably as of late, with results of more unit sales (up 100%) than next door neighbor, Venezuela. Although, the returns per unit are far greater in the latter nation.

"When comparing our country with others in Latin America, i.e. Brazil, Mexico and Venezuela," analyzes CBS general manager Carlos Alberto Gutierrez, "there is still a vast difference in the per capita spending." All of the aforementioned countries come in at about \$2 per capita, while Colombia stands way back at 60 cents per capita.

"That's because we are still trying to check the inflation (expected to continue at a rate of 26% this year) and still hold to a price structure which won't be damaging for the industry," he adds. But there was a slight percentage rise on LPs recently to \$4, "something to be watched closely here to see if there is any resistance by the public." It is further commented by Gutierrez. He predicts it won't go too far, however considerably higher than at present.

Inclave is a typical example of another company making a penetration into the market with international product. Actually, it is owned by Ernesto Aue's El Palacio De La Musica in Venezuela, but is run here by Fanny Frasser.

"We have been making good progress into the north side of
(Continued on page LA-45)

*los éxitos
del mundo
para todo
el mundo.*



Apartado Aéreo 1428
Medellín-Colombia

MEXICO TALENT FOR A 'PROMISED LAND'

Of all the countries of the Latin American world, and in some instances even by comparison with the industrialized nations, Mexico has to be considered a lush territory for talent. In a way, many are looking upon it today as a "promised land."

For some strange reason, though, it still is escaping some of the Mexican nationals' grasp as being the real pot at the end of the rainbow. "I would have to say the blame lies in three different areas, the record companies, radio and television," emphasizes Rene Leon, a top local impresario, "and when a change will come about I cannot predict."

Meanwhile, the current beneficiaries of the lush land are far and away, especially on a consistent basis, the Spaniards. Julio Iglesias, Camilo Sesto, Raphael, Mocedades and Joan Manuel Serrat, among others, are today finding the territory paying off better than a hot slot machine.

Even the Americans are beginning to find that salaries here can match anything anywhere in the world. Otherwise such names as Donna Summer, Gloria Gaynor, Van McCoy, Carol Douglas, Tavares, Barry White, Liza Minnelli, Chicago (here over a year-and-a-half ago and scheduled to return later this year), to name a few, would not have accepted to appear here.

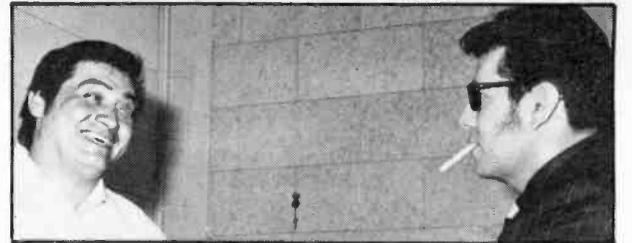
"The devaluation of the peso (last September it went from 12.50 to \$1 to the current float of around 23 to \$1—and predicted to go slightly higher) hurt us somewhat," agrees Leon, "but it still has not shut the gates. In fact, because of the demand, there could be a greater flow of worldwide talent coming here for engagements in the future."

Antonio Basurto, another key promoter of worldwide talent,

(Continued on page LA-40)

MEXICO	
Population: 60 million	Annual per capita expenditure: \$500
GNP: \$41.4 billion	Exchange rate: 20 pesos = \$1.00
Radio & tv stations: 798 AM; 210 FM; 25 TV	Tape duplicating plants: 17
Record plants: 17	Record companies: 45
Recording studios: 15	Retail record outlets: 1,300
Jukeboxes: 25,000	Households with tv: 5 million
Music publishers: 30	Record players: 3.5 million
	Households with radio: 75% (8 million sets)
Record/Tape Sales	
Singles: \$19 million	Cassette: \$7.1 million
EP: \$8.3 million	Cartridges: \$3.9 million
LP: \$55.0 million	Total sales, 1975: \$94 million
Cost per unit retail: \$3.00/LP; \$1.25/EP; \$3.00/Cassette; \$3.00/8-track; \$.75/single	
Music Trade Associations & Licensing Organizations	
EMMAC (Music Publishers Association)	AMPROFOM, PROFOMEX (Record companies associations)
SACM (author's society, performing rights)	SUTM (manufacturers)
Resort Hotels Featuring Major Artists	
Hotel Fiesta Palace	Hotel Del Prado
Hotel Airstos	Hotel Continental
Hotel Camino Real	Hotel De Mexico
	Maria Isabel

Louis Couttolenc, president of RCA Records (center), is flanked by (from left) Eugene A. Sekulow, vice president of corporate and international relations, Lucia Mendez, RCA De Mexico artist, Pedro Vargas, longtime singer for RCA who next year celebrates his 50th anniversary in showbusiness, and Dennis M. McNamara, executive assistant for RCA. Recent occasion was in Mexico City to honor Mendez's selling of more than 250,000 units for the label over a 12-month period. Jorge Acosta Segura (left top right) with composer-arranger Rigoberto Safaro. Manuel Villarreal (center immediate right), head of CBS in Mexico and a man who as OLA head for 20 years furthered the label's growth throughout Latin America. Others clockwise: Napoleon beginning to show more confidence and experience since his big, worldwide seller. Manolo Muniz was riding in No. 1 position on the local charts during the early part of this year. He was just reoptioned for a long-term deal by Guillermo "Memo" Acosta's Discos GAS. There's no denying the fact that Juan Gabriel (opposite Villarreal) is about the most prolific composer-singer to come along in quite some time. Victor Yturbe "Piruli" (bottom right) proudly holds one of his many gold LPs. Likewise acknowledging the accomplishment is Polydor's Mexican general director Luis Baston. One of CBS' premiere female artists, Manoella Torres, (immediate right), gets maximum police protection during autograph session following one of her many annual personal appearances.



MOSAICO DE EXITOS



ANA MIA

MARIACHI PERLA DE OCCIDENTE de MARCELI-NO ORTEGA

DANIEL ARMAS

ARTURO BENAVIDES

LOS HU- MILDES

IRASEM IOA

LOS TIGRES DEL NORTE

LA NUEVA VERSION VERON

ORQUESTA EL GOLPE

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A1

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MEXICO



Top left: Ignacio "Nacho" Morales (right) applauding the stellar attractions for his extraordinarily successful Discos Melody: Raul Vale (far left) and wife Angelica Maria and Rigo Tovar. Dora Maria (far left center), still as vibrant as ever, is a ranchera singer who has spanned more than two decades in public prominence. The new GAS artist is one of the first such stylists from here who ever worked in Las Vegas. Polydor's "La Chilindrina" (immediate left below) is another tv find along with Chespirito who has been appealing strongly with the vast youth population. Gualberto Castro (immediately below) acknowledging response to fans in upper level of Mercado De Discos' main, downtown store.



Augustin Meza de la Pena (insert above) is typical of the many deejay personalities heard daily on the Mexico City airwaves. In the business for 25 years, he broadcasts in two different shifts for Radio Formula's Radio Uno. Antonio Aguilar (far left) is a name not only identified with success on records but in the field of horsemanship (charro), as well. Los Freddys (immediate left) is another good example of the staying power of some groups in Mexico. Lupita D'Alessio (above) in a past appearance in New York's Madison Square Garden.



A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD



now! the new!

Napoleón

«VIVE»

for more than 3 months
number **1** in México

RECORD WORLD MAY 21, 1977

Mexico
By VILO ARTES SILVA

1. VIVE - Napoleón - Cine RAFF
2. ANÁNGULO - Los Freddys
3. BRINDO POR TU CUMPLEAÑOS - Los Freddys
4. HÁBLAME CAMILO SESTO - Ariola
5. LA VIDA TE LLAMAS TU HECTOR MENESES - Melody
6. CHELO ESCUCHALO - Chespirito - Polydor
7. HERENCIA - GITANA - Elvira - Microlon
8. QUE TIENE LA OTRA - Elvira - Microlon
9. DICE ADIOS - Pezetas - De Luis - Pezetas
10. POR TU QUERER - Tiffo Patz - Musart

MAY 28, 1977, BILLBOARD MEXICO (Cine RAFF Radio Mil) AS OF 5/28/77 SINGLES

1. VIVE - Napoleón (Raff)
2. UN DIA CON MAMA - Copillin (Orfeon)
3. SIEMPRE EN MI MENTE - Juan Gabriel (RCA)
4. DON'T TAKE THE MUSIC AWAY - Tavares (Capitol)
5. SPRING RAIN - Bebu Silvetti (Gamma)
6. A PESAR DE TODO - Nelson Ned (U.A.)
7. OTRO OCUPA MI LUGAR - Miguel Gallardo (Capitol)
8. LA MUERTE DE UN GALLERO - Vicente Fernandez (CBS)
9. LLAMARADA - Manolo Munoz (Gas)
10. THE SHUFFLE - Van McCoy (H&L Records)
11. LA SIRENITA - Rigo Tovar (Melody)
12. DESPUES DE TANTO - Napoleón (Raff)
13. PARA QUE NO ME OLVIDES - Lorenzo Santamaria (Capitol)

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CANCIONES QUE MEXICO CANTA:

1. VIVE	Napoleón
2. UN DIA CON MAMA	Copillin
3. SIEMPRE EN MI MENTE	Juan Gabriel
4. DON'T TAKE THE MUSIC AWAY	Tavares
5. SPRING RAIN	Bebu Silvetti
6. A PESAR DE TODO	Nelson Ned
7. OTRO OCUPA MI LUGAR	Miguel Gallardo
8. LA MUERTE DE UN GALLERO	Vicente Fernandez
9. LLAMARADA	Manolo Munoz
10. THE SHUFFLE	Van McCoy
11. LA SIRENITA	Rigo Tovar
12. DESPUES DE TANTO	Napoleón
13. PARA QUE NO ME OLVIDES	Lorenzo Santamaria



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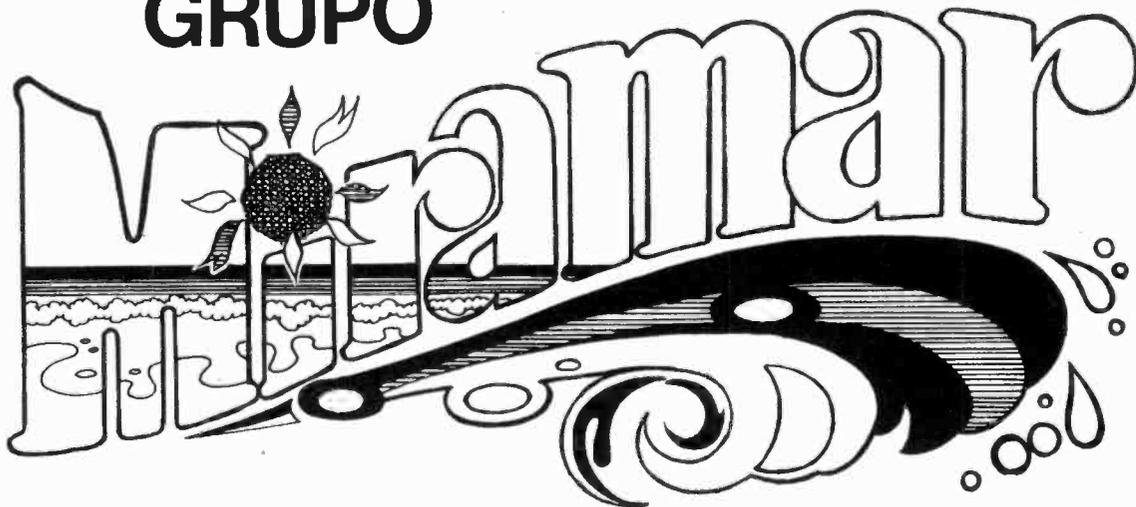
“LA COMPAÑIA DISQUERA MAS
DESTACADA EN MEXICO EN 1976”

Revista Disco México



**ii PRESENTA
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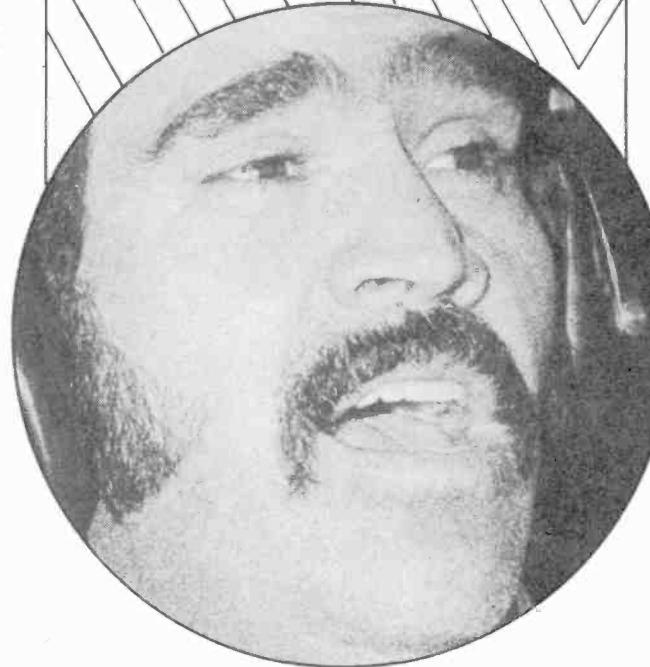
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Musart group (top) following last year's Discometro awards are (from left to right): Juan Torres, Tirzo Paiz, Eduardo Baptista Jr., Lucha Villa, Vicente Maldonado, Andres Baptista. One of the first national artists to be signed by Ariola since its emergence on the Mexican disk market this year, Mario Pintor (seated center photo). Company executives looking on are (from left): Sergio Blanchet (publicity and promotion), general director Fernando Hernandez, Armando Martinez (international). Vicente Fernandez (bottom), perhaps the biggest male ranchera singer since the days of Jorge Negrete, Pedro Infante and Javier Solis, listens to musical tracks during an overdub session at CBS' mammoth studio facilities.



Female singers have not been known to make it very big in this country, but Polydor has great hopes riding on Dulce (circled far left), out with her first LP early this year. Eduardo Nunez (triangle top) tuning up for a recording session at Cisne Raff studios. Chespirito (center) has become big on tv and personal appearances and looms as one of the big money makers for Polydor in this country, Central America, Colombia and Venezuela. Another tv personality who is burning up the cash register with heavy national sales is Cepillin (at right). Approximately 15,000 LPs are being pressed daily by Orfeon to keep up with the heavy demand. El Grupo Miramar (above) via its two back-to-back hits of "Un Recuerdo Y Una Lagrima" and "Pobreza Fatal" within the last year gave Federico Riojas' Disco Coro a prime position in the Mexican chart parade. It's the first time the latter company has ever gone into pop recordings.

A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD



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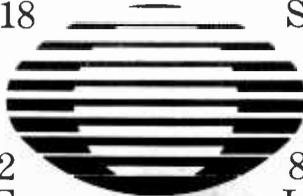
- We operate the four most important television networks in Mexico, reaching 25 million Mexicans daily.
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ARRIBA--UP GOES THE SALES

One of the oddities of the peso devaluation since Sept. 1, 1976, is that it hasn't deterred the buying habits of the Mexican public. In fact, there seems to be a more promotional-minded attitude which has heightened the sales of records and tapes, has forced more promotions and has given some impetus to the varied sounds of radio. It also has not stopped the activities in the growing number of studios.

It is true that the royalty payments have literally been cut in half, but there is the feeling that this will build up again in time. "So far, the people in the U.S. have been patient, as well as elsewhere around the world, which helps matters greatly," insists a local industry executive. "As the saying goes, they're expecting more, but they're satisfied."

Thus, with a remarkable comeback—and there are still economic problems—things do not look as bleak as what some had pictured the future of Mexico when the initial shock waves struck in the latter part of last year. Everybody was saying that business would fizzle away to nothing, and, from the most pessimistic, that there would be an "el foldo" of labels. Close to a year has passed since the squeeze on the peso took place and, on the surface, business is better than usual.

The major radio chains in the Federal District—Centro, Mil, Acir, Programas, Oro and Formula which make up most of the 35 AM and 17 FM outlets—are still billing fairly well and transmitting more and more of the mixed sounds every day. In fact, there is a growing demand by the stations for more promo copies to hype various releases.

Basically, it is lost motion by the companies to service the interior of the nation simultaneously since most of the group stations have their main offices in Mexico City. "If servicing is done in the rest of the nation, the answer oftentimes comes back that 'I'll have to wait until Mexico City tells me what to program,'" expounds a promotion manager.

One of the counteracting forces which has helped retail sales (the public is becoming more bargain conscious) are "threefors." Most of the majors and independents, including Musart, Orfeon, Polydor, CBS, RCA, have gone into this type of discount product of three albums in one selling for an estimated 140 pesos (a little under \$6).

"We know how fierce the competition is getting," says bilingual international head of Musart, Frank Segura, "consequently we're always up to something which will help one station or the other in gaining better ratings." One gimmick last Mother's Day was taking the new Spanish team of Sergio & Estibalz to a station for autographs, and even to selected homes for picture snapping.

During the Valentine's Day season earlier in the year, Radio 590 (of the Mil chain) plastered its display window with cut-outs of hearts. The trick was to guess exactly how many were there, and the prize was a fully-paid expense tour to Acapulco.

Jerry Pence of Radio Formula (Rogerio Azcarraga chain recently underwent some managerial changes) coordinated a "calendar" campaign which tied in sponsors on a yearly basis. Participating clients were reportedly enthusiastic over the double exposure in the homes. Pence says, "It actually turned the tide for us for the 12 months."

Another combined effort between radio and record companies in recent times to make the public more musically aware was the introduction of T-shirts as giveaways. Different artists would be displayed above the call letters.

Although there is no official count—it breaks down to something like 50% national—tropical, folk, ranchera, norteno, romantic ballad—against 50% international. The latter is divided into approximately 70% Spanish language to 30% English language. This applies to both airplay and sales.

One of the most surprising dark horse entries of the last year was Disco Coro's "Una Lagrima Y Un Recuerdo," by Grupo Miramar. "It sold far more than I expected," reveals company president Federico Riojas, "and by virtue of the smashing success (sales in excess of 200,000 LP units) we're going more into the hit-type stuff." Coro was basically a catalog organization quietly turning in good profits every year since the early 1960s in the Mexican market, but now has received and is closing deals all over Latin America (one recently was as far away as Philips Chilena).

Another force which has helped to up the sales of the general market is the sudden presence of Ariola, the international company headed in this country by Fernando Hernandez (general director), international and local a&r coordinator Armando Martinez and promotional topper Sergio Blanchet. The label grabbed off one of the ripest plums of the year in Jose Jose who early in 1977 departed from the roster of RCA.

With smash hits blossoming all over the place like those of Orfeon's Cepillin and Polydor's Chespirito and Chilindrina and EMI-Capitol's Quico, there is an apparent new fad of successful tv characters parlaying their popularity into the disk field. Both companies are reporting sales into the hundreds of thousands, and they feel "it is only the beginning."

The huge, young population (estimated 60% of the 60 million-plus are under 21 years of age) is buying singles at a faster rate than the LPs, although the latter units (and cassettes) are not too far behind. Retail prices on singles go for 21 pesos (slightly under \$1 at the July parity exchange), and about 89 to 96 pesos for LPs (which comes to \$4 or under depending in which store one buys).

"Sales are up anywhere from 17% to 25%," cites Claudio Zapata, who owns one of the leading independent distributors in the nation, Discos Carols. Company, with 36 salesmen in the country, operates in similar fashion to a one-stop in the U.S. via distribution of mostly national product.

Currently there is a sufficient number of recording studios, but it might not be enough for the heavier activity planned for the near future. RCA, Musart, Peerless, CBS, Super Grabaciones (Cisne), EMI-Capitol and Orfeon are among the international and national companies with 16-track facilities.

The latter boasts three such installations, while EMI, which reports inquiries are coming in from all over the world to record at EMI-Neave, is the newest. The composers' guild (SACM) is in the process of completing construction on one which will go as high as 48 tracks. "It will surely be the largest in all of Latin America," opines composer-engineer Jose Antonio Zavala, overseeing the technical aspects.

And the list of where to tape music goes on. Luis Gil's Lagab and Brisa head the list of independents with 16 channels, while in Guadalajara the relatively new Sonomedios provides excellent facilities for that westerly city. In fact, one can find small but good studios all over Mexico, Monterrey (where there is heavy independent activity), Mazatlan, Merida and Tijuana.

Every two years SUTM, the musician's union guided by the venerable Venus Rey, hikes its demands for recording sessions. They recently halted production by seeking extra revenue from the companies for alleged foreign tracks coming into the country. It put a crimp in activity for two weeks, although isolated sessions were reportedly going on during the time prior to the June 30 deadline.

The companies, though, have a tremendous backlog, therefore a few weeks' delay does not really create too much of a crisis. In fact, there are some who are trying to cut corners with expenses in order to make sure the profit margin is still there. Orfeon is paring some of its overhead, taking advantage of a huge backlog of material.

Cisne is one of the medium-sized wholly-owned Mexican concerns which has a sufficient pressing plant to take advantage of any overflow orders. "We're right on top of the activity," states executive director Ramon Martinez Duran.

As large as the market is in units sold (dollar value dropped back to approximately \$130 million because of the devaluation), there is some doubt that there are not enough factories to handle the load for the future. "We only have a small percentage of the total population which can afford to buy records on a consistent basis—but what happens when we have a bigger middle class here?" questions Manuel Villareal, who henceforth will confine most of his time as president of CBS De Mexico. He stepped down last spring as chief of the worldwide organization's OLA (Operaciones Latino America), which opened new headquarters in Miami early this month.

Indicators are generally on the upside which shows, despite the devaluation and inflation (former almost 100% and latter

(Continued on page LA-37)

The Society of Authors and Composers of Music of the Mexican Republic, which represents close to 17,000 Mexican composers for the world, are constructing the most advanced recording studio with the latest technical facilities and installations.

The entire "Composers" Complex will include six different divisions: three recording studios, one cassette plant, two cutting areas, one galvanizing section, and a video cassette and record manufacturing factory.

Each studio will be equipped with 24 tracks each, but convertible up to 48. There will be intercommunication with a staff console, and there will be four systems of echo chambers.

We intend to resolve the acoustical problem in all its aspects, inasmuch as there never will be exterior interference and will be able to function at whatever climatic conditions exist during a 24-hour day.

It is considered that these studios will be the most complete and best equipped anywhere in Latin America, at the very least. And surely they will be amongst the finest anywhere in the world.

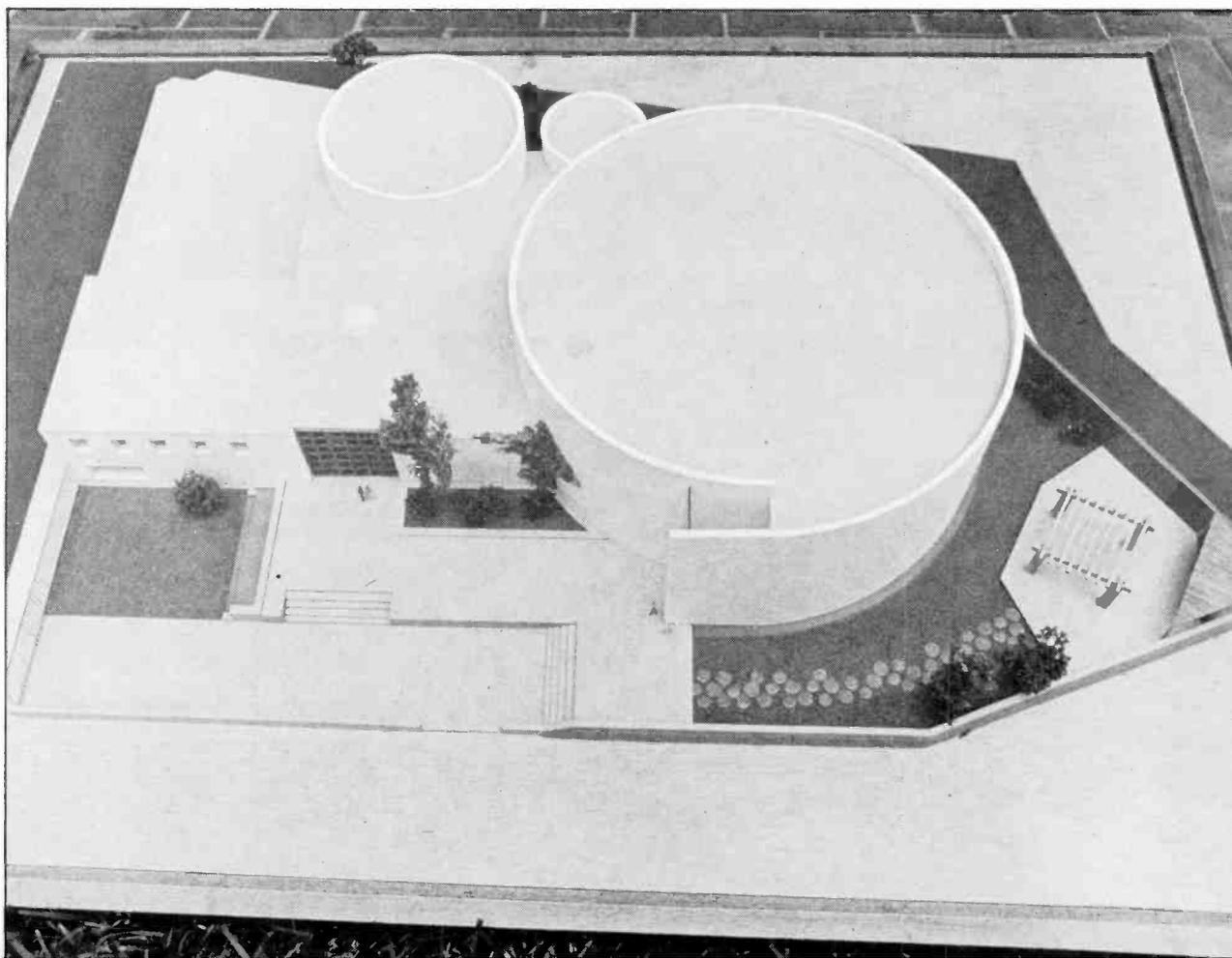
In order to make this project possible the "Society of Authors and Composers of Music, S.A." will put the operation into the hands of musical and sound technicians, as well as specialized architects. They will not only cover the ordinary aspects of recording construction, but will handle the personal problems of recording sessions with expertise.

Composer Carlos Gomez Barrera, General Director of SACM, was the guiding, principal force in making the realization of this project come true. For many years it was only a dream

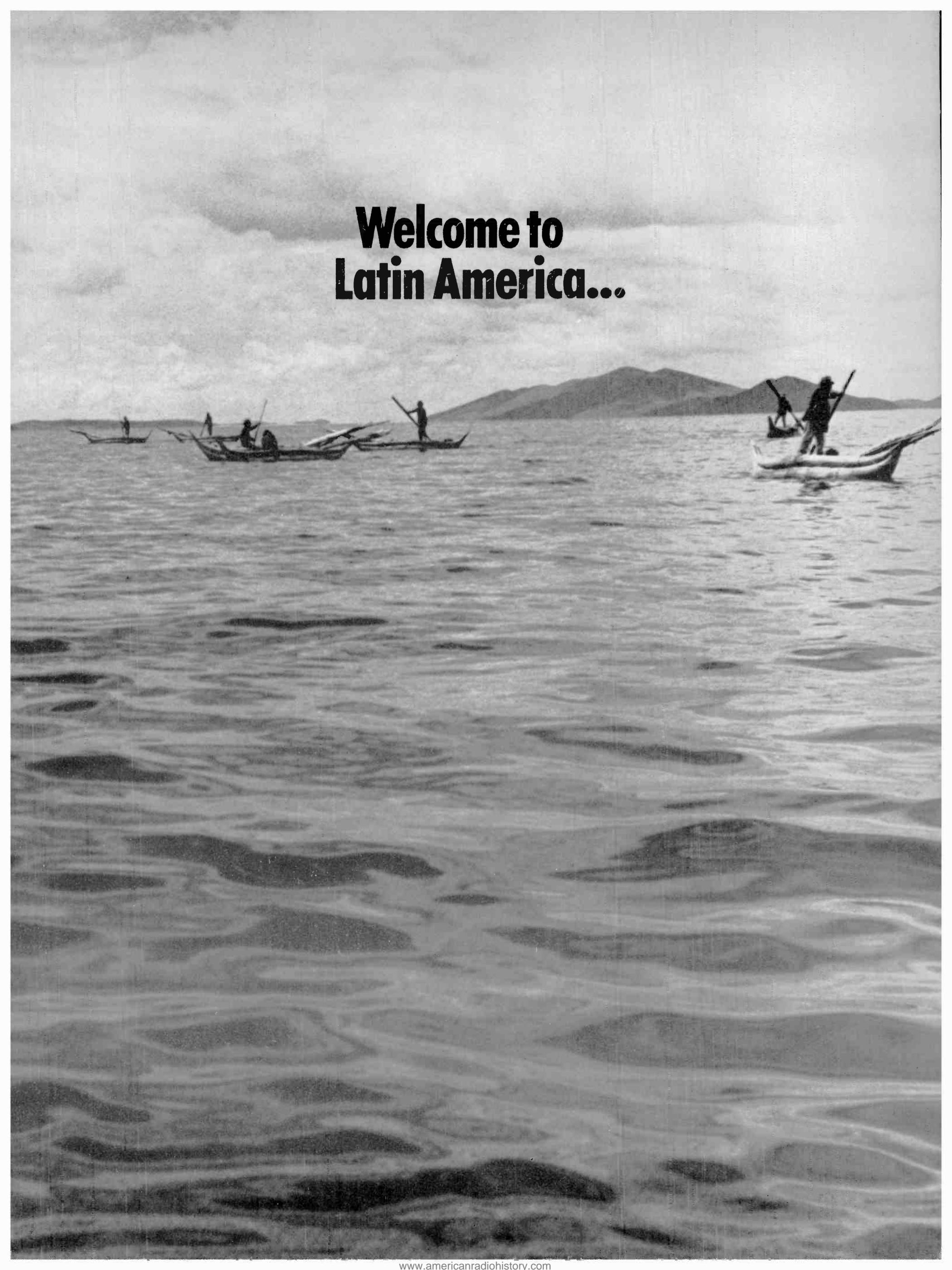
of the composers—but now it is in the process of becoming a beautiful reality.

At the close of this year all will be in readiness for this important and huge studio. It will be inaugurated *January 15, 1978*, "The Day of the Composers," by the President of Mexico, Lic. Jose Lopez Portillo.

Los Autores y Compositores de México Están Construyendo sus Propios Estudios Para Grabaciones de Fonogramas y Serán Inaugurados por el Presidente José López Portillo.



Welcome to Latin America...



MEXICO-PIRACY + DEVALUATION = PROGRESS IN MEXICO

Although two gnawing obstacles—piracy and devaluation—hit Mexico at the same time, Mexico's dilemma is seemingly turning around and working to its advantage. There is substantial progress being made on both fronts to combat the problems to a point where the end of this year or mid-1978 will see a definite solution to each one.

As far as the piracy cancer is concerned, "operations" are ready to take place which will cut it out completely or at least make it sufficiently better to keep the patient alive for many years to come. AMPROFON and EMMAC, the major record and publishing associations, respectively, have banded together in a renewed effort by retaining a prominent criminal law firm on a full-time basis. The major step is expected to create more interest in government circles via an intensified lobbying campaign.

The other major group expected to be involved shortly is SACM, the composers' society, which obviously has a big stake in what happens to an increased share of royalties. "So far everything is not concluded as to what manner we will participate with the others—but it is too grave a situation to be ignored any longer," avows SACM's Jose Antonio Zavala.

"All I can say at the moment," states Polydor general director Luis Baston and one of the pivotal members of the anti-piracy committee for AMPROFON, "is that the wheels are in motion, and we definitely are on track to eradicate this nemesis in our country within the next year." He adds the steps being taken will lead to the proper legislation which will finally put the offenders "behind bars."

Guillermo Acosta Segura, president of Discos GAS and who holds the same title for the current calendar year in the record association, vows the campaign to oust pirated tapes from Mexico will "pick up a lot of steam before my term is up next January." He also confirms that an anonymous investigative team is now rounding up considerable evidence "which will soon break the backs of all violators."

"There's a complete change coming about which did not exist before," notes Carlos Camacho, who heads up Gamma and also is another active member of the anti-piracy group. "First, there have been laws against such 'crimes' which were never really understood or properly interpreted. And secondly, the government really never cared about our problems before—but the new Lopez Portillo administration does now."

It is obvious that the new government concern has ignited a new optimism for all concerned. Jorge Acosta Segura, the younger brother of Guillermo who heads up the revitalized Discos Rex, Ramon Martinez Duran of Cisne, Guillermo Infante of RCA, Heinz Klinckwort of Peerless, Fernando Hernandez of the newly founded (six months) Ariola De Mexico, Eduardo Baptista of Musart, Rogerio Azcarraga of Orfeon,

Robert Ascott of EMI-Capitol, Ignacio "Nacho" Morales of Melody, among others are reportedly behind the drive 100%.

An added dimension in the active fight against piracy could come from Manuel Villareal, president of CBS De Mexico, who stepped down as head of CBS' OLA (Operaciones Latino America) last spring. "I'm going to be henceforth concentrating more on what is happening here in my own country," he emphasizes. Which means more of a buildup in business for his own organization (at present one of the top three in the nation) and more concern for the industry-at-large.

One thing leads to another, and the devaluation which became a realistic fact in Mexico last September has triggered the thinking of every executive that it is very necessary to go after as much profit as possible. Consequently, there is a dual urge to the advancing thoughts of ridding the nation of piracy while still in the process of garnering more unit sales than ever before.

"I wouldn't be a bit surprised if this next year sees a single go as high as one million," optimistically forecasts Alfonso Garcia Santillana, general manager of the powerful Intersong, affiliated with the Polydor-Phonogram worldwide Intersong Publishers. He sees a few indicators jumping up to support his candid prediction.

"Just a couple or so years ago, when an LP hit 100,000 in sales it was a remarkable feat. Today it is commonplace for albums to soar as high as 150,000 to 200,000." Some examples of those include: "Chapulin Colorado" by Chespirito on the national scale, and Silver Convention and Donna Summer on an international basis.

Singles are turning in whopping figures right now for acts such as Cepillin (Orfeon), 400,000; King Clave, (formerly with Orfeon and rumored to go back on their roster again after a year with Melody), 450,000; Vicente Fernandez (CBS), consistently in-and-around 200,000 with every platter he puts out; Napoleon (Cisne), 400,000; Mario Quintero (Orfeon), just 300,000-plus in this country alone.

The list gets bigger every day, according to general reports by some like EMI-Capitol, Discos GAS, Musart and even a newer entry on the hit parade scene, Discos Coro (formerly a strict catalog company). The latter's proud possession is Grupo Miramar which had two single hits totaling more than 600,000 units, according to company president Federico Riojas.

Although royalty payments have been literally doubled in peso payments, the money orders being sent out are picking up steam. Especially from the other major publishers like Edim, Pham/Emmi, Emlasa, Grever, Beechwood, Geminis,

Brambila, Mundo Musical (CBS) and Edimusa (Musart).

Garcia Santillana's estimate of the increase in sales goes as high as 40% over the past two years. "There's no doubt the pace in buying habits, due to more and more youth having buying power (Mexico is reputed to have one of the youngest populations in the world), has increased substantially," insists the long-time publishing executive.

Neither devaluation nor piracy has hampered the aspirations of SACM one iota. The society is moving ahead undaunted in the construction of what will possibly be one of the most unique studios not only in Mexico, not only in Latin America "but in the entire world." The three-studio facility, more than half completed, is being assessed at the current peso to dollar parity in the multimillions. SACM is not considering it as a gamble, either, "but just a solid investment in what additional product can be turned out from Mexico on an international scale," expounds Zavala and Carlos Gomez Barrera, the latter being the general director of SACM.

The long-range plans of SACM are not only to build a futuristic studio, but to give the nation an entire entertainment complex. A pressing plant, theatres and cabarets are going up, as well.

"The important fact is that we have a lot more insight than ever before," adds Baston. "So far, we've hit upon the right price (up 20%) in order to keep pace with the inflation, and adjust on the devaluation. In all, we are pursuing the matters with a lot more vigor than we have in the past."

Melody, which has been inching up yearly in its market share, sees the situation coming under control every day. "Nobody is losing sales; in fact, the problems confronting us all the time have served as some sort of a beacon to help us," remarks Enrique De Noriega, who was retained by Ignacio "Nacho" Morales and Jose Luengo less than a year ago to bolster the executive capacity of the fast-growing independent.

Rene Leon, who has been in on the ground floor of importing international talent into this country for the past few years, thinks the devaluation has not brought about what has been expected in the way of local talent progress. "But there's no doubt it has to come soon," he asides. "It's one of the greatest potentials we have here, but it has to be channeled and developed properly before we can truly claim ourselves as a real international force."

As to his comments regarding the close-to-one-year of devaluation, Camacho says, "We'll just have to get used to it like the rest of Latin America. Although, I must say things are generally good, and that obligations are being paid later instead of earlier."

"Fortunately, the devaluation has not slowed us down,"
(Continued on page LA-45)

A Billboard Spotlight

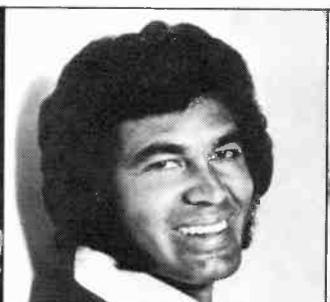
AUGUST 6, 1977, BILLBOARD



Roberto Carlos



Liza Minnelli



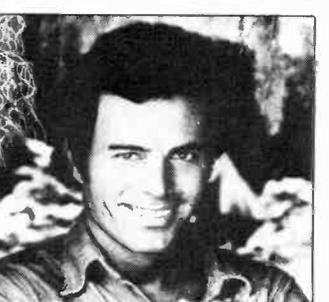
Engelbert Humperdinck



Raquel Welch



Eumir Deodato



Julio Iglesias



The Supremes



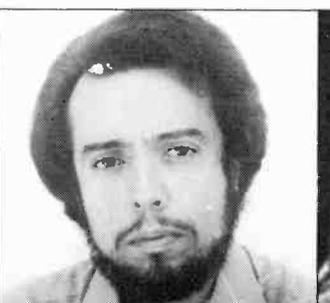
The Osmond Brothers



Raphael



Dionne Warwick



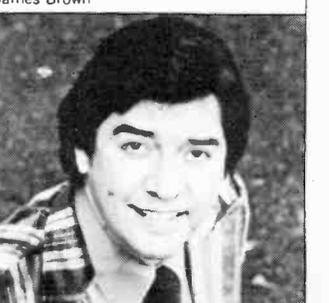
Sergio Mendez and Brazil 77



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GUADALUPE TRIGO • JUAN GABRIEL • MARIA MEDINA • YOLANDA DEL RIO • FEDERICO VILLA
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MEXICO'S BEGINNING

The first record ever distributed in Mexico was in 1915 when Rogerio Azcarraga Vidaurreta, father of Discos Mexicano's current president, Rogerio Azcarraga, began selling Camden product. Eduardo C. Baptista Covarrubias imported equipment into the country in 1921, and in 1925 he supervised the first cutting of disks in the country, sung by Alfonso Ortiz Tirado and Tito Guizar.

Last month, AMPROFON, the leading record association, climaxed the country's 50th anniversary celebration with a marathon live TV show via Raul Velasco's "Siempre En Domingo." The organization currently is releasing a special "threefer" package commemorating the event.

PROMISED LAND

• Continued from page LA-26

is consistently importing big names for multiple presentations in hotels, theatres and arenas, not only in huge Mexico City but throughout all of the interior, primarily in Guadalajara, Monterrey and Acapulco.

An example of the figures thrown around is focused on an act which does not have worldwide notoriety, Rocio Durcal & Junior. It purportedly had a contract for some 50 shows, and the price per came to, in round figures, \$2,000 per event.

Both sides claimed default in the contractual obligations, consequently Basurto waived rights on their engagements in this country, and they were picked up by Leon. Because of the delay, it worked out satisfactorily for Durcal who coupled the personal appearances here (at the Del Prado) with husband Junior by waxing an LP for Ariola (first time with a mariachi).

Hugo Lopez, who has brought via his Artimexico the likes of James Brown, Iglesias, Sesto, Dionne Warwick, Minelli, among more than a dozen over the past two years, claims all have come here for "reasonable" renumeration. "Especially since the devaluation, whereby it is difficult for us to come up with dollars." He adds that all prices vary, and when an attraction is worth it the monies can be obtained.

One case in point is Roberto Carlos, the CBS artist from Brazil, who over the past four or five years has found this market as lucrative and promising as anywhere in the world. Lopez avers that it has been a gradual buildup of his impact, the latest one being in June when he again packed the Fiesta Palace.

"One of the main problems we have with our own Mexican artists," states Basurto, "is that they are not willing to sacrifice." He explains that when they leave this country, they want double or triple what they receive here. "It thereby forfeits their building up new territories."

Leon, who besides bringing in talent on a personal, independent basis, also has an occasional tie-up with Juan Valencia of Guadalajara.

"As for our own artists, sure there is a hope for the future.

But right now, except for possibly Marco Antonio Muniz of RCA, the ranchera singers like Vicente Fernandez of CBS, Lola Beltran of GAS and Lucha Villa of Musart, you can't find too many Mexicans with the international acceptability necessary for importing.

"I would say we do have acts that should be out there in the world, i.e., Jose Jose, Juan Gabriel, Angelica Maria, Manoella Torres and Gualberto Castro (the latter two managed and produced for CBS by Alfredo Marcelo Gil's PIM organization). Of course, there are others like Chespirito (Polydor), Cepillin (Orfeon), and Quico (EMI-Capitol) who in another strata have the capabilities of attracting big markets elsewhere (they both are on successful tv shows via Televisa).

Cisne has high hopes for a young singer-composer by the name of Napoleon, who two years ago had a smash with "Molina Roja" and lately is riding the charts with his "Vive" in No. 1 position all over Mexico and on the Latin U.S. charts.

"Napoleon is beginning to gain a big reputation as a songwriter," emphasizes Ramon Martinez Duran, general manager of the up-and-coming independent label, "and we're going to do our darndest to spread his name and product as far and wide as possible in the future." He reveals that big promotional tours are coming up for him in Europe and other parts of Latin America later this summer and fall. Jaime Sanchez Rosaldo, who manages and produces Napoleon, also is seeking new ways to coordinate his client's promotion.

"What we really need is a further study of why more of our talent is not really making it on a grand scale in other parts of Latin America and the world," says Luis Baston, general director of Polydor, and an active music executive on antipiracy and other industry committees.

Baston reports that since May there have been more than three or four meetings of a new organization dedicated to perpetuating the talent and music of Mexico in other countries. It is called GIMM (Grupo Impulsor Musica Mexicana), and it is comprised of three executives each from the major record companies, radio and the composers' guild (SACM).

But while a campaign is being mounted to spread more Mexican music beyond these borders, other groups and singers are merrily turning out product and cashing in on their popularity within these borders. Among some of them are Los Babys, Los Freddys, Rigo Tovar and His Costa Azul, Los Yndios, Acapulco Tropical, Los Solitarios, Grupo Miramar, among a very prominent list. They all can command nightly salaries for dances and concerts ranging between 100,000 and 300,000 pesos (between \$5,000 and \$15,000) mostly outside the Federal District.

Other relatively new female singers like Estela Nunez, Anamia, Paola, Dulce, Paulyna and Rosenda Bernal are beginning to get extra pushes promotionally. So are many of the other tropical, ranchera and norteno groups.

And Armando Manzanero, Pedro Vargas and others of the
(Continued on page LA-65)

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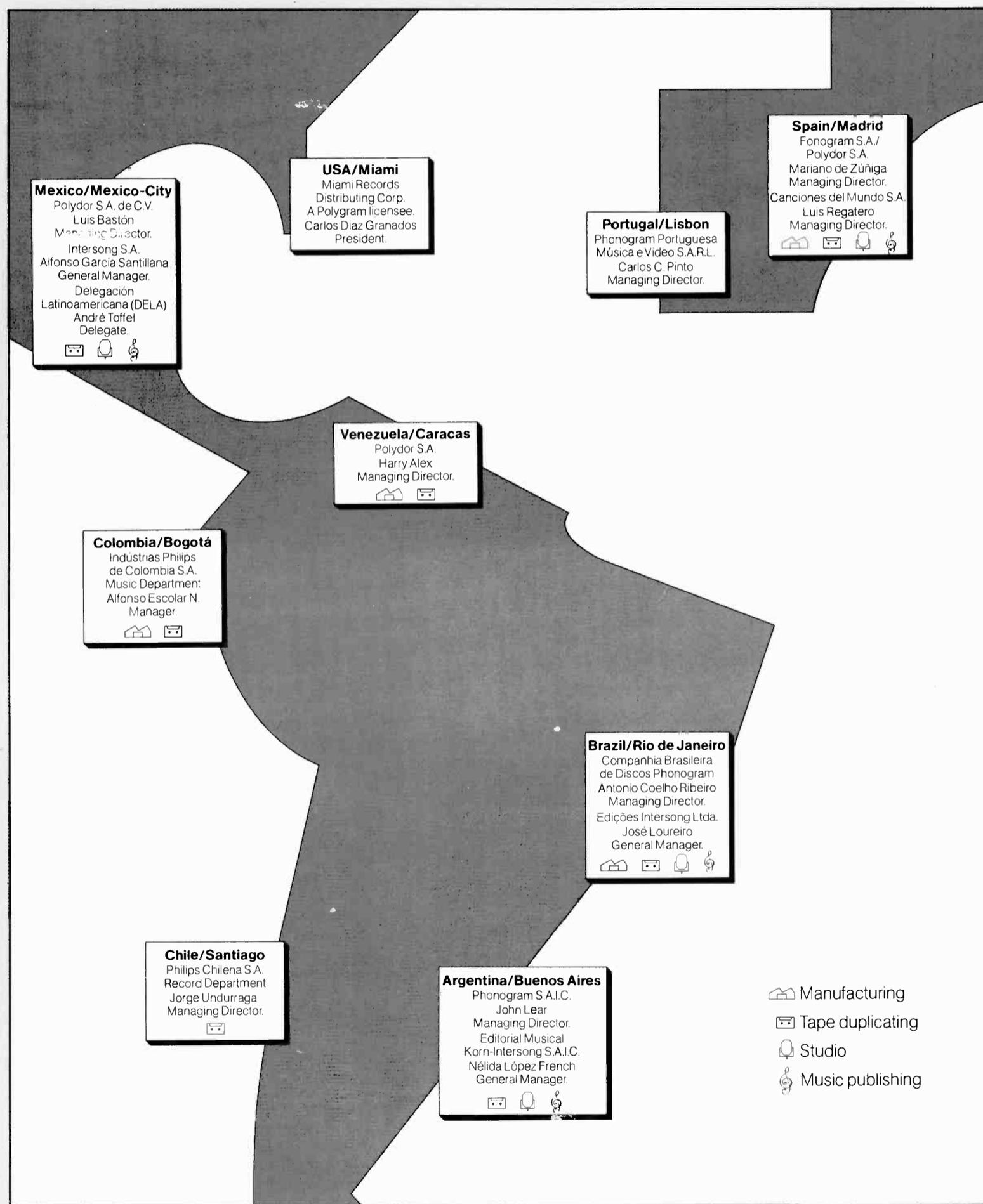
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REGGAE

• Continued from page LA-20

The Bahamian government is subsidizing the first television station, and it is expected to start operations in July 1977.

There is one recording facility in Nassau: "Elite," which offers 8-tracks. There is another in Freeport, Grand Bahama. This one is, likewise, an 8-track studio. They are both quite small and could not dream of giving an artist, or group, the technical caliber that one finds in Miami. A rhythm section and, maybe, a couple of horns could record comfortably in an 8-track facility. Still the majority of groups and solo performers who wish to direct their efforts towards a broad spectrum market are recording in Miami. T-Connections, Gary Davis, Fred and Raphael Munnings are a few among the ones who prefer to make use of these facilities.

The Bahamas, population a little over 200,000, is very limited. A native artist who wishes to gain recognition must first make a name for himself in the U.S. Only on this basis can he boomerang into his environment and expect to be noticed. Such is the influence of the American market in this part of Afro-Anglo Caribbean.

Close by there is even a bigger mystery: Cuba. Under the domination of a Communist regime, this island, which once let its influence be felt throughout the international music scene, is now silent. Cuba's music is committed to one label (Areito) subsidized by the government. Yet as much as Cuba's music rarely emerges outside its walls, we know that the music from the U.S., Canada, South and Central America and Spain is constantly played on its radio stations.

Cuba's product leaves much to be desired. The sound, pressing and jackets definitely speak of a second class effort, many say. Nevertheless Cuba has been, aggressively, trying to launch Areito in the U.S. and Spain. Their diplomatic corps has entered into the field of sales.

Caytronics, in the U.S., has been openly approached as a possible distributor. Alhambra, in Spain, has also been invited to be a representative. Both firms have refused not only on the basis of fear of a boycott on the part of Cuban-Americans, but due to a lack of marketability. These companies feel that the present product does not warrant the aggravation. The only label that has undertaken representation, at a reduced level, is Movieplay, in Spain. The only legal port of entry, for American records, is the naval base in Guantanamo, where a representative of Pickwick Int'l's exporting division pays a visit twice a year. So Cuba, for the time being, remains in isolation. If not politically, musically.

Haiti is a totally self-contained market. It could be due to political reasons. It is not unusual to find established ruler-

(Continued on page LA-59)

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MEXICO-PIRACY

• Continued from page LA-38

muses Riojas. "In fact, because of our heavy sales (Grupo Miramar) within the past year, we are reinvesting in our future." The label has made a tieup with Safari Records of Los Angeles for U.S. distribution, and will shortly start construction on a new plant outside the city limits of the Federal District in the state of Mexico. More inroads also are being made in launching product internationally.

The same applies for Cisne which has undergone many changes. "But mostly for the good of our company's future," emphasizes Martinez Duran, who recently has been invested with more authority in running the Ficachi family's label. Devaluation has brought about an added appetite for dollars, consequently concerted effort to seek out more international licenses. They, too, have a big winner in Napoleon ("Vive").

A further spinoff of devaluation and inflation is that the Mexican government wanted to protect local industry, and made no bones about it to the industry. But the option for one tape manufacturer, Sovi, to comply with the labels' quality test did not, at least for this year, pass with the proper grades. Consequently, a more open-mindedness to aid the music industry came via an Industria Y Comercio lifting of the ban on imports of 1/4-inch and other tapes necessary to promote and sell more Mexican music.

Other medium and smaller companies, i.e., Son-Art, Brisa, Sasiain, Oro, etc., in a list much larger in size than the major bloc of AMPROFON, is finding the going a little rougher. "However we're picking up a little bit because of the greater demand," views one of those executives.

As Frank Segura of Musart observes, "We're a bigger market than most figure, and we're starting to become a lot more sophisticated than people realize." A general estimate by him is that sales have jumped as high as 35% over last year (in units).

EMI's publisher in Mexico, Beechwood, has thrown off the strain of frustration by expanding its catalog with a new arrangement for Sam Trust's ATV, according to Jose Cruz.

"There's just too much going on here now, and it wouldn't surprise me a bit to see far better days than what we had during the peak years of Los Tres Ases, Pedro Infante and Jorge Negrete," comments Infante.

THE PEOPLE

• Continued from page LA-25

Bogota, and lately into Medellin and Cali. However, we still have some to go to bring about more general acceptance." Frasser predicts, though, that it is conceivable for this type of basically English-language product to double or triple eventually.

The concentration, by and large, is with salsa, cumbia, straight dance tropical and a lot of folklore. This is where the bulk of sales lies at present, and with better quality product and promotion there has been a greater response.

Types of music which surprisingly are heard in this nation are the tango and ranchera (from Mexico). The influence is strong with the former because it was in Medellin in 1935 that the foremost (or at least the most well known) interpreter of tango, Argentinian Carlos Gardel, met his death in an airplane accident. And because they immortalized him so much, they have been reminding the public more and more each year with something like a "hall of fame" of the tango in that city.

As for the ranchera, there are many clubs, especially in Bogota, which have mariachi combos playing nightly. The offshoot of this is it makes it easy for visiting singers from Mexico to find the best type of musicians for this style of music. And a couple of those who have been clicking solidly over the past few years are Vicente Fernandez and Leo Dan (latter actually an Argentinian who has found tremendous new favor with the public because of such interpretations).

Of the approximate 5% to 10% English-language product which does sell (and that's because this is the approximate percentage which does speak or understand that idiom), Stevie Wonder, Diana Ross, the Carpenters, Joan Baez and Carole King, among a few, are the most accepted.

Some of the standard songs of Colombia which have met with such great success over the years are slowly finding acceptance in other lands. About a year ago, Guillermo and Alfredo Diez Jr. of Codiscos made a trip to France to convince Franck Pourcel to record a tropical theme, "La Burrita." The same was true for some other local songs recorded by Georges Jouvin.

Diez Jr. points out, "Not only this market, but others throughout Latin America, would be wide open to embrace more foreign artists if they would continue more of this practice (recording in Spanish). The royalties could double, triple—who knows?"

If there aren't enough great places for artists to work, there certainly are enough good places. The Coliseo in Bogota is more than ample with a seating capacity of several thousand, while night spots of class calibre are confined to two key hotels, Tequendama and Hilton (both in the capital), former booked by German Garcia. Other folk and straight-line clubs include Los Sauces, Paletara, Unicornio Club and Tierra Colombiana.

Again, by standards of other places around the world, even within the Latin American Bloc, things still aren't at that sophisticated standard. But, things are happening. One can feel it and see it.

The most important thing is that the people are buying. And the companies, stations (including the few government-owned television outlets) and places are serving the desires of the people, all of the people.

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LOCAL ACTS

• Continued from page LA-24

Beyond the vast mountain ranges, about 450 miles to the northwest, lies the other center of music production, Medellin. It was in this region real independent record and tape production began with a flurry following World War II.

The wide open competition which began in these parts years ago between the Diez family's Codiscos and the Fuentes operation, under their own name, along with the powerful multicorporation, Sonolux, is still going on today. In fact it is now more accentuated because of other factors.

Otoniel Cardona's Discos Victoria and INS (Metropoli) have maneuvered their way into a share of the market with production and distribution. And building a new base for itself within the South American continent is Mexico's Musart (basically for coordination of licensee arrangements with Codiscos and some recording of Colombian artists).

Reportedly falling behind in competition with the rest of the market is Barranquilla's major manufacturer and distributor, Emilio Fortou's Discos Tropical. Nevertheless, it has made such a heavy penetration into the northern coastal region over the years with lines of its own such as Antilano, Extra, Swing and Tropical plus several important licensee products, it is most unlikely Discos Tropical will give up. In fact, the probability is just the opposite. Incorporating other smaller manufacturers in Bogota, such as Fonobosa, Discos Sello, ACPU, one comes up with a very lively market, considering its 26 million inhabitants comprise only slightly better than 6% of the overall market share of the Latin American territory.

Because of the separation of the areas in Colombia (Cali, where companies also have branch distribution offices), the Caribbean coast, the mountainous "Antioquia and Viejo Caldas" and the part of the country that runs along the Venezuelan border, it makes for very interesting marketing and promotion. Thus, one often concentrates on one specific area to make a hit.

Basically, all types of music sell in the growing Bogota metropolitan area, while an isolated market like Cali (called "sugar cane land") caters strictly to all Latin-styled dance music and, lately, salsa. Of course, the Caribbean territory falls into an overall tropical complex which involves the sounds of, besides salsa, the cumbia. There also is a growing response to disco.

Traditional folk music is one of the highlighted refrains in the "Antioquia and Viejo Caldas" region, coupled with some pop, salsa and modern ballads. The border with Venezuela also leans heavily toward traditional sounds, but it also picks up on pop from its neighboring country.

A further division of this rambling territory is that there are basically three radio chains in which the records get exposure.

They are RCN (another division of Sonolux), Todelar and Caracol. It totals about 80% of the market, with the rest split among smaller individual stations. All are generally independently owned.

By and large there is not any specialization in types of music aired. Everything is played in more or less of a compote; that is a station which plays salsa and dance music will program Mexican and Spanish imports as well.

The biggest swing away from the norm is within the so-called pop stations, playing modern Spanish, instrumentals and U.S. and European hits. What happens, though, with the latter product is that the releasing companies are caught short. Deejays have suppliers from outside of the country and it becomes an exclusive "I told you we would get it to you first" situation. Consequently, egos are getting in the way of building stronger sales.

Devaluation is down by 10% from two years ago, and the inflationary spiral has been shrunk by 9% for the same period. Which is saying something for a restless population dominated more by agriculture than by industry.

CBS' general manager Gutierrez points out the inflation index is more important. "It has held at 26% annual rise for close to two years." He believes it is a great sign, not only for the nation but for the music industry.

A sign that is not divisionary is that the industry has gotten together to force better legislation against tape piracy. Last March there was a major "bust" in Cali, and the quick penal justice brought the offenders six months to a year in jail.

Many of the companies have gone for the very low-budget prices on LPs (which sell in the retail stores for around \$2.50), however outfits like Orbe, CBS and Philips concentrate more on the prime product. Retail on the latter is now equivalent to \$4, including a 15% federal tax, up from the counter cost of \$3.45 less than a year ago.

There have been troubles within ASINCOL (the Colombian record association), with charges by both Codiscos and Philips against Fuentes for the latter allegedly plagiarizing ideas and material. The problem has resulted in a temporary suspension by the Fuentes company within the ASINCOL membership. But, there is optimism the matter will be quickly resolved without breeding any more ill feelings.

"We're an industry which is just starting to take off," emphasizes Escolar, who has been running the Philips operation for just about a decade. "I've seen it coming on and I know it's happening because of the enthusiastic response from the public in support of local talent."

Why it is even more healthy than what meets the eye is that if one area falters another can pick up the slack. Consequently, there is a minimal amount of damage because of the market spread. The added dimension in Colombia is that if tapes and/or records drop off in sales, 78s (that's right, they're still selling) can pick up the slack.

"I would say we are one of the few countries of the world which still markets this 78 product," comments Alfredo Jose Diez Jr., executive vice president of Codiscos. The reason, of course, is the large amount of agricultural workers who still possess such hardware. The old fashioned disk currently sells for 80 cents, and is basically folk music for the rural population.

Sonolux, having the financial capacity (a huge chain of stations under the name of RCN, as well as having one of the leading bottling companies in the nation), is nurturing plans to start production on hardware, including the manufacturing of cassette players.

Positive proof that the dynamic future is really right now is Galvis' Orbe. When he took over the company six years ago, it had about a 1% share of the market. Today, he claims the operation (just moved into ultra-modern facilities) has something in the neighborhood of 12%.

The Colombian market is moving in many directions, but all of them concur they all point "up—way up."

EXPANDING

• Continued from page LA-20

In addition to radio, other types of promotion used to get the public's attention are in-store promotion and personal appearances throughout the island in concerts and fiestas patronales.

Another problem facing local labels is piracy. According to Julia, everything that turns into a hit is pirated these days. And this hurts labels. Recently, Felix Martinez noted that piracy on the island is reaching unparalleled proportions. At last count, it was costing the record industry of Puerto Rico close to \$1 million a year.

As for radio, executive director of the Institute of Puerto Rican culture, Luis Rodriguez Morales, recently made a scathing attack on Puerto Rico's radio industry.

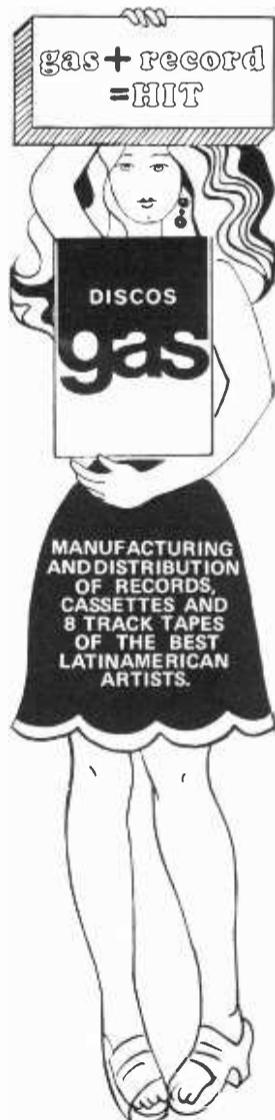
"I cannot understand," Rodriguez Morales told a civic group in Juana Diaz, an inland town, "how it is that there are so many hours filled with bad radio programs. That is not an isolated case but rather typical of island radio."

He is not alone in voicing this opinion. Recently, Efrain Archilla, president of the Radio Broadcasters Assn., conceded that radio should be radically improved.

Archilla, owner of a radio station in Humacao, said that one of the basic problems in radio is the scarcity of qualified announcers. He suggested the creation of a school of broadcasting and recommended that the government create either classes or a school itself as soon as possible.

In a way, such criticism is inevitable when one considers that in Puerto Rico, an island only 100 miles long by 35 miles

(Continued on page LA-76)



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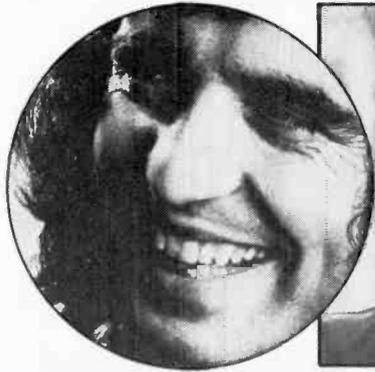
By FERNANDO SAVALERRI

Spain and Spanish-speaking Latin American countries have long been linked by music. In the 1950s, Mexican rancheros such as Jofge Negrete, Pedro Infante and Miguel Aceves Mejia created strong interest in Spain, while Spanish artists, notably Lola Flores and Pedrito Rico, enjoyed Latin American acceptance.

But the musical ties became bonds during a real boom period which began with the arrival of Duo Dinamico in the early 1960s. It had a huge hit in Spain which also topped various charts in Mexico, Central and South America.

The next decisive moment of Spanish success

Raphael, who scored a triumphant concert success in El Patio, Mexico, in January 1968 which opened up Latin America to young pop Spanish acts.



Dyango (circle above) is among those Spanish acts that have made a bigger name in Latin America than in Spain. Manolo Galvan (center above), is another artist with perhaps more popularity in Latin America than in native Spain. Camilo Sesto (above), whose style is described as ostentatious. Jose Luis Perales (immediate left), Hispavox artist, has seen his fame spread from Argentina to Colombia, Ecuador, Peru, Mexico and even to Brazil where it is difficult to chart Spanish-language material. Serrat, Ariola artist, who may have scored successes in Latin America for reasons other than having hit records, (far left, below).

in Latin America occurred when Raphael gave his historic concert at El Patio, Mexico, in January, 1968. Since then, a large number of male Spanish artists, and Mocedades ('Eres Tu'), have triumphed in the Latin American marketplace.

The "young pop" era was opened by Raphael. He was followed by Joan Manuel, Serrat and other Spanish artists, such as Dyango and Manolo Galvan, who made bigger names for themselves in Latin American areas than in Spain. Others, such as Julio Iglesias, sell well in Spain but literally break all sales records in Spanish speaking countries.

The accent is basically on a variety of male voices selling romance. It ranges from the sweeping style of Raphael, through the intimacy of Iglesias and the social attitudes of Serrat, to the ostentatious approach of Camilo Sesto. If these are the most successful, then many others have found varying degrees of success in Latin America.

Hispavox artist Raphael followed his El Patio triumph with three consecutive years of enormous success. He became the

(Continued on page LA-64)



Los Payos charted all over South America with "Maria Isabel."



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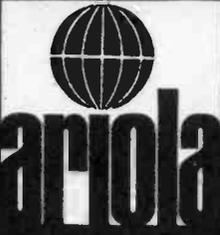


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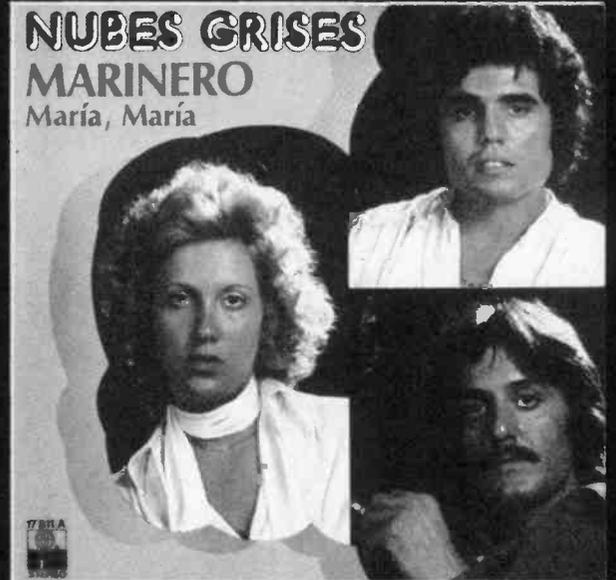
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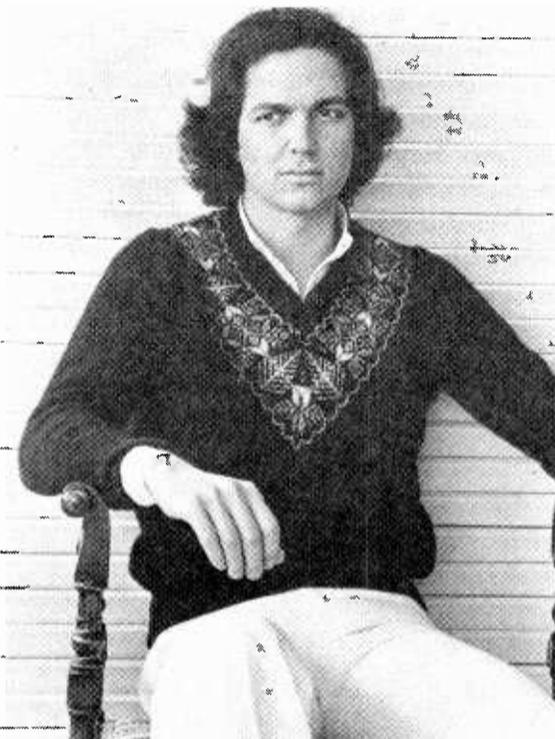
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Danny Daniel's "Por El Amor De Una Mujer" was a bigger hit in Mexico than in Spain (triangle, upper left). Photos clockwise: A spinoff of the famous Mocedades group is Sergio & Estibaliz. Seen arriving in Mexico recently for its first tour of that country as a new entry for Zafro (Musart distributes in the Mexican territory). Jeanette. Alberto Cortez pulled a switch and moved from Argentina to Spain but continues to enjoy popularity in his homeland and in Mexico. Mari Trini (triangle). Miguel Gallardo, EMI artist, is one of the newest Spanish performers to hit big in Latin America. Formula V, a Philips group, has made five South American tours.

A Billboard Spotlight



AUGUST 6, 1977, BILLBOARD

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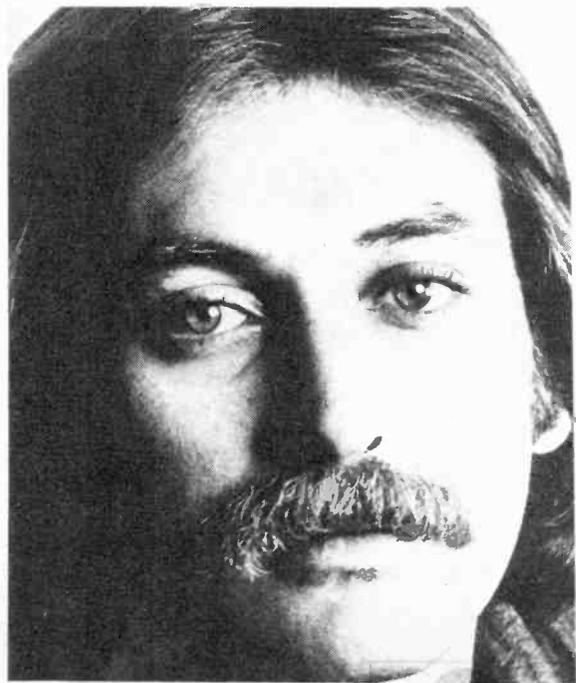
AYER FUE "O TU O NADA"

Nº1 EN ESPAÑA

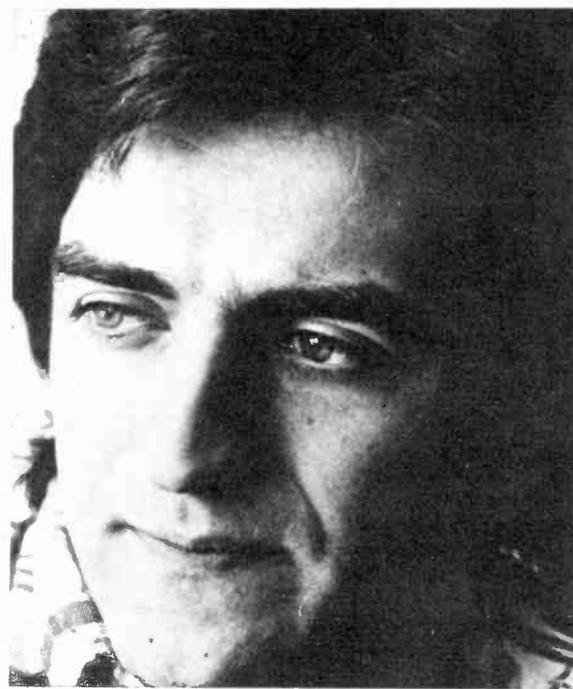
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UNITED STATES

ENDLESS HORIZON FOR LATIN MUSIC

By AGUSTIN GURZA

It was not even 10 years ago, in the fall of 1968, that Jose Garcia conceived a plan to stage a live Latin music show in Los Angeles, a rare event in those days. He was then head of a small Latin record distributor in this area which, as far as he was concerned, could not yet formally be called a market for Latin records. If anything, he remembers, it was a market that "had only begun to awaken."

He felt the live appearance of popular Mexican artists—most of whom had ignored the U.S. on their concert circuits—could help stimulate public interest, not to mention record sales.

So he phoned CBS in Mexico for recommendations. Las Hermanas Huerta would be willing to appear, he was told. As would a young ranchero vocalist named Vicente Fernandez who was beginning to attract attention in Mexico at the time.

Garcia hesitated. Las Hermanas Huerta were well-known, of course. But Fernandez was not, especially in Los Angeles. The idea of using an unestablished act, no matter how promising, ran contrary to Garcia's concept for the show. And it would be risky, even in a developed market.

Garcia was talked into it nevertheless, and Fernandez made his first U.S. appearance Sept. 22, 1968.

"It was almost like a lucky omen," Garcia recalls. "The very next day following the show, Vicente Fernandez' records started to sell in Los Angeles."

Today, Fernandez is one of the major Latin American acts in the world, with his phenomenal record sales in the U.S. contributing significantly to his stature. His last LP, "La Muerte De Un Gallero," was released in the U.S. in May and promises to be among the biggest selling Latin albums in U.S. history. The Caytronics branch office reports its accounts were demanding reorders of the album before initial shipments (made by the thousands, in many cases) were even unpacked.

Today, in short, both Vicente Fernandez and the U.S. market are solid establishments within the world of Latin music. And while both the artist and the market have matured together, the probability is that the U.S. record business will continue to grow and thrive long after Fernandez becomes Latin music history.

Today, Jose Garcia is the president of one of the major business enterprises within the U.S. Latin industry. And as he points out, Latin concerts in Los Angeles today are a common event.

Take the last Easter weekend as an example. While 12,000 fans were enjoying the Camilo Sesto concert at the Sports Arena (the first time that the popular Mexican variety series "Siempre En Domingo" had broadcast from Los Angeles), 8,500 others were watching Los Muecas at the Convention Center and another 4,500 saw a show featuring King Clave, Nelson Ned and Rigo Tovar at the Hollywood Palladium.

And in the year following the April 1976 decision by the Los Angeles Times to cover Latin music on a regular basis in this city, reviews of the following acts appeared in the newspaper:



ing history right along with the Yankee Stadium appearances of the Fania All Stars that attracted 40,000 fans. And like Danny Rivera's recent show at Carnegie Hall and the Grupo Folklorico at Avery Fisher, Latin acts were beginning to be booked in the city's prime venues.

But the growth of the live concert scene is only a reflection of the growth of the U.S. as a record market. A telescopic perspective on that growth during the past 10 years can be obtained by comparing the listings of Latin labels in Billboard's annual Buyer's Guide.

The edition for 1967-68 lists 19 Latin record companies representing some 44 labels, large and small. This does not include major American companies like CBS, RCA and Capitol which were distributing their own Latin music product at that time.

The current edition, by contrast, lists 45 independent companies accounting for 149 different labels.

But the most impressive lesson learned by the Buyer's Guide comparison is that most of the firms that are dominant in today's market were either infants or unknowns only 10 years earlier. And conversely, most of the independent labels listed in the 1967 directory have been reduced to minimal contemporary significance, with a few outstanding exceptions like Falcon, Rangel and, lately, the Grever's A-side Distributors in Texas and Miami and Velevet in Florida.

For example, in 1967 Fania Records was only a couple of years old and co-founders Jerry Masucci and Johnny Pacheco were delivering albums from the trunks of their cars. Caytronics was a new-born that very year. Today, these two firms are undisputedly among the leaders in the U.S. market.

Thus, the Latin market has changed not only in size but in character as well. While the independent firms were growing into substantial enterprises, labels such as Musart and Orfeon were setting up international branches in the country to take personal care of their bulging sales.

And the Latin labels in the U.S. have grown to the extent that not only are they capable of representing, financially and administratively, the best Latin American lines, but they have created productions of their own which with increasing acceptance are being funneled back into Latin America.

Left side: The Fania All Stars (top), the summit group of salsa superstars, has pioneered the music's contemporary revival, bringing to it international respect and recognition. The group is pictured here during its 1976 tour of Japan. Johnny Pacheco (inset), co-founder of Fania Records, is the All Stars' musical director. No single salsa artist has broken the barrier of ethnic appeal so thoroughly as pianist/bandleader Eddie Palmieri (center below). Known as the "Sun of Latin Music," Palmieri's newly signed contract with Epic Records promises to bring him—and salsa as well—even broader renown among the non-Latin public. A gulf in age, residence and national origin was surmounted when fabled Chicano guitarist Carlos Santana from San Francisco (right) recorded a tune by the Puerto Rican King Of Latin Music, Tito Puente of New York. The tune, titled "Oye Como Va," put the two great Latin populations of the U.S. on common musical ground. The pair is pictured here at a history-making concert at Roseland Dance City, New York City, March 4, 1977.

Below: Willie Colon (left), "El Malo" from the Bronx, is considered on his own to be one of the most inventive and adventurous musical minds in salsa. Ruben Blades (below right), a Panamanian lawyer turned poet, for his part burst on the New York scene hailed as salsa's brightest new arrival. But when they teamed earlier this year, the combination proved wondrous and the yield was one of the most provocative salsa efforts of all time.

At right: Danny Rivera, Puerto Rico's favorite son and premiere performer, is seeking and getting a wider audience with the aid of his newly adopted label, Coco Records. A sensitive, perceptive and profound talent, Rivera is already among the leading creative figures in the world of Latin music. Los Humildes (below) and Los Tigres Del Norte, two groups hailing from Northern California, have helped make the musical link between the U.S. and Mexico one of mutual creative reciprocity. Their success helped gain Mexico's recognition for Los Angeles' Fama Records as a prime force in "musica regional." Accordion whiz Flaco Jimenez (far right) has brought renewed stature to the often underrated music of his native Texas. Recently "discovered" by rock star Ry Cooder, who called Flaco's music "elegant" and "tasteful," Jimenez went on a tour of Europe and provoked a flood of international interest that nearly drowned his small Texas label.

Puerto Rico's El Gran Combo, Spain's Joan Manuel Serrat and Raphael, New York's Tito Puente, Larry Harlow, Willie Colon and Eddie Palmieri; Mexico's National Festival and Rodeo featuring Antonio Aguilar and Flor Silvestre; and in a single show sponsored by that once tiny record distributor owned by Jose Garcia, Spain's Miguel Gallardo, Mexico's Felipe Arriaga, Argentina's Luciana, Cuba's Olga Guillot, Mexico's Victor Yturbe "Piruli" and Argentina's Leo Dan.

This, however, represents the activity on only one coast. In New York, the concert scene (nurtured to a great extent by the labels Caytronics and Fania) was setting its own records. Sold-out concerts at Madison Square Garden featuring acts like Julio Iglesias and Roberto Carlos were mak-



"In the span of 20 years or so," says Joe Ramirez, Caytronics West Coast manager who has been in the business since 1955, "there have been considerable inroads into the quasi-monopoly situation that used to exist. Today the giants like CBS, RCA and Capitol cannot afford to be complacent. Because now there is a multi-company environment and everyone has to fight for a hit."

The breakdown of the monopoly situation was a sine qua non for the growth of the industry here. Obviously, with the three majors controlling the market (distributing their own product) and no strong independent firms to speak of, major Latin U.S. lines could find no entry into the market. There was simply no licensing vehicle.

Today, as Ramirez puts it, there is a "constant flow and exchange of product." The point is, finally, that while Caytronics now distributes under license the RCA and CBS material, that fact does not prevent it from also representing Ariola and Hispavox from Spain and Melody from Mexico. Meanwhile, Latin International, a label nurtured by Garcia on the West Coast, picked up the license three years ago for EMI's Latin product as well as two smaller labels, El Virrey and Doremi, from Peru. And all of the Philips and Polydor product from Latin America now is released in the U.S. by Miami Records, a 20-year-old firm based in Florida.

Meanwhile, other domestic firms of medium proportions have been established initially as international branches of foreign labels, and have now undertaken their own domestic productions and spun off their own subsidiary labels. Thus Alhambra, with the parent company in Madrid, not only releases the Spain-produced Iglesias but also new domestic artists like Grupo Alma and the Charansoul Orchestra.

More and more, also, the Latin business here is seeing the healthy growth of independent, medium-sized firms like Cocco and TR of New York, Velvet of Miami and Borinquen of Puerto Rico, which manage to capture a sizeable share of the market and create for themselves an image as aggressive, high-quality enterprises.

Each of these firms has established major artists in the U.S.—Eddie Palmieri, two-time Grammy winner, and Yolanda Monge (Coco); Sophy and Wilkins (Velvet); Charanga 76 and Tipica Novel (TR); Raphy Leavitt and Lissette (Borinquen). And Danny Rivera, an especially important talent, began with Velvet and is now with Cocco.

And as an even more striking indication of the market's expansive nature, consider the case of Microfon America, a firm based in remote Argentina. With an international branch opened in Miami barely more than a year ago, the label's artists like Aldo Monges and Carlos Torres Vila have begun appearing on the New York and Miami Latin charts.

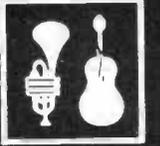
There is, moreover, an interlocking relationship between the increased volume of Latin records and the greater sophistication of Latin record distribution in the U.S. An improved distribution system has allowed for greater volume; the greater volume, in turn, demands a more sophisticated system.

There is a general consensus among label executives here that the expansion of U.S. distributors into Latin repertoire was a milestone in the industry's growth. Through the work of J. L. Marsh, Handelman, Western Merchandisers and others, Latin music became available in outlets like Thrifty drug



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U.S. HORIZON

• Continued from page LA-54

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Since Caytronics was among those who pioneered the breakthrough into the U.S. system, Joe Cayre reflects that "it is the most significant thing I have accomplished in the Latin record business."

And attesting further to its importance is Orfeon's Ozzie Venzor who says the move "opened up the market" to the point that today his firm does 60% of its business through rack-jobbers.

But the changes are not only measured in quantity. In musical taste and acceptance, the U.S. market is becoming an authentic Latin melting pot. No longer is the West Coast dominated exclusively by Mexican artists and the East by Puerto Ricans. The U.S. Latin public is open to music from Mexico, Brazil, Argentina, Spain, Colombia, Peru, Ecuador, Guatemala—from all over the Spanish-speaking world. In this regard, the case of Discolando Records of New York is instructive. With licenses from smaller labels in several South and Central American labels, the firm has become an important factor in this market.

States Joe Cayre, Caytronics president: "There is 10 times more product available in the U.S. than there was 10 years ago. That is a healthy phenomenon. It means that musical tastes have broadened, so that now artists from Spain have captured a fantastic share of the market, something that simply was not the case when I started."

The artists Cayre refers to are the likes of Sesto and Raphael and Iglesias who have worked their way to the top of the Latin charts in this country, even in the Mexican/Texas-dominated markets like San Antonio and Phoenix. Others such as Miguel Gallardo, Dyango and Lorenzo Santamaria while not as overwhelmingly popular, have begun to make their marks here.

No one denies that the Mexican artists on the West Coast still hold onto their pre-eminent positions—artists like Fernandez, Yolanda del Rio, Lucha Villa, Aguilar and Rosenda Bernol. And recently, romantic balladeers backed with Mexican mariachis have been the record-selling rage in Los Angeles—Chelo, Leo Dan, Angelica Maria and Juan Gabriel.

But recently, also, artists such as Carlos, the brilliant Brazilian composer/vocalist, have become popular despite a musical style that is totally unrelated to the Mexican folkloric strain. Thus on a lesser plateau artists such as Lindomar Castilho and Perla (Brazil), and Claudia (Colombia) have established themselves in the Latin market. And we see the case, in addition, of Mexican Manolo Munoz who had one of the biggest hits of this year with the Peruvian-styled tune "Llamada."

Diversity, in short, is the musical byword. The rock-influenced love ballads by small groups playing electric guitar and pianos—pre-eminently, Los Terricolas from Venezuela, Los Freddys from Mexico and Los Angeles Negros from Chile—sell in every sector of the U.S. At the same time, a separate strain of electrified groups which synthesize rock and the Mexican ranchera in their special style capture Western markets from California through Texas and Chicago. They have names like Los Felinos, Los Diablos and Grupo Miramar.

Then there is the strictly Chicano genre, an authentic domestic creation, of groups like Los Humildes and Los Tigre Del Norte. Both are produced by Fama Records, perhaps the firm with the most success in this style. Meanwhile their Texan cousins—Los Cadetes De Linares, the Latin Breed, Rigo Tovar, Jimmy Edwards—have begun to transcend their regional boundaries. Rigo Tovar, for example, has made an initial foray into Argentina, of all places via the interchange arrangement with Melody of Mexico.

The style dubbed "internacional" (highly orchestrated romantic ballads) has also captured the U.S. Latin record buyer. Aside from the Spanish artists already cited, popular experiments of the form here include Ricardo Cerratto (Mexico), Sandro and King Clave (Argentina), Roberto Yanes, Sophy Yolanda Monge, and Nydia Caro (Puerto Rico).

But more esoteric (and more challenging) artists like Joaquin Manuel Serrat and Alberto Cortez have also managed to find their special following within this market.

While the sheer volume of Latin music in the U.S. has clearly ballooned, the quality of the product has improved proportionately. "Musically speaking," states Cayre, "the Latin productions are much better than they used to be. Today, we use the finest studios, the best arrangers, the top musicians. So naturally we're coming up with a product that is second to none."

U.S. Latin recordings are now on an equal par, technically and artistically, with those made in Mexico City or Sao Paulo or Buenos Aires. And all of them, in turn, are generally as high quality as the U.S. product.

That was the rationale for the price hike from Fania Record which made it the first Latin company to establish its price structure parallel to the American. Companies such as Fania and Coco have led the way in establishing rigorous quality standards for U.S. Latin product. Among other factors, this helped give the product the credibility it needed to be worked by American distributors.

Says Fania president Jerry Masucci: "The emphasis in our firm has always been on creativity, and in that sense we are simply doing something we believe in. The guiding principle of this firm has been that if we do something in the best way possible, then it's going to happen."

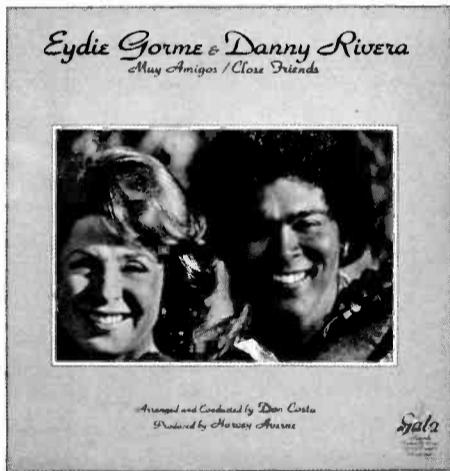
And there's no doubt that salsa is happening. Eddie Palm

(Continued on page LA-6)

A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

Eydie Gorme & Danny Rivera A Musical Dream Come True



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MARCUS PEREIRA, AND OTHERS

A DREAM

• Continued from page LA-3

lombia Espanol, to name a few in the solid independent ranks. Of course, the majors are very much represented there, as well.

If it wasn't for the sudden devaluation of its currency in September 1976, Mexico would no doubt be giving Brazil a run for the No. 1 position. But it is down to what is predicted between \$85 million and \$135 million. Most feel, though, that the latter sum is the more realistic because of uncanny returns on both single and LP sales.

The biggest new addition to the scene in the Mexican Republic is Ariola, joining such other outstanding companies as Gamma, Peerless, Musart, Melody, Coro, GAS, Rex, Orfeon, Cisne and such smaller and medium-sized ones as Audio Vision De Mexico, Son-Art, Oro, and Stereo Jet, among others. EMI-Capitol, Polydor, RCA and CBS are bigger than one can imagine for a so-called underdeveloped nation.

RCA Mexico's stellar contribution for the year is having its president, Louis Couttolenc, become RCA Records' worldwide president. CBS is spreading its wings and forging ahead towards higher vistas with its new OLA (Operaciones Latino America) head, Nick Cirillo, and headquarters in Miami. The latter company also is celebrating its 30th anniversary in Latin America, and brand new installations will open later this year at the original site in Mexico. Manuel Villareal, who has left his post as head of OLA after 15 years, is one Latin American music executive who has observed the vast stretches of Latin America with a watchful eye. "I've seen it take giant strides, but when I left that post (he is still president of CBS Mexico) my personal recommendation was that the company had expanded as much as possible geographically." He suggested, though, that policy could change within a year after a further reassessment of the market by Cirillo.

Villareal's record on the job for CBS was that he consolidated the company's three bases in Argentina, Brazil and Mexico, and added Central America, Colombia and Venezuela to the list. "They all are doing substantially well, even the solid licensee arrangements we set up in the other countries," he adds.

Andre Toffel, who coordinates the Latin American market for Polydor-Phonogram and who recently was a recipient of a special Swiss (his native country) Press Award for contributing so effectively in the world of music, also has great hopes for the Latin America of the future, "but with guarded optimism." His reason for that being the complications involved in the bloc alignments, i.e., Pacto Andino and ALALC.

"Without a doubt, the music business is big in Latin America, and it will get bigger." Toffel points out the enormous percentage increases in all countries since 1972.

A big step is that royalty collections are getting better within the Latin America area. In Mexico and Venezuela, companies are paying taxes on time but the transfers are a little slow. Although, in the latter nation, there is a big reinvestment of profits to enhance the chances of every company for the immediate years to come, i.e., the latest tape duplicators, more pressing machines (Polydor, Miguel Angel Antor and Ernesto Aue's El Palacio De La Musica are in the process of building a new plant).

Chile and Colombia are starting to get even, while in Central America there are few problems. And so it is happening with the rest of them in their search and accomplishments for more development. One of the newest factors is the explosion of the cassette market.

The 80-plus strong FLAPF organization (the record association for all Latin American companies) this year celebrates its 20th anniversary, and for the first time will hold its bi-annual conclave in Santiago De Chile starting Sept. 5. According to its president, Jose Antonio Hutt of El Salvador's Dicesa, and vice president Guillermo Infante of RCA Mexico, "It should be the biggest yet."

Although the official FLAPF agenda had not been announced at the time of publication of this special edition, the general topics to be discussed in seminars will include piracy, mutual assistance, royalty payments and further enlightenment on the Rome, Geneva and Universal conventions.

The unifying effect of the FLAPF association is to strengthen cooperation and serve as a basic platform for the membership. "It has helped us to exchange many ideas we never could have realized and put to work in these past few years," adds Infante. He claims the members comprise 90% of the business being done in Latin America today.

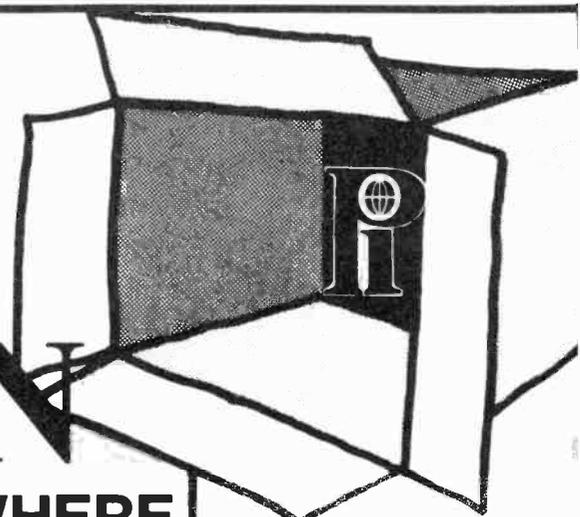
Another unification tangible is within OTI (Organizacion De La Television Iberoamericana), headed by the Mexican Televisa's Guillermo Canedo and Amaury Daumas. The 20-nation group has been putting on one of the most effective song festivals in Latin America since the early '70s. This year it will telecast to every single Latin American locale the finals of the event from Madrid.

"The song festival is just one of our long-range and long-lasting promotions," says Daumas, "but we also have our work cut out for us in mid-1978 when we have to coordinate the World Cup soccer championships from Buenos Aires." He believes the October music show, via Telstar, will be a further demonstration of the unity of the Latin American countries.

The list of names of the artists who are beginning to click with consistent hits in the territory grows by leaps and bounds. Now household names throughout the majority of the nations are: Sesto, Iglesias, Roberto Carlos, Vicente Fernandez, Elio Roca, Aldo Monges, and Milton Nascimento.

(Continued on page LA-60)

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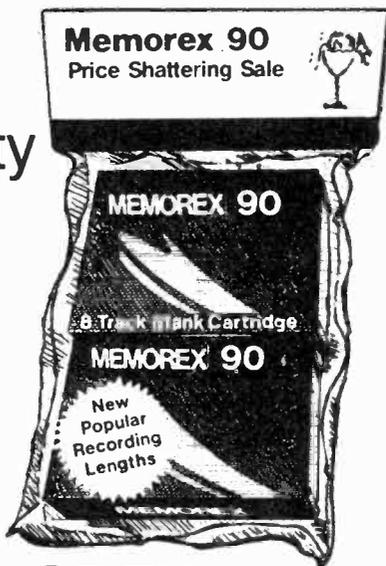
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Continued from page LA-45

rips along several of these countries, and this would account for their ghostly existence. Still in Haiti the calypso sound prevails as much as it does in Trinidad, its birthplace. Dance and song are part of the Haitians daily lifestyle.

This lack of evolution could be attributed to the language barrier, in the lower strata. Haitian Creole is partly based on French.

The Dominican Republic, a small country, is part of the Afro-hispanic Caribbean. Its musical influence has spread as far as the U.S. It is said that the main beat in disco music is based upon the merengue beat. Almost every U.S.-based Latin American label enjoys respectable sales in this country.

Miguel Estivil, of Alhambra Records, indicates that Julio Iglesias, La Pandilla, Betty Missiego and Emilio Jose easily sell over 20,000 albums each year. Raul Lemes at Caytronics estimates that their entire catalog is selling as well as can be expected according to the size of the market.

The Dominican performer has been greatly accepted by the Latin buyer throughout the years. His melodic richness makes it possible. Yet, as much as the native sound remains unchanged by U.S. influence, disco music can rightfully claim excellent sales in Santo Domingo; and Barry White is a household word. There are three radio stations which are strictly limited to playing American music. Recording facilities are available but only offer 8-tracks and this might be one of the reasons why Dominicans have begun using Miami as their recording base.

Pickwick Int'l's exporting division, in Miami, is fairly involved in the Caribbean circuit. Aruba, Curacao, Martinique, the Bahamas, St. Thomas and St. Croix house some of their clients. According to Al Zamora, sales representative for Pickwick, Aruba and Curacao constitute their most important markets. Combined they represent a volume in the vicinity of 10,000 monthly, between two or three clients.

Some 60% of the sales is represented by American soul music; between 10% and 20% British and American rock groups, and solo performers; the balance is Latin music. In this last classification are Mexican music, salsa and ballads.

Stevie Wonder is known to be the hottest selling artist, followed by Salsoul Orchestra and Marvin Gaye. Motown is the best selling catalog in Aruba and Curacao. Among the rock performers Peter Frampton leads. In the salsa group Johnny Pacheco, Ray Barreto and Carlos Santana are in high demand.

Aruba leans heavily towards a mixed market with the inclusion of Mexican rancheras. Curacao is, basically, a salsa market, and it will welcome any salsa group or performer providing it fulfills their quality standard. The local radio stations allocate specific broadcasting times for soul, rock and Latin music.

Aruba has, at this point, a recording studio. Quite a unique situation since up until now the islands lacked such facilities. There are pressing plants, in both islands, but the product they turn out seems to be unsatisfactory since a majority of labels keep bringing their orders into Miami.

Jamaica, politically turbulent and claiming rights over the law force that is about to launch an invasion into the U.S.: reggae.

Jamaica, obviously, has felt more intensely the effect of the U.S. influence. Reggae is, according to knowledgeable natives, the child of calypso, rock and rhythm and blues. It is considered an art form, and the most important original music concept ever to emerge from this island. A contradiction if one realizes that it is no more than afro-island beat bastardized by our own sound. Max Romeo, the foremost Jamaican composer of reggae, states that the basic influence has been New Orleans soul. Others suggest reggae is a form of expression connected to a religious cult known as Rastafari.

Byron Lee, a prominent Jamaican singer, is the owner of a recording facility in Kingston. His studio, "Dynamic Sound," offers 16-tracks.

"This makes it the most modern locale, not only in this area but in Central America as well. One would think that Jamaica should be the recording capital of the Caribbean, yet groups such as King Sporty, Frankie Zhivago, Smokey and Rudy Plate, among many, elect to board a plane and use my studio," says Carlos Diaz Granados Jr., owner of Miami Sound Studio, in Miami.

Islanders are concerned with more than an updated facility, and Granados offers them 16-tracks, his technical skill and competitive prices. It is obvious that they have become sophisticated enough to demand a first rate finished product. This is, again, due to the impact that U.S. production has made in each one of these countries.

Credits

Editor, Earl Paige. Editorial planning, Marv Fisher, Billboard's correspondent in Mexico. Fisher visited the major countries of Central and South America (his stories: four—Brazil; three—Colombia, Mexico and Venezuela; two—Andean Bloc and Central America). Other writers: U.S. Latin—Agustin Gurza, Billboard staff writer; Caribbean—Lorraine Biasor, Puerto Rico correspondent and Mimi Gorman, Miami independent writer; Spain—Fernando Savalerri; Uruguay—Carlos Martins; Argentina—Peter Gunther.

Cover and interior art, Salvatore Scorza. Front page strip, Bernie Rollins. Copy editing, Dave Dexter, Ray Herbeck, Tom Cech, Susan Peterson. Production, John F. Halloran, Tom Quilligan and Ron Frank.

Statistics

Questionnaires were sent to more than 500 embassies, organizations and firms. Spanish translation, Lori Hartunian. Collation, Tom Cech and Susan Peterson. Devaluation in most Latin American countries is still in a state of fluctuation, i.e. Argentina dropping in parity to the dollar from 332 to more than 350 to one from last March to June. Mexico has bounced back and forth at a lower fluctuation, i.e. going as high as 26 to one shortly after last September's surprising shift (prior to then it was 12.50 to one for about 20 years) to the recent 22.80 to one. The other major markets, i.e. Brazil, make periodic adjustments in currency value. Spain recently changed the pattern of its currency setup. Another nation, Peru, enforces consistent, strict regulations in order to fight for its solvency. The remainder vary in some degree over a period of time, although oil-rich Venezuela seems the most stable with its bolivars holding steady at about four to one.

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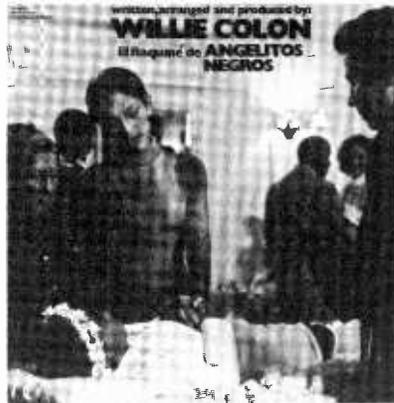
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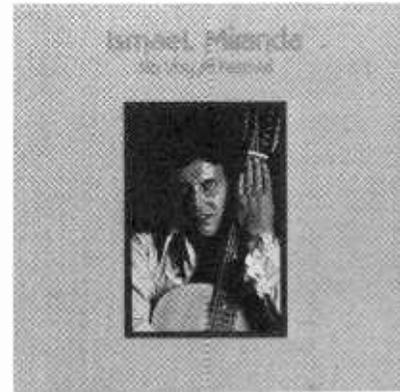
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A DREAM

• Continued from page LA-58

A few to add to the imposing list are: Raphael, Mecedades, Alberto Cortez, Claudia, La Negra Grande De Colombia, Terry Winter, Barry Dean, Chico Buarque, Morris Albert, Elis Regina, Chespirito, Cepillin, Joan Manuel Serrat, Marco Antonio Muniz, Sandro, Mercedes Sosa, Silvano Di Lorenzo, Benito Di Paulo, Eliana Pittman, Cesar, Leo Dan, Yndio, Piruli, Los Mensajeros, Gilberto Gi, Jorge Ben, and Nelson Ned.

Names from the U.S. and U.K. making more penetration today than ever before, besides White, are Gloria Gaynor, Silver Convention, Ritchie Family, Donna Summer, Chicago, Jethro Tull, Santana, Pink Floyd, Deep Purple, the Sweet, Al Stewart, and a host of other modern entries on the disk scene.

Of course, the likes of Frank Sinatra, Sammy Davis, Liza Minnelli, Johnny Mathis, Elvis Presley and other standard attractions garner, at times, similar impact. Even a rock name that goes back a couple of decades, Bill Haley and the Comets, still attracts attention and sells.

There are things going on which could even accelerate the pace of progress for all Latin America, i.e., companies jumping into other markets on a wholly owned basis. K-tel is a good example, now in Brazil and soon to be in Argentina. WEA could expand its activity somewhere else in Latin America besides just being anchored in Brazil.

The drive of the executive personnel is phenomenal. They are constantly in motion seeking newer ideas, artists, methods of sales, merchandising, sounds and a better interchange with the other Latin American countries.

Such innovative forces, hitherto little heard from internationally in the past, but who now are like beacons for the future in their respective lands, include: Wilhelm Ricken, Joao Araujo, Jo Hutt, Byron Galvez Thompson, Infante, Luis Baston, Andre Midani, John Lear, Helcio Carmo, Alfonso Escolar, Alejandro Parodi, Roberto Inglez, Jaime Delgado, Jorge De Los Heros, Augusto Sarria, Heinz Klinckwort, Luis Grana Garland, and Juan Fernando Restrepo.

The list extends to Luis Aguado, Mario and Norberto Kaminsky, Roger Lopez, David Wegbrait, David Jones, Adolfo Pino, Enrique Lebendiger, Bronislaw and Mario Weirak, Carlos Pino Plaza, Horacio Bulnes, Manolo Camero, Marcos Silva, Rolf Dilmann, Ney Kleir, Francisco Feraud, Alberto Maravi, Juan Esteban Grinstein, Amadeo Ormeno, Gerardo Pena, Alfredo Jose Diez, Alfonso Escolar, Eduardo Baptista, Robert Ascott, Harry Alex, Jose Page, Rito Antonio Galvis, Cesar Roland, Carlos Vidal and Ernesto Aue.

All are being heard from with new advancements as they face challenges as they arise over the horizon. Others helping to change the tone of Latin America with vision and aggress-

siveness include: Rogerio Azcarraga, Roberto Lopez, Albert Casola, Carlos Iliana, Leon Jurburg, Roberto and Marco Re calde, Richard Behrens, Augusto Diaz Duran, Enrique Lui Abal, Feliz Horowicz, Luis Pino Yerovi, Gonzalo Jimenez Charlie Grever, Jorge, Jesus and Guillermo Acosta, Federico Riojas, Fanny Frasser, Daniel Leal, Pedro Fuentes, Otonie Cardona, and Ramon M. Duran.

It's a booming market which is beginning to swing at the late date of the 100th anniversary of recorded sound. Though these nations have been trailing the pack in a sort of dormant state because of a multitude of problems ranging from political to economic to social, their time has come.

Latin America, as far as music is concerned, doesn't have to dream anymore. It's happening!

U.S. HORIZON

• Continued from page LA-56

ieri, The Fania All Stars and Ray Barretto have signed contracts with American majors in the wake of a promotional campaign (mostly the doing of Fania itself) that in a span of five years etched out a lasting impression for salsa in the mass American consciousness. And at the same time, it launched Latin artists into worldwide acceptance in Venezuela and Colombia as well as in Japan and Zaire.

Significantly, on his return from a trip to Peru earlier this year, the otherwise unimpressible Victor Gallo, Fania's controller, exclaimed that wherever he turned in Lima "sals was in the air." And he noted that disk jockeys vied with each other for early receipt of the latest New York release by Willi Colon or Ismael Miranda, Cheo Feliciano or Hector LaVoe Johnny Pacheco or Bobby Valentin.

The emphasis here has been on the positive. That there are problems and frustrations can, for the most part, be presumed. Concert promotion, for example, is still risky and often amateurish. Record distribution is still a bedeviled system. Uncontrollable factors (persistent piracy, for example, or the sudden peso devaluation) can still deal debilitating blow to an industry which does not yet enjoy the protective cushion of affluence.

To summarize, he called upon a cliched but apt expression "The Latin music business has come a long way, but it has a longer way to go. The horizons for growth are simply never ending."

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BRAZIL: NATION WITH A MUSICAL GLOW

There are so many things which go on in Brazil today that nobody really can pinpoint wherein lies the secret of this burgeoning, dynamic music spot on the globe. Some say it is the alert and astute methods of the record companies themselves, others claim it is the deep well of talent, while some feel it could be the recent impact of television which gives the nation its musical glow.

There are many observations and judgments, but pulling each one separately out of the loaded grab bag can bring about the correct answer. The fact of the matter, though, is that it is a melodic compote. That nobody can deny.

In the Sao Paulo metropolis of more than 12 million (and growing at a rate which could make it compete for honors with Mexico City as being the biggest in all of Latin America) there are companies and headquarters which trigger much of the action.

Among the leading independents is one of the oldest in the industry—Continental (Gravacoes Electrica, S.A.), which was founded by the famous Byington family that had its roots from settlers of the American Civil War era. Via their own production and licensee arrangements with ABC, Audio Fidelity and Westminster, among others, the company has grown to a size where there are 43 presses—and more to come in the near future.

With its local artists like Agepe, Franco, Moacie Franco, Joema and Silvo Brito, "We're reaching out for more representation in Europe," claims the director of Continental's record division, David Jones. There also is a continuing search for better marketing in the rest of Latin America, such as a full representation of the line in neighboring Argentina.

Helcio A. Carmo, RCA's coordinating executive for most of Latin America, offers a claim of how his company is involved in the explosion of business in his native country. He says that because of RCA's manufacturing of the Som Livre (subsidiary of TV Globo) line, there has been an upsurge to where they are now contributing a 42% share of the market. The contract with Som Livre was only obtained about two years ago by the new divisional head here, Adolfo Pino.

Success always breeds success and one who is riding on the crest of such a pinnacle is Enrique Lebendiger, a globe-trotting executive who has found great support for his RGE/Fermata Co. by coming up with the publishing rights to one of the biggest copyrights to ever come out of this country, Morris Albert's "Feelings."

Copacabana, another powerful independent in this beehive of activity, also has had consistent success over the past few

years. Its director, Olavo Antonio Bianco, is just as energetic as the rest of his competitors on the local as well as the international market.

CBS, with its main warehouse and executive personnel headquartered in this area, has jumped its sales recently by 120% in singles, 40% in EPs and 30% in LPs, according to southern division head Juan Truden and sales manager Richard Bonfield.

"Although we're concentrated around Sao Paulo," adds Truden, "it doesn't lessen our market analysis in the rest of the rising cities (all one million population) such as Recife, Salvador, Fortaleza, Belem and even the relatively new capital of Brasilia."

Concurring with Truden's estimates of the future, the other competing executives also believe that new horizons in sales loom in hitherto underdeveloped regions like the Goais state and the famed agricultural Matagrosso region.

Hans Beugger, divisional head, and David Stockley, international and regional coordinator for EMI, respectively, look at the complexities of so many labels within Brazil by observing the people. "They just love music, and as an example of this, where else in the world do you find everybody dancing in the streets for four days (Mardi Gras time)," Beugger points out. "It's just a big, big party," emphasizes Stockley.

EMI has its Latin American headquarters located in a suburban industrial area of Sao Paulo, but still maintains its new, enlarged Brazilian setup with studios in the other metropolitan mecca of Rio, just a short 40-minute flight up the coast.

"Of course, it all is not a totally rosy picture," comments Andre Midani, director of WEA's operation in Rio. "We still have some problems with mixing, editing and, in general, better technical preparedness. And then there's the 100% taxes on most imported products." But it still does not dampen his enthusiasm for the future of the market.

One of the promotional aspects of the Brazilian thrust which gives the country a unique look is how tv has contributed to sales. Companies like Top Tape and K-Tel have jumped on the bandwagon to coordinate and join with Som Livre in blanketing the major portion of the nation's 110 million population.

Actually, it is Som Livre's parent company, TV Globo, which has dominated the airwaves over the past few years (estimated 85% of coverage on most prime time shows). And because of their power into the homes, it is a natural to air different songs and themes on the soap operas.

(Continued on page LA-78)

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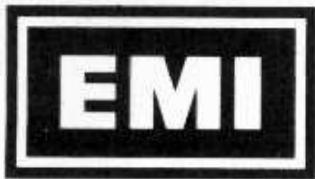
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URUGUAY

NEW DIRECTIONS IN AN OLD MARKET

By CARLOS MARTINS

Seven record companies currently share the Uruguayan record market, and most of them have catalogs made up primarily of foreign titles. Because of its Europeanized formation and education, Uruguay has always welcomed artists from abroad.

However, the story of the Uruguayan record industry began many years before. In the years of World War II, experimental record production was being done privately. As early as 1944 the people that were to establish Uruguay's first record manufacturing company, Sondor, in 1950, began doing it commer-

(Continued on page LA-65)

URUGUAY

Population: 2.75 million
GNP: \$2.3 Billion
Radio & tv stations:
54 AM; 4 FM; 4 TV
Record plants: 4
Recording studios: 2

Exchange rate: n4.2 = \$1.00
Record companies: 7
Retail record outlets: 120
Jukeboxes: 250
Homes w/ record players: 180,000
Music publishers: 1

Record/Tape Sales

Cost per unit retail: \$3.30/LP; \$1.85/EP; \$5.00 cassette

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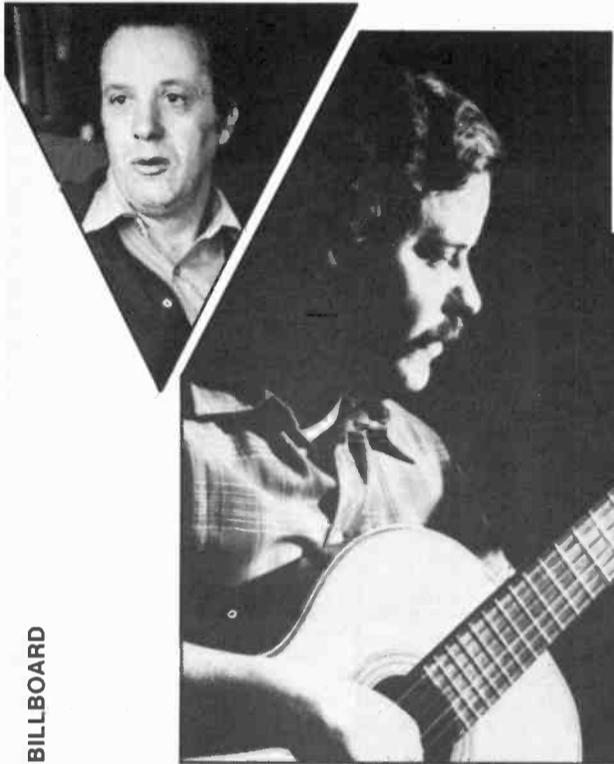
PARAGUAY

Population: 2.3 million
GNP: \$742 Million

Exchange rate: 126 pesos = \$1.00



Hector Tosar (Tacuabe, triangle left), Uruguay's foremost contemporary art music composer; dean and professor at Puerto Rico's National Conservatory. Carlos Benavides (Sondor, below left), folk singer-composer, best seller of the '70s. Veteran tango singer Olga Del Grossi (RCA, directly below). Pop singer Miguel Angel Montiel (Macondo, right top) in performance at the Teatro Solis. Top pop-folk-rock singer/composer Ruben Rada (upper right), who has recorded albums for several labels, both as a soloist and as a group member. Folk group Los Mensajeros (Orfeo, below right).



PARAGUAY

PARAGUAY DISKS: MADE IN ARGENTINA

Paraguay is a small but rather interesting market. To begin with, there is the fact that most records sold (90%) are produced in Argentina. There are local record companies, but they do most of the steps in the big neighbor country. This is mainly due to the fact that many Paraguayans live in Argentina, especially in the provinces (states) near the border. There are no pressing plants in Paraguay, so local productions are processed and pressed in Argentina. Paraguayan retailers are regularly visited by the Argentinian companies' Northern distributors, who work with this market as if it was another province.

Asuncion del Paraguay, the capital, constitutes the biggest part of the total market. There are three or four importers who sell most of the product imported.

(Continued on page LA-75)

EXPORTER

• Continued from page LA-48

best-selling artist and created a kind of semi-mythical character for himself, not only in Mexico but also in Argentina and virtually all Spanish-language countries.

Raphael opened the gates for other singers to push popular Spanish songs to the younger generation. Though his past is important, his current activities, notably touring, show he still has a wide following.

Serrat is an Ariola artist with a presentation based on ballads. But he became known in other areas of society as well as music. Clear political influences showed through in his songs, though at the same time he had romantic leanings and dedicated albums to Machado and Hernandez. He is perhaps the only Spanish singer to have found popularity for merits other than hits.

Certainly Julio Iglesias (Colombia, Spain) is one of the best-known Spanish singers at international level. His success has spread from Latin America to the Latin zones in the U.S. His career is studded with a series of remarkable sales statistics, as in Mexico: 300,000 copies sold of the album "A Flor De Piel"; 500,000 on the EP "Rio Rebelde"; plus big hits with "Manuela," "Abrazame" and "16 Años." In Colombia, he sold 250,000 of the "Corazon Corazon" album; in Argentina, 400,000. Similar successes have been scored in Brazil, Venezuela, Chile and Puerto Rico.

Ariola artist Sesto took part in the OTI Festival with "Algo Mas," a major contribution to his Western Hemisphere success. His biggest hit in South America so far is "Quieres Ser Mi Amante." Others include "Amor Libre," "Jamás," and "Melina." He also has a large following in Miami, and New York, where concerts at Madison Square Garden are well-remembered. With Iglesias, he shares the best chances of successfully breaking into the general English language markets.

Jose Luis Perales, Hispavox singer, started his success in Argentina with "Celos De Mi Guitarra" and followed with a number one in "Y Te Vas." Then his name spread to Colombia, Ecuador, Peru, Mexico and even to Brazil, where it is difficult to get a Spanish language record onto the chart. After "Y Te Vas" came "Cancion Para Navidad" and "Quisiera Decir Tu Nombre." So far, he has visited Latin America only on promotional trips.

Polydor act Danny Daniel had an even bigger hit with his song "Por El Amor De Una Mujer" in Mexico than in Spain, and gained prestige as a composer as well as a singer. His reputation gained strength in Venezuela, Chile, Central America, Miami and New York. In fact, his "Nina No Te Pintes Tanto" scored in America before Spain. He has made three tours of the Hispanic World.

And still the list goes on. Lorenzo Santamaria (EMI) is big in

Spain but bigger in South America, notably Argentina with "Te Quiero A Ti," though he has never toured there.

Miguel Gallardo (EMI) has made a promotional visit to Mexico, Venezuela and Puerto Rico, where "Hoy Tengo Ganas De Ti" was a chart-topper. Other hits for him have been "Que-date" and "Y Tu Donde Estas?" He is really the most recent Spanish singer to find success in Latin American markets.

Junior, signed to RCA, had a big Brazilian hit with "Perdoneame," registering on a lesser scale in Chile and Argentina. But Brazil is his big market and he has paid one visit to Rio de Janeiro.

Though Manolo Otero (EMI) has never been to South America, his "Soleado" sold 300,000 copies in Brazil and Argentina. In Spain, it was called "Todo El Tiempo Del Mundo." His second Argentinian hit, "Que He De Hacer Para Olvidarte," sold more than 100,000.

Dyango, another EMI artist, is a specific case of a Spanish artist being bigger in Latin America than in his home country. His first Spanish hit, "Si Yo Fuera El," has been released in South America. It established him in Spain after winning the 1976 Benidorm festival. But over recent years he has been consistently on the charts in Argentina, Peru, Venezuela, Uruguay, Ecuador and Chile. A regular visitor to those areas, his biggest overall hits have been "Cuando Quieras Done Quieras" (140,000 copies), "Igual Que A Mi" and "Alma Corazon Y Vida."

CBS act Georgie Dann saw his "Campesino" well-placed in the Central America and Argentinian charts.

Manolo Galvan (Ariola) has been a big seller in Argentina, Chile, Mexico and Puerto Rico, with "Deja De Llorar" and others. Still, he has yet to get a breakthrough hit as a solo singer on Spanish charts.

Internationally known, the late Waldo de los Rios (Hispavox) has an enormous hit in his mother country Argentina with "Mozart 40" and with three other albums, "Operas," "Sinfonias" and "Mozartmania." His concert appearance in Luna Park was a major attraction.

Nino Bravo (Polydor), now dead, still is gaining popularity through various albums. His hit, "Libra," created big interest in Argentina. While alive he had a hit, as in Spain, with "Te Quiero Te Quiero." His first visit to Latin America was for the Vina del Mar Festival, plus trips to Venezuela, Colombia and Mexico. He was in the Rio de Janeiro Festival with "Noelia."

Jose Velez (Colombia, Spain) sells a lot of albums in Puerto Rico, his first hitting more than 30,000. Through "Vino Griego" he found success in Chile, where he has three LPs on sale.

Mari Trini (Hispavox) has had many hits in Spain, but so far only slight success in Chile and Argentina with her biggest Spanish hit, "Yo No Soy Esa."

Though Miguel Rios (first Hispavox, then Polydor) had a

(Continued on page LA-65)

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NEW DIRECTION

• Continued from page LA-64

cially. The first recording studio went into operation in 1943, although some recording had begun at radio stations CX10 and CX32 a year before that.

In the early '50s, the young industry had only four specialized outlets, the most important being the Palacio de la Musica, with 50% of the market. It was to become the second record company after several years of importing disks, together with instruments and radio receivers. In 1954 Palacio de la Musica added a pressing plant to its instruments factory, FIMASA.

Today, foreign-produced material is about 70%-75% of the market. Those records and tapes are mainly sung in Spanish, but records in English also hit the charts, followed by French and Italian songs, and instrumentals. Of the Spanish products, most are from Argentina (pop, rock, folk and tango) and Spain (pop). In the '70s, top names from Spain such as Joan Manuel Serrat, Raphael, Camilo Sesto and Julio Iglesias, have been taking positions formerly occupied by Argentinian artists.

The quantity of local talent on each label ranges from al-

most none (as in the case of Daisy, released by EDISA, with less than a half dozen pop group titles per year), to 80%-90%, as with Hemisfero SRL and Ediciones Tacuabe, the younger companies, and the only two that aren't members of the Uruguayan Record Chamber.

Local artists only have two good studios, both in Montevideo: Sondor, with Ampex 8 and 2-track machines; and Opus, with 2-track Revox recorders. Uruguay has no independent producers.

Promotion techniques are a function of the size of the market, which means that there is little money invested in promotional campaigns.

"Hit" is about eight years old, and offers information and bios on artists, local as well as international, with new releases, and also record reviews. It has an estimated circulation of 15,000.

Publicity in newspapers and tv has been tried by two companies, with no significant results. Stations from other cities receive part of the releases, mostly records sung in Spanish.

Four record producing companies also own pressing plants, the bigger ones being FIMASA (R&R Gioscia) and Sondor. Clave was the last to establish a factory, in April 1973, with three presses. APSA also has three, but is the only current tape duplicator. Sondor was the first to introduce the 45 r.p.m. single in 1953 (together with the 12-inch LP), and also the first to produce and cut stereo, and will soon add a tape duplication system.

Uruguay's licensing organization is AGADU, the national society of authors and composers, founded in 1919 and a CI-SAC member since 1938.

Foreign royalties received by the local society have been important from Argentina, Italy, France and Spain, especially for such authors as Ramon Collaze, Pintin Castellanos and Juan Bauer.

Since prohibitive taxes make record imports impractical, some companies have begun exporting. Today, Uruguay is exporting to the U.S., Canada, Mexico, Puerto Rico, Paraguay and Bolivia. In 1975 important exports were made to Argentina, but that was a special operation, due to pressing problems in Argentina's industry.

EXPORTER

• Continued from page LA-64

worldwide hit with "Himno A La Alegria," with Mexico providing biggest sales in the Spanish-speaking areas, his success has not continued, mainly because he never visited there and did not continue the same musical line.

Jeanette now enjoys popularity in Argentina, Ecuador, Peru and Colombia, mainly through "Soy Rebelde" and "Porque Te Vas."

Los Angeles (Hispanovox) has impact in Brazil and Central America with "Abre Tu Ventana" and Los Mitos (Hispanovox) in Venezuela and Central America with "Es Muy Facil."

Veteran singer-composer Alberto Cortez (Hispanovox), from Argentina, now lives in Spain but has "captured" his old homeland with hits such as "Pobrecito Mi Patron," "El Abuelo," "No Soy De Aqui Ni Soy De Alla," "Distancia," and "Mi Arbol Y Yo," the latter being very big in Mexico. It served as a theme for a campaign for planting trees in gardens all over the country. Cortez has made several trips to Mexico and Argentina.

Massiel (Polydor), in the days following her "La La La" hit (on Zafiro), scored live-show successes in Mexico. Los Diablos (EMI) broke with "Acalorado," but had an even bigger hit with "Un Rayo De Sol" in Argentina, Brazil, Chile, Peru and Ecuador. And Los Bravos (Colombia, Spain) was in the Puerto Rican chart with "Nunca Nunca Nunca."

Philips group Formula V made five tours to Latin America, being particularly popular in Venezuela and Puerto Rico. In Argentina, it sold 450,000 copies of "Eva Maria," and "Cuentame" and "Busca Un Amor" were also chart entries. Los Puntos (Polydor), though it has not visited Latin America as yet, did well with "Esa Nina Que Me Mira" on the Colombian, Venezuelan and Argentinian charts.

Hispanovox singer Karina broke in Mexico with "Concierto Para Enamorados." But there was a long break before she came up with "Luna Blanca," which sold 300,000. Two Hispanovox groups also scored: Los Marismeros in Peru with "Caramba Carambita," and Los Payos in all Latin American countries with "Maria Isabel" in 1970. Various other artists, including Jose Feliciano, recorded the song.

PROMISED LAND

• Continued from page LA-40

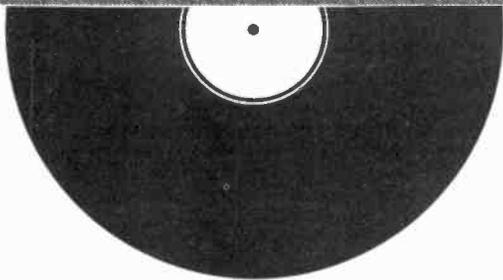
more established group can still command solid wages for themselves in this country, and even elsewhere.

Disco artists are getting stronger and stronger, and, besides picking up steam in record sales are finding the personal appearance market in this country most attractive. Gaylor, Summer, Tavares, Ritchie Family, Carol Douglas and others have been here, and all are scheduled to return, thus refuting the misconception that once here is enough.

There are reports that Santana, Chicago, Jethro Tull and others will be arriving here in the near future. And hits from Jesse Green ("Nice 'N' Slow") and Deodato ("Adam's Hotel") continue to rocket ever upwards the popularity of foreign stars.

There's no doubt that Mexico is not a backwoods territory anymore, but more like what many are truly referring to as the "promised land."

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VENEZUELA

THE BIGGEST LITTLE COUNTRY OF THEM ALL

If it isn't big, it won't fit into the scheme of things. Which is how one can sum up this country which has the greatest purchasing power of any in the entire Latin American territory.

There are only a handful of record and tape companies in this oil-rich nation, but everybody knows they are there. At least the public (some 12 million strong) is reacting to the tune of literally buying everything in sight. The market, from out of nowhere, has shot up 40% in the past five years. And the best of the estimates has the musical GNP set for close to \$40 million before the end of the current calendar year.

The living is high. Consequently, whatever product is turned out to retail outlets gets top dollar. In fact, premium LPs go for an equivalent (Bolivars—a little over four to \$1) of \$6.95, and could go higher as is happening in the U.S.

Of the less than one dozen key disk organizations, the one which seems to be growing bigger and bigger and bigger is commonly referred to here as Grupo (Wilhem) Ricken. The conglomerate has four distinct distribution outlets, 20 pressing machines (half of which are fully automatic) and five



studios scheduled to be in full operation before 1978.

So what's doing with the other companies? They're moving right along with expansion plans the same as the Ricken combine. As Dr. (that's reference to a lawyer in this part of the world) Victor M. Oliver, general manager of the CBS operation, analyzes it, "The manufacturing of records still is not sufficient for the public demand."

Because of certain government restrictions with foreign en-
(Continued on page LA-72)

VENEZUELA

Population: 12.3 million	Annual per capita expenditure: \$2,542.00
GNP: \$11.3 billion	Exchange rate: 4.3 Bs. = \$1.00
Radio & tv stations: 155 AM; 2 FM; 4 TV	Record players: 1,356,800
Record plants: 8	Recording studios: 8
Record companies: 16	Jukeboxes: 100,000
Retail record outlets: 400	Music publishers: 4
Radios: 1,883,400	TV sets: 1,430,600

1975 sales: \$15 million
By type: U.S.-Europe: 26%
Latin-Spain: 28%
Cost per unit retail: \$5.11/LP; 5.81/cassette; 1.16/ single.

Record/Tape Sales

Venezuelan: 45%
Classical: 1%

Music Trade Associations and Licensing Organizations

Asociacion Musical del Distrito Federal del Edo
SACVEN—Sociedad de Autores y Compositores de Venezuela
OMPI—Organizacion Mundial de la Propiedad Intelectual
ARGENTORES—Sociedad General de Autores de la Argentina
SADE—Sociedad Argentina de Escritores

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Colombian Leonor Gonzalez Mina (lower left), widely known as "La Negra Grande De Colombia," is one of the premiere folk interpreters of the region. Phonogram has a heavy release schedule of her product in Venezuela. Suramericana, one of the smallest labels in Venezuela, came up with Don Filemon & Band (below right), an orchestra which has somewhat revolutionized the dance style here by mixing dixie with jazz to a tropical beat. Cesar Roldan (insert right) is president of one of the oldest labels and pressing plant operations in Caracas—El Disco De Moda. At left, part of the full square block installation of Grupo Ricken in Caracas. It is the largest independent in the country—and possibly one of the top three in all of Latin America. Certainly, before the end of this year it will be the leader in studio facilities when two 24-tracks, two 16-tracks and one 8-track will be in full operation.



Fernando Calle (above left), a CBS artist, is being groomed for more stardom in Venezuela and elsewhere. Wilhem Ricken (on left in photo, upper right corner), one of the biggest independent tycoons in all of Latin America, at an informal meeting with Spanish singer-composer Manuel Alejandro in former's Caracas headquarters. Ricken started out with a handful of albums under his arm selling door-to-door just a little over 20 years ago.



The snapping, exaggerated rhythms of Dimension Latina (above), helps make Venezuela swing—and makes the nation one of the biggest sellers of music per capita. The Top Hits label from the dominant Grupo Ricken markets its material semi-annually.



A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

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VENEZUELA

TOP HITS

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EN PRODUCCION
VENEZOLANA
PARA
EXPORTACION**

- Billo's Caracas Boys
- Dimensión Latina
- Oscar D'León y su Salsa Mayor
- Rudy Márquez
- José Luis Rodríguez
- Trino Mora
- Tania
- Emir Boscan y Los Tomasinos
- Tabaco y su Sexteto
- Tres Tristes Tigres
- Mirla Castellanos
- Mirtha Pérez
- Eddy Castro y Delia
- Fernando Touzent
- Henry Salvat
- Los Cazadores
- Acuario
- Luis Enrique
- Maritza
- Mirna Rios
- Lila Morillo
- Los Imperial's

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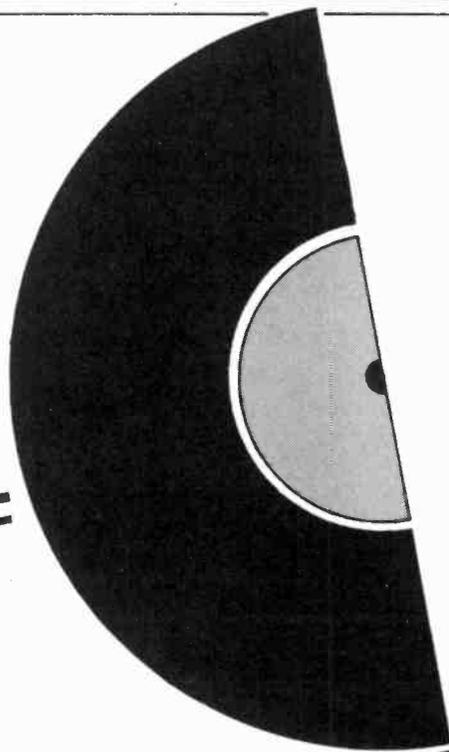
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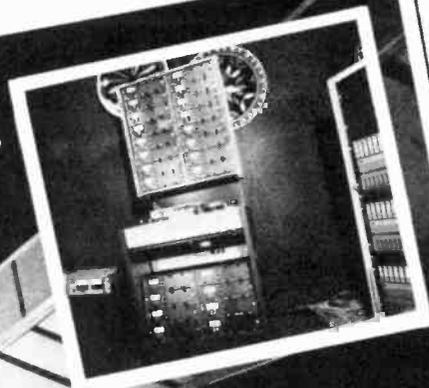
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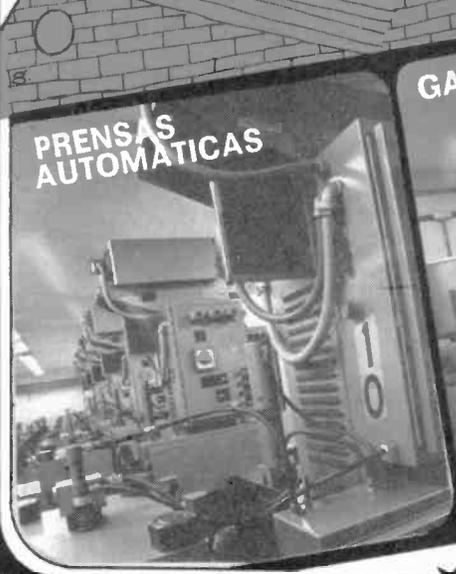


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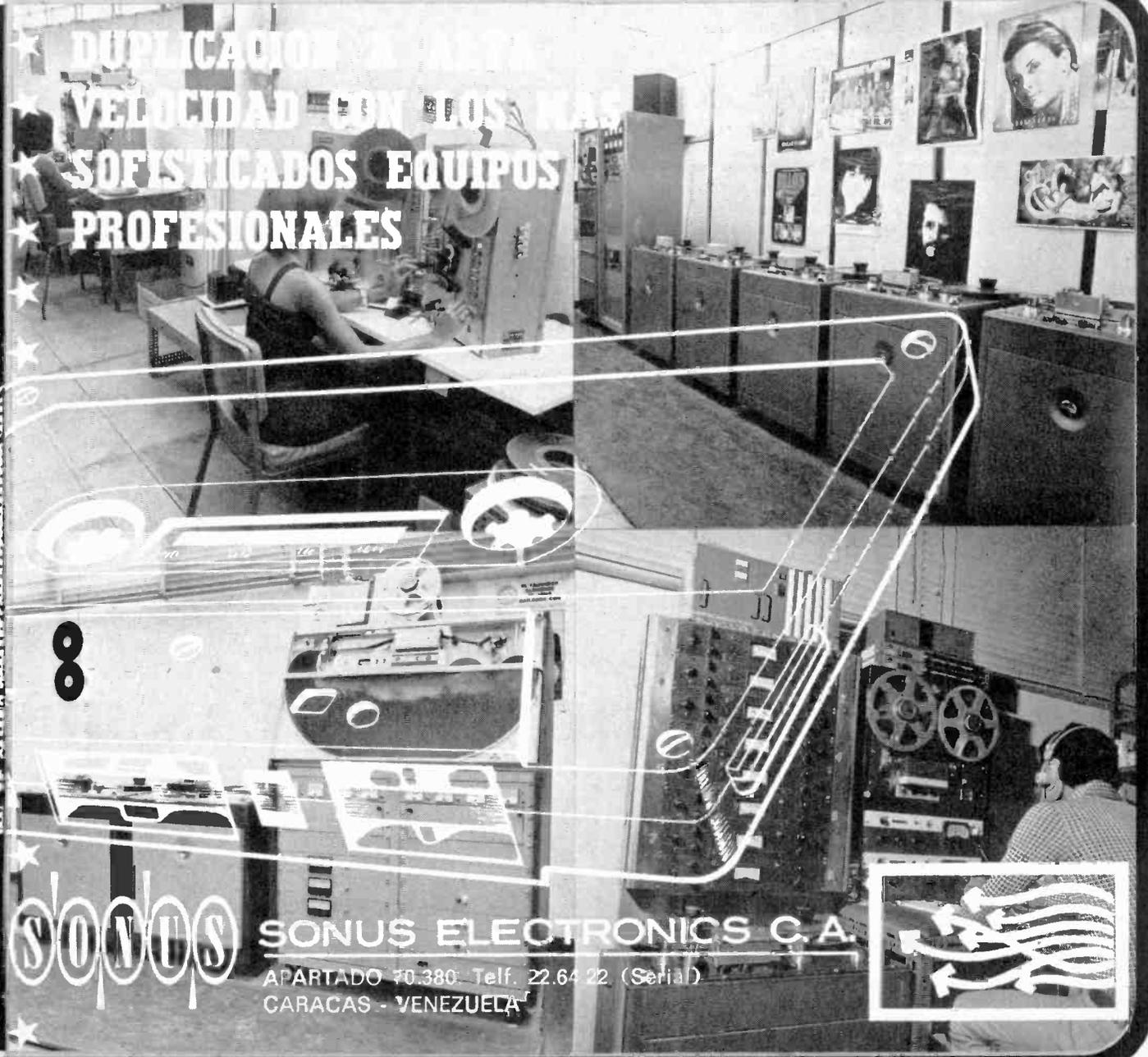
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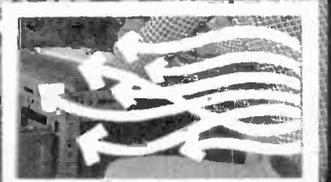
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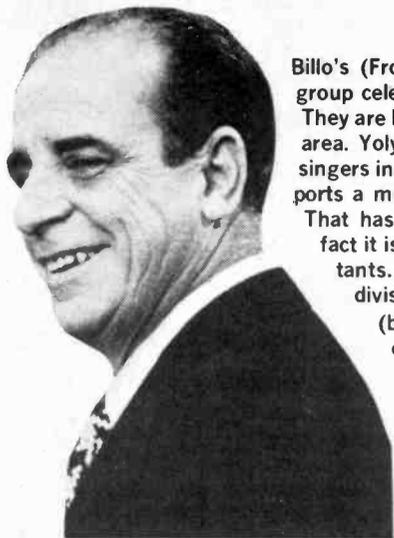
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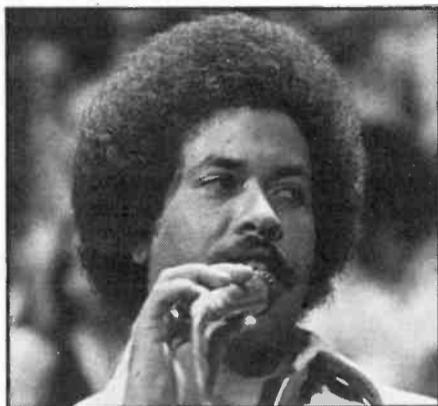
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APARTADO 70.380 Telf. 22.64.22 (Serial)
CARACAS - VENEZUELA

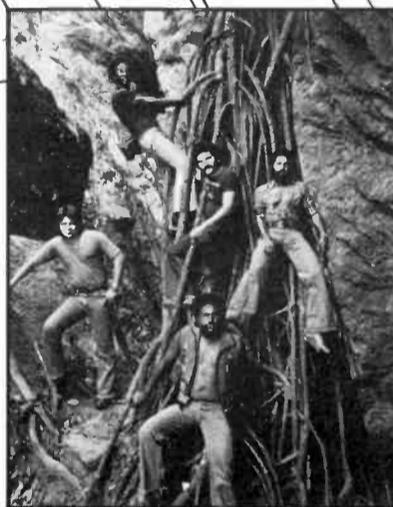




Billo's (Frometa) Caracas Boys' leader (upper left). The group celebrated its 40th anniversary a few months ago. They are literally a household word in the entire Caribbean area. Yoly Sandoval (circle) is one of the leading young singers in the very vital Venezuelan market, which now reports a music industry turnover of \$40 million annually. That has to be considered exceptional, considering the fact it is only a country of a little over 12 million inhabitants. Emphasis is on youth even in the administrative divisions of the Latin American labels. Peter Cernik (below far right), international head of Discomoda, exemplifies such a trend. There are names of groups here that match the style of the times. Un, Dos, Tres, Fuera (One, Two, Three, Gone) is one of them (below center).



Carlos Alberto Vidal (center left), who runs three of Grupo Ricken's labels, is the recipient of a special Disco De Oro from RCA Mexico international coordinator Artemisa Moreno. Plaque was for the sale of 300,000 units of "Carmenza" sold in the Mexican Republic last year.



Pecos Kanvas (above) came up with a hit within the past few months, "Dejame," on the Suramericana label, and his fortunes have been rising ever since. His disks are now selling, besides Venezuela, in Colombia, Mexico and Spain. Los Ayers (left) is just one of many folkloric groups which concentrates heavily on interpretation of music from the interior.



THE BIGGEST

• Continued from page LA-66

terprises, there has to be a planned and cautious move ahead. Therefore the reliance of CBS and Polydor is needed to keep pace with the other established, Venezuelan independents in a manner which is cooperative.

So tie-ins in the making amount to two major outfits—Polydor and El Palacio De La Musica—pooling their monies and/or knowledge to construct a huge pressing plant on the outskirts of Caracas in the very near future with Miguel Angel Antor.

Currently, all of the three share the existing facilities (24 presses) of Antor. "But it still is not nearly enough, especially when we break through with a hit record," says Ernesto Aue, president and owner of El Palacio, which he started approximately 30 years ago.

That is the major problem because the record buying public is so limited. "The life of a record (or tape) doesn't go much beyond 60 days, if that," states Jose Page, president and founder of Velvet. He adds, "It does create a problem when you can't move fast enough."

Proportionately, it does seem investments by the companies are going along at the same rate as monies being poured into the construction of buildings. That's all well and good, but it does present a critical manpower problem of the future as to how efficiently everything is going to run.

"They're most ambitious here, but the country does have a shortage of skilled technical help," says Andre Bontems, an aware Belgian-studio engineer brought in by Ricken to coordinate the construction and operation of the five studios (one

eight, one 16 and three 24-tracks). He has been there now for over a year, and he expects to complete the job within the next six months.

"Another obstacle which we have to correct is the high rate of 'ausentismo' ('absenteeism')," remarks Aue. "And once we overcome that, we're sure to move at an even more accelerated pace."

When Polydor opened its doors in this nation in 1963, it grossed a half-million Bolivars (B's) (around \$125,000). "Last year we took in around 15 million B's (slightly less than \$4 million)." Naturally, the operational costs are 60% higher, but the company is still way ahead in the profit column.

Discomoda, which next year celebrates its 30th anniversary as a distributor and its 20th as a manufacturer, also is coming on strong with more growing pains. "We're putting in three more presses shortly to add to our 14 already-existing ones, and we're keeping a sharp eye on our operation over in Colombia (also expansion plans going on there)," expounds Cesar Roldan, president and founder of the company.

Further proof of the big aspirations going on in this relatively small (in population) country is the situation of BASF. "We are one of the last in the world (of the overall BASF network) which has and still is making a profit in the distribution of records (basically catalog material)," confides its sales manager, Hans Albrecht.

"We're in a very diverse market here," asides Bob Wortsman of Saugus, California, "and dealing honestly and truthfully with them means considerably more progress on a higher scale." Since the beginning of the year, Wortsman has been installing a very sophisticated and expensive tape duplicating system for Page's Velvet.

Antonio J. Segura's Suramericana is small but nevertheless

very optimistic. "We produce excellent, modern Latin music certainly acceptable for exportation. So, why shouldn't we have such an outlook," he says. There are seven distinct locations in which to record in Caracas alone.

It is estimated that the Ricken distribution establishments—Los Ruices (including EMI), Cordica (including RCA), Top Hits and La Discoteca—alone have a 35% share of the entire Venezuelan market. "We're not going to stop until we're the biggest independent in all of Latin America," remarks Carlos Vidal, general manager of three Ricken companies.

The tale of the now fabled Ricken is that in the short span of a little more than two decades, he rose from a practically penniless base into the present and powerful personal empire. As a young refugee from West Germany, so the story goes, he came here as a textile salesman, but when that company went bust and he was paid off in albums, he started his "door-to-door" rise to fame and fortune.

How much more room there is for other new companies nobody really knows. However, the existing manufacturers and distributors certainly have what is known as a ripe plum. More importantly, they are re-investing their capital to make sure it reaches the potential they someday feel will approach \$100 million.

"Like taking a look all around you," adds CBS' Oliver, "it's a constant growing pattern." He refers to more buildings, brighter lights and expanding freeways, and that the record and tape industry is bound to keep pace with the prosperity.

Not to be all biased, Aue related a comment passed by Jerry Moss of A&M (released by El Palacio) when he was here recently: "Unbelievable progress!"

... AND THEY DO MEAN BUSINESS

There's a dead earnest desire in this country which probably won't stop until, as one music executive here observes, "We will be not only one of the strongest markets in Latin America but in the entire world." And according to the way they've been spending and looking ahead, that day might not be too far off. They do mean business.

Hundreds of thousands of dollars have been spent (lately) and a lot more will be doled out while they are in the process of challenging each other, and, for the time being, the rest of the Western Hemisphere. The yearning is for the very best, and, if it isn't their ego, it is certainly the prime objective of really being "Numero Uno" which will keep them driving at such a fast pace.

When it comes to the equipment, the companies in this very modern looking and thinking country are after and have the

very best: Ampex, SMPTE, Chablis (Systems), Electro-Sound, King (Winder), JBL (Speakers), DBX, Westrex, Studer, to name a few of the brand names found around in Caracas.

"There's nothing we won't do to perfect the quality of our product," announces Carlos Vidal, who oversees the operation of three of the (Wilhelm) Ricken Group's companies, Las Ruices, Top Hits and La Discoteca (the fourth distribution outlet, Cordica, is managed by Suzy Monge).

Ricken, whose consistent rise to the top from total obscurity in this business some 22 years ago, has been growing with more and more respect over the past few years. And because he has made such great strides in establishing himself and his companies with such thorough dedication, a lot of the responsibilities have been gradually turned over to such top aides as Vidal and Bernardo Brecht.

But the Ricken dynasty is still only about one-third of what makes the industry here snap with such vitality. CBS, Polydor (the only two international entities established in the Venezuelan music industry) and El Palacio De La Musica also have a few tricks of their own to force the competition as some may regard as being "violently friendly."

In association with Miguel Angel Antor, Polydor and El Palacio are getting ready to pool their resources and brainpower in the construction of a new pressing plant, close to the site of where the existing Antor operation (24 presses) is right now.

"It's just too small (the existing plant) to really get the quantity when we need it," ponders Ernesto Aue, who founded his El Palacio 30 years ago. "We need more capacity

(Continued on page LA-74)

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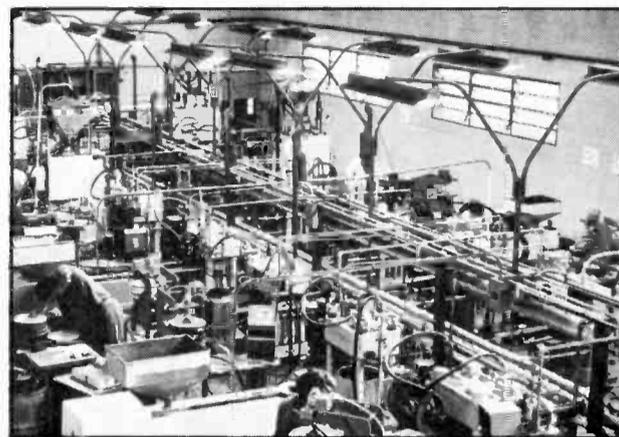
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Hugo Blanco (upper left), SACVEN president and author of song, "Moliendo Cafe," during one of his many musical experiments. With him is Demis Roussos (right). Blanco has sold many millions of records since starting his career in 1960. Dr. Ricardo Antequera Parilli (lower left), legal adviser to SACVEN, whose legal work "Copyright in Venezuela" was given a prize recently in the annual contest that the Pan-American Council of CISAC holds, under the sponsorship of BMI of the U.S. Las Cuatro Monedas (above) one of the most successful vocal pop groups of Venezuela. Two brothers and two sisters who compose, sing, dance and play many instruments. They won their first of many festivals in Spain with one of Hugo Blanco's compositions "Yo Creo En Dios," one of their big hits. Pressing plant at El Disco De Moda (at right). La Gran Fogata (lower right), Discomoda act. Luis Alfonso Larrain (triangle, below), author, composer, founder and organizer of SACVEN; director general for many years now.



A Billboard Spotlight

AUGUST 6, 1977, BILLBOARD

A CONSTANT SCRAMBLE FOR THE BEST MUSIC

"Because of the short-lived duration of records and LPs, there is a constant scramble for the best music," an industry executive says of the tempo of things in Venezuela. No product lasts much beyond seven weeks, consequently there is all-out competition in obtaining "instant hits."

The formula of marketed product works a little differently than elsewhere, inasmuch as the life span of a record (or tape) applies to both national and international alike. "Consequently, the Venezuelan artists keep searching—and fighting—for the best songs available," comments Richard Behrens, commercial manager for CBS.

Because Colombia played such a major part in influencing this territory with music, the sounds heard here are, by and large, somewhat similar. There still is an interchange today, i.e., such artists as Claudia (one of the stars in Colombia) and Gretta (both from CBS) making inroads on the playlists and sales. Conversely, companies like Discomoda and El Palacio De La Musica have set up operations in Colombia.

In order to avoid a "loading of sales," Venezuela has come to rely more on what is being played on radio rather than what is being sold in the stores. "It's a lot more accurate for us, and besides it gives us a better barometer in what the public is looking for when they're out there shopping for the product," observes Raimundo J. Molleda, promotion man for La Discoteca, one of the distribution entities of the powerful Grupo Ricken.

"Generally, what is atop the radio charts indicates more of what the people are calling for to be heard," indicates Arturo Vallejo Cisneros, who coordinates and compiles data on such current hits. "It usually works out correctly, and the important thing is that the manufacturers get a quicker feel of what to press immediately."

With a long coastline on the Caribbean, it is natural for the country to have a great yearning for tropical-styled recordings. Besides the vast amount of local product, tons of material comes filtering in from other Latin American neighbors.

In addition to Colombia, similar (and danceable) singles and LPs come in from Ecuador, Peru, Central America, Puerto Rico and the Dominican Republic. Miguel Angel Antor, who has manufacturing here (basically for El Palacio, Polydor and CBS) also has another operation—Continental De Discos—in Santo Domingo.

Although the duration of records and tapes is short, the professional life span of an artist can go on for many years. Billo's Caracas Boys Orchestra (now under contract to Grupo Ricken) has held up for some 40 years. The catalog is constantly expanding, with an average of two LP releases (sales generally over 100,000 units) per year.

There are others in the Ricken fold who excel: Oscar Leon & his Salsa Mayor, Tania, Rudy Marquez, Jose Luis Rodriguez,

Emir Boscan, among others who endure over the years. They're perennially looking to outdo each other, sustaining the fierce competition.

The market has shot as high as 70% in national sales in certain periods, but there's always something going in the international line. "We've had some pretty good results with such artists as Donna Summer, Van McCoy, Ritchie Family and Mary McGregor, as of late," reports Velvet's Jose Page.

Polydor has come a long way in its 14 years in the country, mostly under the aegis of Harry Alex, "... and we're doing more streamlining of our sales promotion to make an even further penetration of the market," he says. One of the company's top stars, Elio Roca, from Argentina, actually started on his path to success here, not in his native land, Alex informs.

There're a raft of stories and tales about sustained and spot successes. Names like Soledad Bravo, reputed to be the Joan Baez of Venezuela; Super Corbas Los Tropicales, Los Chicos Malos, Adrianita, Fernando Calle, Mango, Juan Vicente Torrialba, Los Ayers, Pecos Kanvas, Don Filemon & his Band, Hugo Blanco and La Gran Fogata are just a few heard from more than once a year.

Caracas alone has some 150 night spots where people can dance and enjoy music, either live or taped. The latter can tally as high as more than 100 so-called discos. There are approximately 25 featuring shows with live entertainment.

Then there's the Poliedro where Spanish stars like Julio Iglesias, Camilo Sesto and Raphael pack the indoor stadium to its 15,000 capacity. The 16 AM and two FM stations in Caracas generally cooperate in some form or other. The same is true of the handful of very aware, exploitation-minded tv stations.

Themes from soap operas, similar to what is going on very successfully in Brazil, were tried here sometime ago via the album route, but the pattern never seemed to click. "I don't know why it never worked here, but it just didn't," says the long-time president of El Palacio De La Musica, Ernesto Aue.

Elio Navarro's Promus organization discovered many folklore artists, very important for this market, and put them on the map to stay. His aggressive methods are in the same beat as the general tone of activity here.

Other places where they have live shows, which range in price from \$25 down to \$5, besides the Poliedro are the three main hotels in the area—Tamanaco and Hilton right in Caracas, the Macuto Sheraton, along the shore (about 25 miles away through tunnels in the mountain) near the Caracas International Airport.

There's a smaller scaling of activity in Maracaibo and other scattered centers throughout the vast Venezuelan territory (about four times the geographical size of West Germany).

And there're some top artists which come out of the hinterlands, i.e., Discomoda's successful discovery, Los Terricolas.

Along with the majors, there's a big independent studio operation in Caracas, Chelique Sarabia's Estudio Del Este, which provides fine facilities for the mounting herd of talent.

And it is mounting, if latecomer to the country, CBS, is any indication of what is happening: "We've increased our sales 100% each year for the past three years," emphasizes Dr. Victor M. Oliver, the company's local head administrator.

... BUSINESS

• Continued from page LA-72

in such a combine, especially when there's the immediate demand to get the product to the public." Because of the limited but enthusiastic population, hits average around four to seven weeks.

The Philips-Polydor organization has already sent engineer Werner Hohmann to oversee the technical aspects and map out blueprints. "How much percentage the government will allow Polydor—and maybe CBS—to invest, I don't know yet. But it will be something," qualifies Aue about limited investments by foreign capital. He and Antor will provide the majority share of the funds.

"There's really no general restrictions about monies leaving the country," says Harry Alex, veteran director of the local Polydor company. He explains that it gives his and the other competitors plenty of impetus to go after more business.

Dr. Victor M. Oliver, the brain behind the relatively new (here) CBS operation, says, "We can't miss being one of the strongest markets in the world, despite arising daily problems." His contention is that there is a manual labor obstacle, "but that should hopefully be corrected shortly."

The excitement of more progress in this area has affected Velvet. "We're constantly looking for more national product, while in the same token consuming as many international lines as we can get our hands on," contends Jose Page, a Cuban refugee who, many years ago, set up the very successful Velvet organization. The company also has branch headquarters in Miami, which is very accessible from here via numerous daily non-stop flights.

Page is moving ahead rapidly with a sizable investment in the very latest tape duplicating systems. He sees the handwriting on the wall for more business with cassettes than anything else in the future. Californian Bob Wortsman has been coordinating the installation of such latest equipment for him.

Another of the established majors is Discomoda which is
(Continued on page LA-76)

MUSICAL LINK

• Continued from page LA-22

"We are in a common market but not that much of a common market when you take into consideration the heavy taxes imposed on products in certain countries," says CBS/Indica general manager Eduardo Soto at his main headquarters in San Jose, Costa Rica. "The duties are, of course, free. But then the individual countries slap on taxes which range from around 20% all the way to 38% (in Costa Rica)."

But the buying within the entire region goes on, with LP average sales at about 20,000 per release (small by other territorial standards, but still a vast increase over the past seven years). "It's been an exact 100% increase, sometimes more on specific releases, since 1970," cites Byron Galvez Thompson, the young and optimistic head of DIDECA in Guatemala City, the oldest established outfit in Central America.

There are varying assessments of the market share of the entire Central America region, but it breaks down with CBS/Indica, DIDECA and DICESA cutting up about 80% to 85% of all the business. Other companies like DILA, Fonica (both in Guatemala City) and Sisa in Nicaragua are cutting up around 10% to 15%. Panama has some vague statistics of its own internal market and some share of the CACM, but it is alleged the country is a heaven for pirate operations.

While most of the production activity centers around Guatemala, El Salvador, Costa Rica and Panama, the others still have business going on through "almacenes" (record chains). Nicaragua is starting to rise because of vast reconstruction, and Honduras falls close behind with its awakening to different forms of music. Belize, because it is the only English-speaking nation in the bloc, is too small and too beleaguered with economic and political problems (over independence and its struggle to remain sovereign) to compare with the activity in the other nations.

The key factor is this stepped-up tempo of activity. The companies, even though only a few dominate the overall territory, are becoming more aware every day how to deal internationally. They are consistently looking to better their catalogs, i.e., Hutt shuttling back and forth between his two operations in San Salvador and Panama City, also numerous trips to Mexico City throughout the year to call upon his biggest international supplier, RCA; and Thompson hopping around in hopes of securing hits from the likes of the Polydor-Phonogram family, EMI, MGM, UA, among other top licensee ties.

Augusto Diaz Duran, who heads up the five-year-old DILA (Discos Latinamericanos, S.A.), relies for the present on Musart of Mexico and Julio Iglesias for his basic top product. There is a growing realization that the latter will shift to CBS worldwide, forcing him to develop more local talent.

"But we're growing up, learning (indicative of a lot of companies throughout Latin America and looking ahead with more plans for bettering our position in this market," Diaz Duran avows. He has sales offices in El Salvador, Costa Rica and Nicaragua, and would open a branch in Honduras if it wasn't for one client controlling about 85% of the sales territory.

The record association, APROFONO, is small, but the struggle is on to better conditions of price balance, credit lines, interchange of technology, etc. and to expand the membership. Right now, DILA is the one major independent still abstaining. There also is some possibility in the near future for the Panamanian companies, apart from the affiliates there of DIDECA, DICESA and CBS/Indica, to join, notably Onda-Nuevo.

Roberto Mendizabel, a long-time studio and plant engineer, has taken his Fonica (Fono Industrias de Centro America) from nowhere to daylight. Like the others, the expansion and plans for future technical advancement are most notable. "We're just not sitting here (plant and studio in a suburban industrial zone of Guatemala City) to occupy space," he states.

But the main thrust of all Central America is provided by the three current pacemakers, with manufacturing plants and sales offices in practically every country—CBS/Indica, Dicesa and Dideca. All range from eight to 12 presses and all feel it is sufficient for the moment, although they do admit by looking ahead to 1978 and beyond there will have to be some additions to keep pace with the sizable rate of growth.

In the San Jose, Costa Rica main headquarters of CBS/Indica, things move at a precision-like pace for blanketing the entire Central America territory. The plant, basically brand new, also is the center for OLA (CBS' Operations Latino Americano) coverage for here and the northern portion of South America (Colombia and Venezuela) under the aegis of Guillermo Lopez. There's quality production, quality leadership

(Continued on page LA-76)

PARAGUAY DISK

• Continued from page LA-64

The country began importing from Uruguay in 1974, but quantities, even though they are increasing, are still low compared to those from Argentina. There is also some Brazilian product.

Most products are Paraguayan and Argentinian folk music, but there is also interest in English-sung records and specialized stereo recordings (as London's Phase 4).

Among radio stations—which include some FM stereo stations—the most important seem to be Chaco Boreal, 1° de Marzo, Emisoras Paraguay and Radio Nacional de Paraguay. Asuncion has many discotheques, like Caracol, but common showplaces are tourist-oriented restaurants. These have places reserved for dancing, although not always used by customers. Shows present both local and international talent, mainly from Argentina.

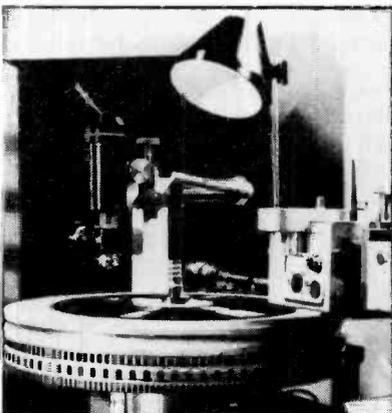
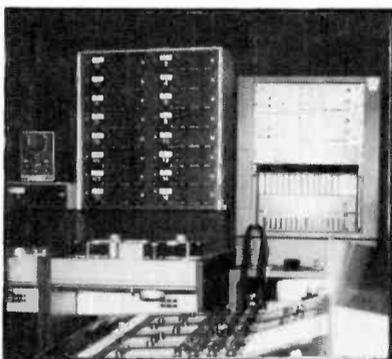
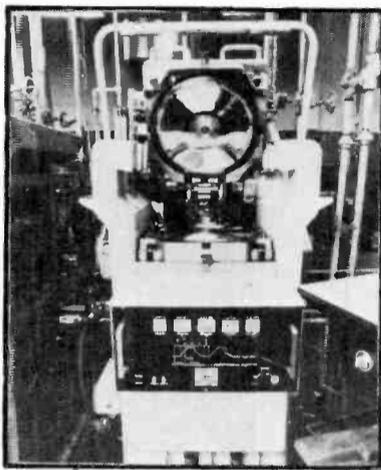
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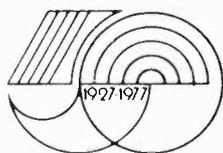


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American Audioport Plans Fall Distribution Of Denon

CHICAGO—American Audioport, Inc. is undertaking distribution of a cross-section of Denon audio electronics equipment imported from Japan.

The firm, Discwasher Inc.'s high-end products division, says it has secured exclusive U.S. distribution rights to Denon turntables, tuners, amplifiers, and other products. Denon is a subsidiary of Nippon Columbia.

Five turntables are the first Denon goods into the pipeline. These

NEW PLANT

Cassettes For CBS In Wales

By CHRIS WHITE

LONDON—CBS is to build a new \$1.7 million factory at Bridgend, South Wales, concentrating on the production of tape cassette components. Work on the project is to start shortly, and when working at full capacity—probably in two years' time—it should be producing at least 10 million components annually.

The new factory will be sited at the Welsh Development Agency's Waterton Industrial Estate and will initially employ 50 workers. The Welsh Home Office has granted a 99-year lease of four acres of land, with an option on a further four acres. The 25,000-square-foot operation will concentrate solely on the production of tape cassette components by injection molding techniques.

CBS Records' U.K. managing director, Maurice Oberstein, says the new project is part of the international company's broad development of facilities in the U.K. and Europe generally.

"Plans for this factory were first mooted about two or three years ago, and it could quite easily have been built near our manufacturing plant in Holland. After various costings, however, it was decided that South Wales would be an ideal location—and in addition it will create new commercial possibilities for South

(Continued on page 70)

range from the magnetically servo-controlled DP-790 (\$298 with arm, suggested list), to the quartz-controlled DP-6000 (\$680, turntable only), with price points also at \$325, \$360 and \$525. They are available now.

Eric Fossum, the firm's sales manager, says fall introduction of Denon tuners and integrated amplifiers is anticipated, and a "phono crosstalk control," a separate component which eliminates channel crosstalk in stereo pickups and can improve imaging separation, also will be available. Denon amplifiers incorporate the controller as an integral function, notes Fossum.

The sales manager reveals that a moving coil cartridge and transformer, manufactured specially for American Audioport by Denon, is to be offered (\$200, approximate list). The device, to carry the Denon name, will be available only from the American supplier, says Fossum.

Denon's vaunted \$2,000 professional, quartz-controlled turntable, the DP-7000, is being handled by the firm only on a limited basis. Fossum says the company plans to import a small number of DP-7000s, and is mounting them in a specially made base to include an isolation system being developed by Discwasher. The turntables also require installation of a voltage transformer for domestic use.

"Farther down the line we're looking very seriously at Denon professional stuff, like computerized broadcast tape machines," Fossum says.

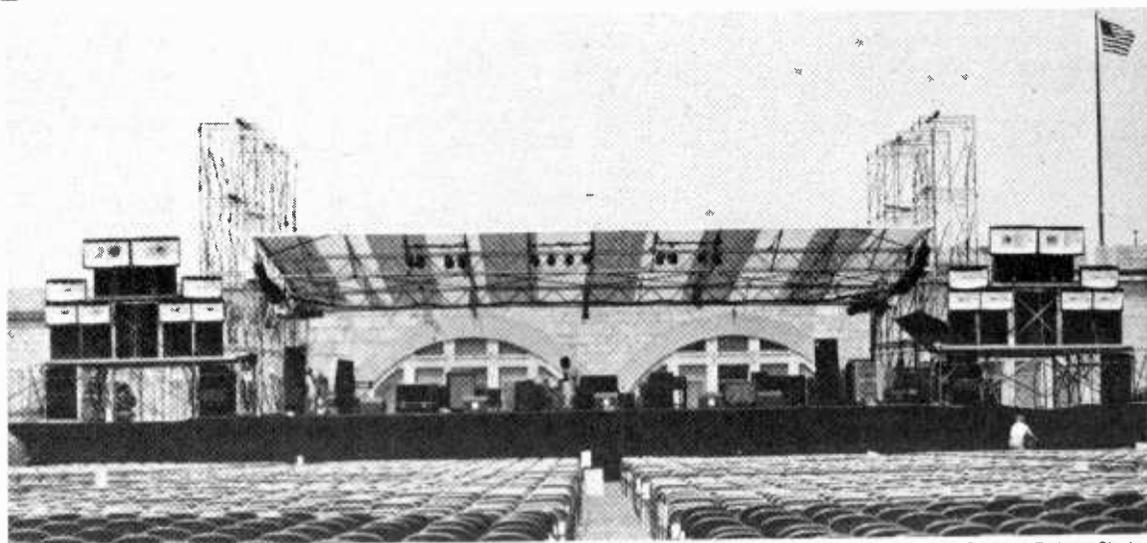
Other new product introductions from the Discwasher Group include the Apple Creek Record Rack, a wooden furniture-quality storage unit being promoted both as a retail and home fixture. The wall-mounted rack stores up to 45 LPs and will be supplied exclusively to hi fi and record stores by Discwasher.

Initial price announcement for the rack was \$60 and \$54 (depending on wood finish), however a downward price revision is expected, according to Jim Hall, Discwasher sales manager.

Hall says Discwasher will be promoting the rack in conjunction with its direct disk recording of the Cleveland Orchestra, and with sales of Japanese pressed Denon PCM recordings, also being handled by Discwasher.

SYSTEM ENHANCES JULY FEST

Capron Brings Sound To Newport Jazz



Fort Adams flag flies over massive sound and lighting stage setup for "Jazz Returns To Newport RI '77" fest.

BOSTON—The sound and lighting was as impressive as the music at "Jazz Returns To Newport RI '77," the July 1-3 event produced by Phillis Adessi's Phoenix Productions at the resort's Fort Adams State Park.

Biggest thing going for Capron Lighting & Sound of suburban Needham Heights was a blanket contract with Phoenix for all systems—concert lighting and sound, security lighting and paging system. In essence, the firm had a great deal of control over almost everything affecting the setup.

It also was able to work individually with road managers of the various groups involved to handle special requests for the talent that included Woody Herman, Herbie Mann, Earl Klugh, Sarah Vaughan, the George Shearing Trio, Thad Jones-Mel Lewis Band, Count Basie and his band, Ella Fitzgerald and Dizzy Gillespie.

Fort Adams, overlooking the America's Cup race course, is a picturesque site dating to pre-Revolutionary times, but it had less than 100 amps of power, just enough for security lighting. So all concert power (300 amps, 3-phase, 4-wire maximum) was supplied by a 150-KVA Cummins powered diesel generator.

The main entrance is horse and buggy size, so all equipment was shuttled from trucks at the main gate to the stage by a forklift with a

trailer. The crew itself was housed in a 20-foot mobile home which served as the "Capron-Newport" on-site command center with the only phone to the outside world—a vital element in any "location" job.

Jim Warwick, Capron vice president, supervised the entire program, selecting components based on reliability and performance, with an eye to portability and ease of setup. Like most portable sound systems, this one was designed to plug together fast.

'PC' JOINS WINTER CES

WASHINGTON—As anticipated (Billboard, July 16, 1977), the Personal Communications Show (PC-78) has been merged into the 1978 Winter CES, Jan. 5-8 in Las Vegas. Agreement was reached between the EIA/CEG, sponsor of the CES events, and the EIA citizens radio section communications division, which had promoted the PC events. The PC-78 had been set for Feb. 14-18.

As noted previously by Jack Wayman, EIA/CES senior vice president, the Winter CES will devote a special area for CB radio and other personal communications products. And the CES CB radio conference will be sponsored and produced by the EIA Citizens Radio Section.

Everything in the system is packaged to travel well and operate in various weather conditions, especially important when working out of doors.

Custom Anvil road cases are used for all mixers, mikes, mike cables, snakes and stands for maximum protection against mechanical shock and the weather. The Uni-Sync mixers operate in their own Anvil cases with service areas exposed for fast, easy access. All mike cables are on reels built into their road cases for best possible security and protection.

Four days prior to the fest, Warwick arrived on his 25-foot yacht to make final preparations for the installation and supervise scaffolding and staging setup by Ocean State Rentals.

The rest of Capron crew arrived two days before the opening, including house mixer Larry "Links" Faherty, monitor mixer Al Kennedy, light board operator Paul Iversen and swing man Paul "Buster" Horton.

About 48 hours were allowed for the setup and checkout of all the sound and lighting systems prior to the sound check by the first day's performers. All systems were ready to go almost 24 hours to the minute before the opening.

After all equipment was placed in final operating position, the generator—set outside the Fort about 200

(Continued on page 49)

AUGUST 6, 1977, BILLBOARD

FCC Opens New Inquiry On Stereo TV Sound

• Continued from page 1

neering, consumer and marketing service activities, could not be reached for comment. Wayman is now senior vice president, EIA/CES activities.)

The FCC inquiry is broader this time. It includes use of tv's aural baseband subcarrier frequencies for such services as foreign language translation, news coordinating and augmented audio for the blind.

On the stereo tv aspect, the FCC asks the same questions as it did for its 1964 inquiry, and is today asking in its AM Stereo and FM Quadraphonic inquiries:

- Is the public interested enough in stereo tv to bear the extra costs?
- Are broadcasters interested enough to take on added costs of stereo and promote stereo programming?
- What studio-to-transmitter

Broadcaster & Consumer Interest Sought

techniques are available for local and network programming?

In the 1964 inquiry, four manufacturers proposed systems: Philco, General Electric, Westinghouse and Zenith. But Zenith felt there hadn't been enough time to develop stereo program techniques and materials to make the service feasible, and urged deferral.

EIA's Wayman today says, again, that "Manufacturers can build stereo reception into set and speaker, but the telephone longline connections for networks cannot even pass along high fidelity sound, much less stereo."

EIA engineer Ed Tingley of CEG also emphasizes the many problems in transmission, within the studio and over the AT&T longlines. Both need solving before anything can be accomplished at the tv receiver,

"which is the tailend of the problem."

He does point out that AT&T does have some high fidelity lines for better sound. These will soon be (or are already) available for better transmission of sound—"possibly on a request basis." Some special high fidelity lines are already in use, he says.

But even if these can be used for better sound, the studio problems will first have to be solved, since most studios are not oriented toward hi fi (wide frequency response) transmission.

No one—including the EIA spokesman—denies that the technology exists for use of the subcarrier (SCA) FM channels attached to the video signals—whether for foreign language or other uses. PBS has been experimenting with subcarrier

feeds of hi fi or stereo in programming Boston Pops concerts.

But CEG engineer Tingley, like Wayman, feels there is not nearly enough impetus from either broadcasters or consumers. "People don't want it," he says.

How do they know people don't want it? EIA spokesmen say "The public doesn't really know what they want. It's up to responsible broadcasters and manufacturers to act as 'surrogates' for the public."

PBS, the National Advisory Council on the Arts, and the National Endowment for the Arts do not agree.

They believe the public is oriented to quality sound. They have urged the FCC, the phone company, the broadcasters and the tv set manufacturers to improve tv sound and ultimately provide multi-channel

sound, by use of its subcarrier channels (Billboard, July 4, 1976).

Early in 1976, the then acting head of the White House Office of Telecommunications Policy, John Eger, urged improved sound for tv by use of its "idle signalling capacity."

Eger quoted a report from the Denver Univ. Research Institute that a range of 10% to 25% of the U.S. buyers of 13 to 17 million tv sets sold annually would be willing to pay \$50 to \$100 more for new tv receivers with stereo. Unfortunately, add-on costs for existing tv sets to go stereo, would be far too costly—between \$115 and \$165 for the consumer (Billboard, Feb. 14, 1976).

FCC would like comment on its Stereo TV inquiry to be in by Aug. 18, and replies by Aug. 29. Commission address is 1919 M St., N.W., Washington, D.C. 20554. Stereo TV docket is No. 21323.

CASSETTE UNIT COMING SOON

8-Track Repair Kit Hits Market

By JIM McCULLAUGH

LOS ANGELES—Trans Continental Engineering, a multi-product manufacturing firm in Sumner, Wash., has begun to market what it

claims is the only complete 8-track repair kit available to the consumer. Firm is also readying a cassette repair kit, also believed to be a first.

Applicable to both prerecorded and blank tape, the firm has just begun to build a distribution network for the products, according to Jack Ritter, company president, and is aiming for as wide a retail range as possible.

"We are gunning for the mass merchandiser," claims Ritter, "but we see a market in audio chains and salons as well as record stores."

The upshot for the music industry, adds Ritter, is that the repair kits, after considerable consumer saturation, could go a long way to cut down on normally high prerecorded tape returns. He estimates that by the time a single 8-track tape is returned to the retailer, to the distributor, to the manufacturer, that tape would have sold for at least \$28 to recover the costs involved.

"There's a definite need for these types of products," adds Ritter, "and everyone knows that 8-track tapes can become inoperative for one reason or another due to their design. In most cases it is not the fault of the manufacturers or the retailers."

The 8-track repair kit contains a repair manual, self-aligning splicing block, 12 metalized splicing tabs, 24 non-metalized splicing tabs, cutting blade, and plastic cement. It con-

tains enough material needed to repair a minimum of 25 8-track tapes and has a suggested retail price of \$3.95. The cassette repair kit is due to have a suggested list between \$4-5.

Three other accessory products are also offered by the firm's new music division, one an Easy Splice kit for open reel splicing that carries a suggested list of \$2.50; a Klean 'n' Lube kit for cleaning and lubricating 8-track tape decks, reel-to-reel tape decks, and cassette tape decks that has a suggested list of \$3.95; and cotton-tipped applicators, 100 to a plastic bag, that will retail for \$98. All products bear the "Sound Bug" logo.

The firm is also readying a record cleaning kit featuring a solution and applicator in the \$5 range. Margins on the entire line are 50%.

Todate Koessler Sales, Burbank, Calif., has been named to rep the company in Southern California, Nevada, Arizona and Hawaii while Casey Sales has been named to rep the New Jersey and New York areas.

Ritter also feels his packaging offers a different approach in the accessory industry. The 8-track kit comes in a red box with explanatory material and graphics.

"Everything doesn't have to be blister-packed," exclaims Ritter. "You walk into an audio or record store and everything like this is blister or bubble-packed."

Particular emphasis is placed on education. The 8-track repair manual is 28 pages. "It took me seven months to write," states Ritter. The cassette repair manual will be similarly detailed.

"We hope," he continues, "to make our product stand out in an industry where you can hardly distinguish one brand or product from another. One of the reasons I took so long to prepare the manual is that most people, even dealers, don't always know the inner workings of cassettes or cartridges. Some don't know what a drive capstan is, for example. This is the only extensive and graphically detailed 8-track repair manual available today anywhere."

Ritter admits he has a tough educational and marketing job ahead of him, particularly since retailers don't pay that much attention to accessories because of their impulse nature and low ticket, but feels he can carve out a niche in what he describes a "mind-boggling, multimillion-dollar market that is expanding rapidly."

Interestingly, Ritter indicates he got the idea for tape repair kits from an article that appeared in Billboard in 1974 about a company called King Tape Repair Clinic, Metuchen, N.J., that handled damaged cassettes and 8-track cartridges for customers of about 300 independent record/tape outlets in the New York area.

In that case, however, consumers mailed damaged product into a central location where repairs were done by professionals.

Traditionally, blank tape firms have resisted this type of product, feeling the average consumer may damage a cartridge or high precision cassette even further, despite a kit.

Nevertheless, a handful of accessory firms are now offering various types of tape repair kits such as Robbins and Reccoon, while Nortronics makes a tape "inspection" kit.

Ritter claims, however, that no one todate has as detailed a manual or extensive a repair kit as has Trans Continental.



Billboard photo by Stephen Traiman

CES DUPLICATORS—Showing off new Arcosonic high speed duplicating units at the recent Summer CES in Chicago are American Recorder Corp.'s Lars Anderen, left, and Einar Nivelius. Demonstrated, from left, are a T50M 8-track master and T50S large-hub slave, and a T40CWB combination tape winder-loader for both cartridge and cassette, with master and slave units for the latter configuration also in the product line.

C-O CASSETTES

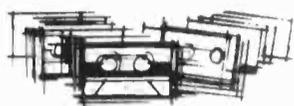
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Rep Rap

Frank J. Kenny, Inc., Englewood Cliffs, N.J., has merged with Frank Tylinski Co. Inc., 425 Northern Blvd., Great Neck, N.Y. 11021, with the combined firms operating under the Tylinski banner. Tylinski is president, Kenny vice president and Lillian Tylinski secretary-treasurer of the merged firms, whose collective experience totals nearly 50 years.

At J. Malcolm Flora, Inc., Plymouth, Mich., Dale Throneberry joins as director of advertising and promotion, after several years of producing audio/visual programs following his graduate degree at the Univ. of Michigan. Another recent Flora addition is Barbara Bolitho, who attended Michigan State, to head the new "Phone Power" activity for the firm, involving weekly contact

with customers on tracing shipments, checking credit, and other product, warrant or service information.

Dan Levine of the Jack Berman Co., Inglewood, Calif., a 16-year veteran with the firm, was cited by Sales & Marketing Executives Assn. of Los Angeles with its "distinguished salesman's award" at its recent awards banquet.

Mid-Lantic Chapter of ERA in Philadelphia is offering free copies of its new 1977-78 Membership Directory, including products represented and territories for components and materials, consumer and technical products. Copies available from George Carroll, Box 344, Narberth, Pa. 19072.

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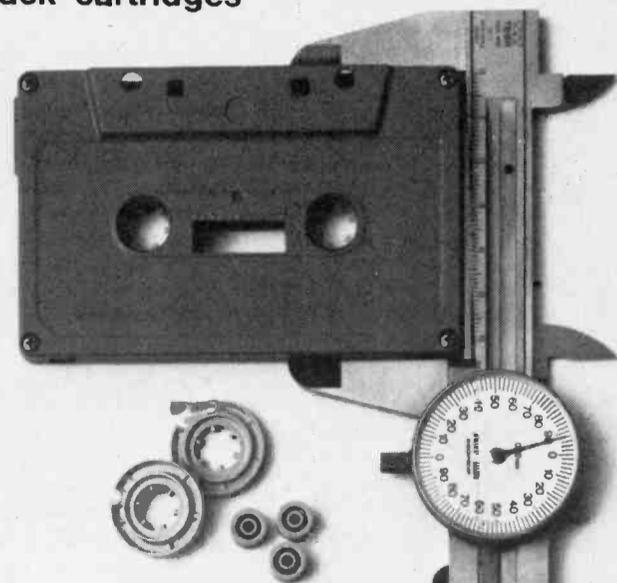
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Product Breakdown Of 21 Chains

Name of Chain	No. of Stores	\$7.98 Prerecorded Tape		Unit Sales Ratio of		Unit Sales Ratio of	
		Special	Shelf Price	Cassette	8-Track	LP	Tape
Stereo Town	7		\$6.95	20%	80%	70%	30%
Disc Records	30+	\$5.99	\$6.98	40%	60%	72%	28%
Camelot	62	\$4.99*	\$6.99	20%	80%	60%	40%
		\$5.99*					
Record Bar	75	\$4.99*	\$6.99	25%	75%	65%	35%
		\$5.99*					
Pipe Dreams	4	\$5.19	\$5.99	30%	70%	80%	20%
Spec's	9	\$5.49*	\$5.99*	33%	67%	70%	30%
		\$5.99*	\$6.99*				
Evolution	14	\$4.99	\$5.99	33%	67%	80%	20%
Brass Ear	7	\$5.99	\$6.99	40%	60%	60%	40%
Siebert's	16	\$4.99	\$6.49	33%	67%	60%	40%
Music Plus	15	\$4.59	\$5.49	33%	67%	70%	30%
Cavage's	12	\$5.99	\$6.99	20%	80%	75%	25%
Pickwick Retail	275	\$4.98*	\$6.98	18%	82%	60%	40%
		\$5.98*					
Music Scene/Oz	12	\$5.26	\$5.98	10%	90%	75%	25%
Circles	3	\$4.88	\$6.89	30%	70%	65%	35%
Sound Warehouse	21	\$4.88	\$5.95	15%	85%	70%	30%
Odyssey	14	\$4.88	\$5.98	33%	67%	70%	30%
Recordland	12	\$4.99*	\$6.98	15%	85%	50%	50%
		\$5.98*					
1812 Overture	5	\$4.69	\$6.09	20%	80%	78%	22%
Korvettes	52			20%	80%	84%	16%
Hastings	8	\$5.99	\$6.57	15%	85%	50%	50%
Everybody's	6	\$4.88	\$5.88	45%	55%	80%	20%

*Dual Special Pricing

Survey

• Continued from page 1

Executive volunteers. Scott Young, Pickwick retail chief, Minneapolis; John Marmaduke, Hastings Records & Books, Amarillo; and Rick Orr of Odyssey, Santa Cruz, feel that cassette would gain even more if labels produced more cassette titles when they simultaneously release record and tape albums.

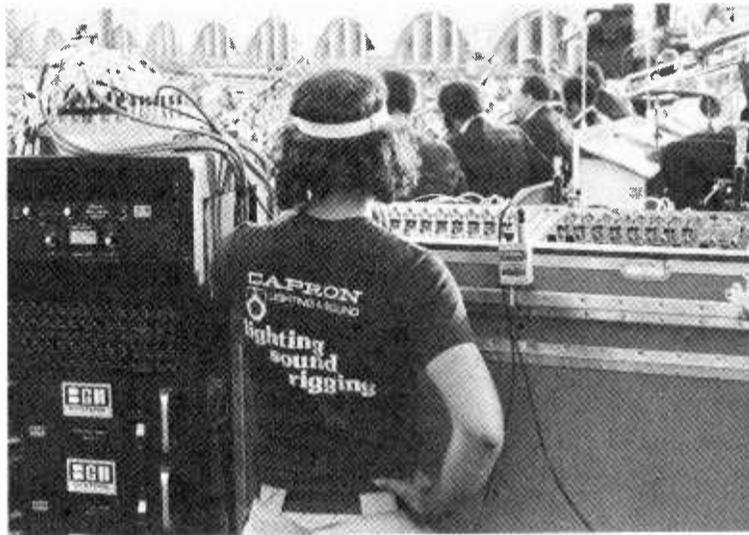
A number of chain representatives, essentially in sales and purchasing, like Mike Reff, Everybody's, Portland, Ore.; Raul Acevedo, Disc Records, Cleveland; and Bob Ebert, Brass Ear, Seattle; note stores within their skein which sell more cassette than 8-track. They feel proximity to a large enrollment collegiate facility is a big factor, with more and more students using cassettes for entertainment and instruction.

Cassette and 8-track is similarly priced by every chain canvassed. About 20% of the chains advise that they two-price specials, depending upon the particular product and the advertising and merchandising allowance provided by the issuing label. The average special price indicated by the survey was \$5.32, while median shelf price for \$7.98 suggested list prerecorded tape was \$6.48. These averages are well above median prices charged for identical LP titles.

Honolulu Awaiting A 24-Track Studio

LOS ANGELES—A new 24-track facility named Broad Recording Studio in Honolulu is set to open its door in September.

Included in the equipment lineup will be a 24-track Spectra Sonics board, Ampex tape machines, as well as Dolby noise reduction.



Capron monitor mixer Al Kennedy checks out system during a pre-show run-through. Visible are the UniSync Trouper I mixer, in its road case, and some of the BGW power amps used in monitor and house setups.

Capron Enhances Festival

• Continued from page 47

feet from the stage to prevent sound interference—was checked out for proper voltage and frequency. The power at the main disconnect was checked for proper phasing and voltage, and the power run from the main disconnect to the power amps and mixing boards also was checked.

Then the house and monitor system components were connected and powered, and the system was ready for its check-out.

The house system included 13 BGW power amps—four each 750A units on hi and lo, two 500D and three 250A units on full; 36 Electro-Voice speakers—four each HR9040, 4020 and Sentry IVB, eight each HR6040, TL806Q and TL50550, two E-V Eliminator 2A units, Uni-Sync Trouper IV mixer, 24 mikes, an announce mike and 31 pair of mike

cable snake split to the monitor mixer.

In the monitor system were four BGW amps—two 750A units for the eight Capron floor monitor speakers, another 750A for the two E-V Sentry IVB speakers used for side fill, and a 100 unit for the monitor headset for the drummers, plus a Uni-Sync Trouper I mixer.

The 44 Mikes used from Electro-Voice included 14 1776 condenser cardioid units, plus 18 DS35, 8 RE15 and 4 each RE16 and RE 20, all dynamic cardioids.

The house mixing system was located about 200 feet in front of stage left on a 12-foot-square scaffolding platform 10 feet high. Power amp racks were located, in their road cases, at the base of the house speaker stacks on scaffolding wings down stage right and left. The monitor mixing system and power amp racks, also in their road cases, were located down stage left.

To check the house system, Warwick ran pink noise via a mic channel on the mixing board, and Faherty and Kennedy checked the layout piece by piece. The house was then ready to the EQed, again using the pink noise generator to equalize for "flat" with a reading from an RE20 mic and a spectrum analyzer. After EQing, Warwick took spot checks of the sound pressure level at each frequency at various locations in the "house" (all over the Fort) using a White model 150 hand-held spectrum analyzer.

Faherty and Kennedy then set the mikes on their stands and checked all cables and the snake with a Ca-

(Continued on page 73)

Seals & Crofts Open New Studio

By JIM McCULLAUGH

LOS ANGELES—With a strong emphasis on technology and an eye towards in-house flexibility, Dawnbreaker Recording Studio caps a long-time "dream" for its co-principles Seals & Crofts, Marcia Day, Louis Shelton and Joey Bogan.

The new 24-track facility, located here in the group's multi-faceted production site in San Fernando, Calif., 20 minutes north of Hollywood, boasts some of the most advanced studio equipment available today and is the first commercial studio in the U.S. to have the British Helios's custom console (distributed by Everything Audio of Los Angeles).

"It was built with state of the art in mind," enthuses Joey Bogan, who adds, "I've worked in a great many studios and it's a problem getting time. You are always at their mercy. Plus, a lot of times I was not happy with the type of sound I was getting from many studios. Most of them are old and they use outdated equipment and methods. There are all sorts of problems using studios."

"We built Dawnbreaker with the

thought of having a creative studio, also a place with an environment for our own in-house production things. We also wanted to make it a commercial studio and make it available for outside business for people who have the same kind of state of the art interests."

"It will also allow us greater flexibility, continues Bogan. "It's a great advantage and we can always give ourselves prime studio time. We had our first string date and the comments were positive. The string musicians were so pleased to play in a room with so much wood in it. Actually, I built the room primarily for strings and to make it as concert hall acoustically as I could. We were looking for a natural environmental sound."

In addition to the Helios console, the other equipment includes Studer 24-track, Ampex ATR-100 2-track, Electro Sound 2-track, Revox 2-track, Revox 1/4-track, and Altec and JBL monitors.

Construction began last November and the room was eight months in the building stage. The overall decor has a woody, natural feel with

(Continued on page 69)

Sound Waves

By JOHN WORMAN

NEW YORK—Strong customer acceptance of dbx's recently introduced three-band dynamic range expander indicates the viability of high technology hardware at the consumer level.

There are strong indications that the serious record buyer is ready, willing and able to invest in sophisticated specialty products that are often a spin-off on hardware packages originally developed for professional recording studio applications.

Perhaps taking his cue from the line blurring between pro and semi-

(Continued on page 70)

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Discos

LONDON FIRM EXPANDING

Juliana's European Club Style Enters U.S.

By RADCLIFFE JOE

NEW YORK—Juliana's of London, probably the only full-service disco company in the world with connections to royalty, is expanding into the U.S. market with an eye to introducing European disco concepts here, and taking U.S. concepts back to the U.K.

According to Thomas Vaughan, chairman of the firm, the plan includes taking the "supermarket of sound" concept which is flourishing here through disco franchises, and introducing it in England and the European continent. And in turn introducing the more intimate, European-style disco here.

Vaughan defines U.S. discotheques "new, raw and exciting." On the other hand he sees the older, longer established European disco industry as being "a lot more sophisticated." His hope, somewhere along the line, is to create "a workable balance between these two extremes."

Juliana was founded in London in 1966 by Thomas and Oliver Vaughan of one of Britain's oldest established families, and Lady Juliana Noel who later married the Earl of Liverpool. The firm was named for the Countess.

The idea behind Juliana's, as Vaughan explains it, was to capitalize on an exciting new trend in music and dancing which the Beatles had started. The firm started modestly as a mobile unit supplying the music for the private parties of Britain's aristocracy.

From what Vaughan describes as "modest beginnings," the company has grown to where

by the end of the 1960s it had expanded from supplying portable music to posh parties, to structuring shipboard discos.

From portable and shipboard discos, installations in permanent clubs were a natural extension of Juliana's activities.

By 1970, four years after it got into the business, Juliana's began designing and developing most of its sound components. As Vaughan explains, "The question of an absolutely clean, pure sound system, far above accepted standards of quality, became a prerequisite among many companies." Faced with this demand, and the absence of top quality equipment designed for discos, Juliana's had little alternative but to enter the sound reinforcement business.

Today, the firm boasts clients in such countries as Switzerland, the Netherlands, Iran, Canada, Malaysia, Hong Kong, Indonesia, Brazil, Australia, Denmark, Germany, Singapore, France, Sweden, the Canary Islands and Switzerland.

It also operates on several cruise ships including the Fairstar, Stella Solaris, Aquarius, Castalia, Apollonia, Ellinie, Britanis, Victoria, Regina Prima, Wappen von Hamburg, and Prinz Hamley.

In a shrewd piece of business dealing, Juliana's now owns a percentage of most of the clubs in which it has installations. Vaughan explains that this policy helps to insure an on-

going commitment and a sustained level of professionalism.

Says Vaughan: "The backbone of our company is working closely with our clients in establishing the finest installations possible."

One unique feature of Juliana's is that it also runs a school for disco deejays with one branch in London run by Scottish-born Winnie Mutch, and another in New York run by Tricia McClelland, also of Scotland.

The deejays, mostly women and attractive, are not only trained in the essentials of the smooth running of the sound and light equipment, but in music mixing and simple repair technology should their equipment break down during a show.

Also taught are emergency measures in the event of fire or other crisis, and charm in dealing with customers. A must among applicants is reliability. Also important are enthusiasm for the job and an outgoing personality.

McClelland, who started work as a mobile disco operator in Scotland, has worked for Juliana's for two years. She has run the North American branch of the deejay training school for the past six months, and is also the company's record buyer.

Todate Juliana's installations in this country can be found in the New York Hilton Hotel, the Crystal Bay Club in Lake Tahoe and in Chicago. Other installations are on the drawingboards for New Orleans, Houston and Puerto Rico.

Disco Comedy For Syndication On TV

NEW YORK—A 30-minute pilot for a disco comedy television show has been developed by National Video Corp of Ohio. The show, titled "Phil Gary's Disco Comedy Party," features disco dancing, comedy skits, a disco comedy movie of the week, a disco vocalist, and even a

disco newscast complete with commercials.

Music for the show is selected from the Billboard's Top 40 Disco Charts. It also features 15 regular dance couples, as well as five new dancing couples each week.

Mexico City Law Allows Record Use

By AGUSTIN GURZA

LOS ANGELES—A new law in Mexico City which allows discos to program recorded rather than live music for the first time (Billboard, July 30, 1977), came as the result of pressure applied by a growing, and apparently powerful, contingency of disco businessmen in Mexico.

An indication of the strength of the group is its success in squeezing a compromise from Venus Rey, head of the musicians's Union (SUTM).

The opposition by Rey's union to the programming of recorded music in Mexico City, the demographic and cultural center of the country, had inhibited the growth of the disco industry there. Most record-playing discos were concentrated in tourist resorts such as Acapulco or Cancun.

The new edict, which is a municipal law covering Mexico's Federal District, was reached "at the insistence of entrepreneurs who were ready to set up a total of 80 discos in the Federal District," as Rey tells it.

(Continued on page 66)

Court Vacates Guilty Plea In N.Y. Club Fire

NEW YORK—The plea of guilt by Peter Leonard, a Greenwich, Conn., man in the setting of a Port Chester, N.Y., discotheque fire in July 1974, in which 24 people died, had been vacated by the Appellate Division of the State Supreme Court here.

In ordering a new trial for Leonard, the court has also granted a motion to suppress certain statements by the defendant in which he allegedly admits to setting a fire in a bowling gallery adjacent to the disco, to cover up a burglary.

According to the court's opinion, written by Justice Charles Margett,

(Continued on page 52)

Old Chicago Park Finding Disco Weekends a Success

By ALAN PENCHANSKY

CHICAGO—Disco figures as an important weekend attraction here at the Old Chicago amusement park in suburban Bollingbrook, where Friday and Saturday evening sets were introduced in January.

A spokesman for the park describes the disco sets as "extremely successful," and says the giant indoor facility has had to discontinue advertising the musical attraction because crowds have grown too large.

Site of the park's three-hour "disco parties" is a nightclub-style music hall, which is being renovated for introduction of a \$350,000 laser light show system. The light show will augment disco presentations and also be used for separate shows, says the park.

Windy City Disco Movement, an independent production company, is staging the disco sets exclusively for the theme park, supplying sound, lighting, deejay and exhibition dancers.

Bernie Fryman, one of the Windy City principals, attributes success of the Old Chicago disco programs partially to the fact that so little entertainment is available in the far west suburbs for youths below the drinking age.

Fryman says his firm's Tri-amped sound system is valued at \$35,000 and generates 4 kilowatts of power. The firm employs two technicians with engineering degrees, as well as dancers, and uses a 24-foot truck with hydraulic tail gate.

Old Chicago credits Fryman with excellent crowd control, an issue of concern to the park. Informant says there have been no disturbances whatsoever, despite teeming, youthful crowds.

The disco parties are one of a

number of attractions, including a roller coaster, covered by a general admission of \$4.95.

AUGUST 6, 1977, BILLBOARD

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DISCO III AGENDA

Sunday, August 28 10 am-6 pm	REGISTRATION	Tuesday, August 30 9 am-10 am	CONTINENTAL BREAKFAST	7 pm-1 am	ENTERTAINMENT & DISCO DANCING 7-8:30-DOUBLE EXPOSURE, 1ST CHOICE, CLAUDIA BARRY 9-10-K.C. & THE SUNSHINE BAND 10:30-11:30-THELMA HOUSTON 12-1-(open)
8 pm-1:30 am	ENTERTAINMENT & DISCO DANCING 8-9-GLORIA GAYNOR 9:30-10:30-THE TRAMMPS 11-12-GRACE JONES 12:30-1:30-GEORGE McRAE	10 am-12 pm	CONCURRENT SESSIONS (10) Television (cable TV, Syndicated TV, Network TV)-A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (11) Disco Pool Seminar	Wednesday, August 31 9 am-10 am 10 am-12 noon	CONTINENTAL BREAKFAST HOT SEAT SESSION Moderator: BILL WARDLOW, Billboard Panelists from every facet of the disco world in a question and answer session Forum attendees free to make plans for individual meetings, visit Disco III Exhibits EXHIBITS OPEN DISCO AWARDS DINNER ENTERTAINMENT & DISCO DANCING 9-10:30-SALSOU ORCHESTRA, featuring CHARO and LOLEATTA HOLLOWAY 11-12-BRASS CONSTRUCTION 12:30-1:30-(open)
Monday, August 29 9 am-10 am	CONTINENTAL BREAKFAST	12:15-1:45 pm	LUNCHEON	12 noon on	
10 am-11 am	WELCOMING REMARKS KEYNOTE SPEECH-"The Impact of Discos on the Recording Industry" LARRY HARRIS, Exec V-P Casablanca Records & Filmworks	1:45 pm-3:15 pm	CONCURRENT SESSIONS (12) Disco Sound & Lighting-Manufacturers Presentation Seminar, Part I (13) The 12-Inch Single Seminar (Profitability of use as a promotional tool) (14) The Euro-Disco Music Scene	12 noon-5 pm 6:30-9pm 9 pm-1:30 am	
11 am-11:15 am	COFFEE BREAK	3:15-3:30 pm	COFFEE BREAK		
11:15 am-12:45 pm	CONCURRENT SESSIONS (1) Disco Club Owner/Manager Seminar (2) Disco DJ Seminar (3) Mobile Disco Seminar	3:30-5 pm	CONCURRENT SESSIONS (15) Disco Sound & Lighting Manufacturer Presentation Seminar, Part II (16) Promotion of the Disco Artist (Disco Artists, Their Managers & Promoters) (17) Producers Panel-Disco Sound Trends		
1 pm-2:30 pm	LUNCHEON	12 noon-7 pm	EXHIBITS OPEN		
2:30 pm-4 pm	CONCURRENT SESSIONS (4) The Communications Gap between Club Owners/Managers and Disco DJs (5) Disco Product Promotion and Marketing (6) Franchising				
4 pm-4:15 pm	COFFEE BREAK				
4:15 pm-5:45 pm	CONCURRENT SESSIONS (7) Disco Theme Movies-A Major Force in Promoting Disco Awareness, Disco Artists, and in the Promotion & Sale of Disco Product (8) Disco Hardware Package Concept-Hotel & Restaurant Chain Operators (9) Merchandising Disco Product in Retail Stores and Discotheques				
12 noon-7 pm	EXHIBITS OPEN				
7 pm-12:30 am	ENTERTAINMENT & DISCO DANCING 7-8-CROWN HEIGHTS AFFAIR 8:30-9:30-TAVARES 10-11-SILVER CONVENTION 11:30-12:30-VICKIE SUE ROBINSON				

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Title: _____

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Play To Open In Gotham

LOS ANGELES—"Evolution," believed to be the first disco musical comedy play, bows at the Starship Discovery I in New York Aug. 10-16.

The play, written by Debbie Backus, former disco DJ and a Starship Discovery I staffer, is void of any verbal dialog.

According to Backus, the story will be told through dancers, recorded music and special lighting effects.

The storyline revolves around the creator starting alone, making man, not being satisfied and ending up alone.

The five-act production features dancers who carry the names of planets, Mars, Pluto, Saturn, Jupiter, Earth, Uranus, Neptune, Venus and Mercury.

The musical being directed by Jane Brinton of Salsoul Records will offer all disco music which relates or can be interpreted to relating to evolution.

THROUGH REQUEST CARDS

Chi Patrons 'Talk' Direct To Labels

By JEAN WILLIAMS

LOS ANGELES—The Dogs Of War, Chicago's disco association, has come up with an extension of the record feedback system tagged Dogs Of War request cards. The group is now able to give labels feedback directly from discogers.

The new cards are also designed to increase sales in local retail outlets by advertising those shops which carry a complete line of disco product, according to association head Eddie Thomas.

The cards contain spaces for the name of the tune, the artist, label and other suggested potential hit disco disks.

The card also contains the spinner's name and number and on the back of the card is a list of all local retailers stocking a full line of disco product.

"Because this is so vital, we researched all Chicago retail outlets to find which ones stock all disco product," says Thomas. We will not advertise any shop that stocks only selected disco numbers.

"The shops listed are the Metro Music stores, Record World shops, Sound Good Records, Hear Hear Records, Gramophone Records and Barney's One-stop."

Each DJ is given 20 cards to take to his disco. When a customer asks the name of a particular record, the DJ lists the record on the card with other information.

When the customer goes to his record shop he gives the card to the clerk who in turn returns the card to the Dogs Of War.

"In this way we have accurate information to pass onto the labels and at the same time we are able to tell exactly what types of records are best for individual discos," he explains.

The seven-month-old disco association with 150 members feels record companies while requesting information on where and to whom their product is going will be even more interested in receiving information directly from paying customers and knowing that major retailers are also tied into the disco pool.

Floor Show Helps Sound

NEW YORK—Sharon Lee, socialite disco deejay, who came into prominence after spinning platters at such chic New York clubs as Cecil's and La Folie, has started Team Disco. The service marries a floor show and customer relations service with the business of spinning records and operating lights.

According to Lee, she has teamed with fashion designer/disco deejay Cliff Ashman for the venture. In addition to the conventional business of operating the sound and light sys-

tem, the duo sings, dances, does skits, mingles and communicates with club's patrons, takes requests, and generally offers the club owner a complete entertainment package for the price he would normally pay for regular sound and light personnel.

Lee stresses that the difference between Team Disco and conventional sound and light personnel is that the Team Disco duo is schooled in music, and are entertainers rather than technicians. They also wear matching outfits for their shows.

The couple is honing its act at the Mellow Mouth discotheque in the fashionable East Hampton, L.I., resort area, before moving it to Manhattan discos.

Trial Action

• Continued from page 50

and corroborated by Justices James Hopkins, M. Henry Martuscello and Frank O'Connor. Connecticut detectives were guilty of coercing a confession from Leonard by subjecting him to "lengthy and intense questioning, putting words in his mouth, and threatening, at one point, to throw him out of a window."

At the time of its torching, the disco was jammed with young people, many of whom had crossed the border from Connecticut where the drinking age was at the time 21 years. New York's official drinking age is 18. Connecticut lowered its drinking age to 18 after the fire.

Hi Fi Study Out

NEW YORK—The ninth annual hi fi advertising effectiveness study on equipment purchases of readers is available from High Fidelity magazine. An approximation of sales data and market shares, it records actual purchases of respondents to reader service cards in the November 1976 issue. The 77-page study is \$50 from High Fidelity, Great Barrington, Mass. 01230.

Disco Mix

By TOM MOULTON

NEW YORK—Craig Snyder, a studio musician out of Philadelphia who has become well known for his guitar artistry, has released "Bust It" backed with "Hold Me" a 12-inch 33 $\frac{1}{2}$ r.p.m. disco disk on Midsong International Records. Both tunes were arranged by Snyder and John Davis.

"Bust It" is a strong uptempo instrumental featuring Snyder on guitar. There are several good breaks and some vocals on the line "Bust It." "Hold Me" is a faster tune featuring a trio of females on vocals. This song and its style are Philadelphia in sound, and should do well in the clubs.

The success that Casablanca Records has enjoyed with Alec Costandinos' "Love & Kisses" has convinced him that the label should have distribution rights to Sphinx, his latest effort. The record is expected to be released sometime this month.

RCA Records has released Odyssey's debut LP. There are two exceptional cuts. "Native New Yorker" has a Savannah Band style. It is pretty and melodic with an overwhelming flow. Also incorporated are subtle rhythm changes and a refreshingly different arrangement which conveys something new to the listener's ear each time the record is heard.

N.Y. Police Shoot Down A Starship

NEW YORK—For the second time in less than two months New York police authorities have closed a plush discotheque for allegedly operating without a liquor license. This time the club raided was the Starship Discovery I located in the heart of Manhattan.

The raid, headed by Lt. Charles Petersen of the police public morals division, took place in the early hours of July 21, and resulted in the arrest of 24 employees on liquor law violations.

Police officials claim to have raided the club because they were "looking for a certain party—a mob figure." The alleged criminal was not found at the club.

Starship Discovery I is owned and operated by Intergalactic Pleasure Cruises, headed by Jerry Cohen. Its concept was inspired by "Star Trek," the popular television series.

The club, a membership organization for which patrons pay up to \$500 a year for membership, operates on three levels featuring a regular disco room, a projection theatre that unspools science fiction movies and a lounge featuring live acts. Entertainer Marc Allen Trujillo was performing in the lounge to an audience of more than 100 people when the club was raided.

Last June the equally posh Studio 54 discotheque was raided and temporarily shuttered for operating without the necessary liquor licenses. In that incident co-owner Ian Schrager claimed that the whole thing was a colossal misunderstanding.



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National Disco Action Top 40

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- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
- 2 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
- 3 I FEEL LOVE/I REMEMBER YESTERDAY MEDLEY/TAKE ME—Donna Summer—Casablanca (LP)
- 4 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
- 5 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
- 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
- 7 SAN FRANCISCO/HOLLYWOOD/FIRE ISLAND—Village People—Casablanca (LP)
- 8 THEME FROM "STAR WARS"—Meco—Millennium (LP)
- 9 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
- 10 THE MAGIC IS YOU MEDLEY—John Davis & the Monster Orchestra—SAM (LP)
- 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
- 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
- 13 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
- 14 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
- 15 GET ON THE FUNK TRAIN/MEDLEY—Munich Machine—Casablanca (LP)
- 16 BEST OF MY LOVE—Emotions—Columbia (LP)
- 17 PIPELINE—Bruce Johnston—Columbia (LP)
- 18 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
- 19 CHOOSING YOU—Lenny Williams—ABC (LP)
- 20 DR. LOVE—First Choice—Gold Mind (12-inch)
- 21 MAKE IT WITH YOU—Whispers—Soul Train (LP)
- 22 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
- 23 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
- 24 THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP)
- 25 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
- 26 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
- 27 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (12-inch remix)
- 28 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
- 29 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
- 30 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP)
- 31 SWEET LUCY—Raul de Souza—Capitol (12-inch)
- 32 LIVIN' WITH YOU—Gordon Gordy—RCA
- 33 MA BAKER—Boney M—Atlantic (import)
- 34 BURNING LOVE/SHOPPING BABY—D.D. Sound—Baby (12-inch import)
- 35 I WANT TO STAY WITH YOU/LIGHT MY FIRE—Carol Douglas—Midsong (LP)
- 36 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong (LP)
- 37 WHY MUST A GIRL LIKE ME/SWEET DYNAMITE—Claudia Barry—Salsoul (LP)
- 38 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
- 39 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
- 40 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)

AUGUST 6, 1977, BILLBOARD

ATLANTA

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS—Ritchie Family—Marlin (LP)
 - 5 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 6 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 7 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 8 LIVIN' WITH YOU—Gordon Gordy—RCA
 - 9 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 10 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 11 I WANNA STAY WITH YOU/FULL BLOOM SUITE #1—Carol Douglas—Midsong International (LP)
 - 12 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 13 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 14 ANDREA/DISCO SYMPHONY—Hamilton Bohannon—Mercury (12-inch)
 - 15 DR. LOVE—First Choice—Gold Mind (12-inch)

BALT./WASH. D.C.

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 2 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 3 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 4 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 5 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 SIMON PETER/JUDAS ISCARIOT—Sphinx—Raal (LP import)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 9 MA BAKER—Boney M—Atlantic (import)
 - 10 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
 - 11 THEME FROM "THE DEEP"—N.Y. Community Choir—RCA (12-inch)
 - 12 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 MAKE YOUR MOVE—Tommy Smiley—RCA (LP)
 - 15 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP)

BOSTON

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 3 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 4 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 5 PIPELINE—Bruce Johnston—Columbia (12-inch)
 - 6 MAKE IT WITH YOU/I FOUND LOVE AT A DISCO—Whispers—Soul Train (LP)
 - 7 I BELIEVE IN MUSIC—Mass Production—Atlantic (12-inch)
 - 8 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)
 - 9 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 10 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 11 NOWHERE TO RUN—Dynamic Superiors—Motown (12-inch)
 - 12 LOCKED IN THIS POSITION—Barbara Mason & Bunny Siegler—Curton (12-inch)
 - 13 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 14 TWO HOT FOR LOVE—T.H.P. Orchestra—RCA (12-inch import)
 - 15 INNER-CITY JAM—Inner-City Jam Band—Bareback (12-inch)

CHICAGO

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 3 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 4 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 7 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 8 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 11 BURNING LOVE—D.D. Sound—Baby (12-inch import)
 - 12 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 13 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 14 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 15 THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP)

DALLAS/HOUSTON

- This Week**
- 1 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 2 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 5 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 6 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 9 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 10 SWEET DYNAMITE/WHY MUST A GIRL LIKE ME—Claudia Barry—Salsoul (LP)
 - 11 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 12 DISCO '77—Sassy—TK (12-inch)
 - 13 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 14 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

DETROIT

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND/TAKE ME—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 5 DR. LOVE—First Choice—Gold Mind (12-inch)
 - 6 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 7 RUNAWAY/MAGIC BIRD OF FIRE—Salsoul Orchestra—Salsoul (LP)
 - 8 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 10 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 11 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 12 FEEL THE NEED—Detroit Emeralds—Westbound (12-inch)
 - 13 WINGS OF FIRE/FREE SPIRIT—Dennis Coffey—Westbound (LP)
 - 14 DISCO DIS WAY, DISCO DAT WAY—Mother's Finest—Epic (LP)
 - 15 DON'T TURN AWAY—Midnite Flite—TK (12-inch)

LOS ANGELES/SAN DIEGO

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 AFRICAN QUEENS/QUIET VILLAGE/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 3 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 4 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 5 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 6 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 7 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 8 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 10 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 12 FROM HERE TO ETERNITY/TOO HOT TO HANDLE—Giorgio—Casablanca (LP)
 - 13 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)
 - 14 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 15 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal

MIAMI

- 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 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 4 I FEEL LOVE/I REMEMBER YESTERDAY/TAKE ME—Donna Summer—Casablanca (LP)
 - 5 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 6 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 7 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 9 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 10 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 11 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 12 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 13 THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP)
 - 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 I FOUND LOVE/ACCIDENTAL LOVER—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 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 5 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 6 AFRICAN QUEENS/QUIET VILLAGE/VOODOO—Ritchie Family—Marlin (LP)
 - 7 EXPRESS YOURSELF/HAVE A GOOD TIME—N.Y. Community Choir—RCA (12-inch)
 - 8 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 9 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 10 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 11 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 12 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 13 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 14 MISS BROADWAY/BLACK IS BLACK—Belle Epoque—Shadybrook (LP)
 - 15 NOWHERE TO RUN—Dynamic Superiors—Motown (LP)

NEW YORK

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 3 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 4 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 5 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 7 CHOOSING YOU—Lenny Williams—ABC (LP)
 - 8 PIPELINE—Bruce Johnston—Columbia (LP)
 - 9 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 10 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 11 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 12 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 13 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 14 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 15 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP)

PHILADELPHIA

- This Week**
- 1 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 2 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 3 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 4 I FEEL LOVE/LOVE'S UNKIND/I REMEMBER YESTERDAY—Donna Summer—Casablanca (LP)
 - 5 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 7 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 8 THIS WILL BE A NIGHT TO REMEMBER—Eddie Holman—Salsoul (12-inch)
 - 9 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)
 - 10 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 11 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 12 THEME FROM "THE DEEP"—Donna Summer—Casablanca (LP)
 - 13 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 14 LET'S CLEAN UP THE GHETTO—Philadelphia Allstars—Philadelphia International (LP)
 - 15 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)

PHOENIX

- This Week**
- 1 QUIET VILLAGE/AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 2 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 3 CARRY ON, TURN ME ON/TANGO IN SPACE/MAGIC FLY—Space—United Artists (LP)
 - 4 CERRONE'S PARADISE/TAKE ME—Cerrone—Cotillion (LP)
 - 5 DON'T TURN AWAY—Midnite Flite—TK (12-inch)
 - 6 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 7 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 8 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 9 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 10 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
 - 11 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 12 DEVIL'S GUN/WE GOT OUR OWN THING—C.J. & Company—Westbound (LP)
 - 13 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 14 HAVE A NICE WEEKEND/TOO SOON TO FORGET/WHERE DID IT GO—John Meli—Pyramid (LP)
 - 15 EXPRESS YOURSELF—N.Y. Community Choir—RCA (12-inch)

PITTSBURGH

- This Week**
- 1 I FEEL LOVE/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 2 DEVIL'S GUN—C.J. & Company—Westbound (LP)
 - 3 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 4 AFRICAN QUEENS/SUMMER DANCE/QUIET VILLAGE—Ritchie Family—Marlin (LP)
 - 5 MAGIC BIRD OF FIRE/RUNAWAY—Salsoul Orchestra—Salsoul (LP)
 - 6 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 7 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 8 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 9 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 10 SPAN DISCO—Love Child's Afro-Cuban Blues Band—Midsong International (LP)
 - 11 GOT TO GIVE IT UP—Marvin Gaye—Tamla (LP)
 - 12 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 13 MAKE IT WITH YOU/I FOUND LOVE AT A DISCO—Whispers—Soul Train (LP)
 - 14 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 15 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)

SAN FRANCISCO

- This Week**
- 1 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 2 LOVIN' IS REALLY MY GAME—Brainstorm—Tabu (12-inch)
 - 3 I FOUND LOVE/ACCIDENTAL LOVER—Love & Kisses—Casablanca (LP)
 - 4 QUIET VILLAGE/AFRICAN QUEENS/VOODOO—Ritchie Family—Marlin (LP)
 - 5 HOLLYWOOD/SAN FRANCISCO/FIRE ISLAND—Village People—Casablanca (LP)
 - 6 DOWN DOWN DOWN/OVER & OVER—Sylvester—Fantasy (LP)
 - 7 I FEEL LOVE/I REMEMBER YESTERDAY/LOVE'S UNKIND—Donna Summer—Casablanca (LP)
 - 8 SWEET LUCY—Larry Page Orchestra—London (12-inch)
 - 9 EROTIC SOUL—Larry Page Orchestra—London (12-inch)
 - 10 CARRY ON, TURN ME ON/TANGO IN SPACE—Space—United Artists (12-inch)
 - 11 THEME FROM "BIG TIME"—Smokey Robinson—Tamla (LP)
 - 12 THE MAGIC IS YOU/Medley—John Davis & the Monster Orchestra—SAM (LP)
 - 13 MACUMBA—Marboo—Columbia (12-inch)
 - 14 MUSIC—Montreal Sound—Smash Disco (12-inch import)
 - 15 MAGIC FLY (Journey Into Love)—Kebekelektrik—TK (12-inch)

SEATTLE

- This Week**
- 1 I FEEL LOVE—Donna Summer—Casablanca (LP)
 - 2 GET ON THE FUNK TRAIN/Medley—Munich Machine—Casablanca (LP)
 - 3 AFRICAN QUEENS/SUMMER DANCE—Ritchie Family—Marlin (LP)
 - 4 BEST OF MY LOVE—Emotions—Columbia (LP)
 - 5 DEVIL'S GUN—C.J. & Company—Westbound (12-inch)
 - 6 THEME FROM "STAR WARS"—Graffiti Orchestra—Prodigal
 - 7 FREE SPIRIT/WINGS OF FIRE—Dennis Coffey—Westbound (LP)
 - 8 I NEED A MAN—Grace Jones—Beam Junction (12-inch)
 - 9 THEME FROM "STAR WARS"—Meco—Millennium (LP)
 - 10 I FOUND LOVE—Love & Kisses—Casablanca (LP)
 - 11 HOLD TIGHT—Vickie Sue Robinson—RCA (12-inch)
 - 12 SINCE I FELL FOR YOU—Hodges, James & Smith—London (12-inch)
 - 13 THE WAY YOU DO THE THINGS YOU DO—Foxy—TK (12-inch)
 - 14 HEAVEN IS A DISCO/DANCE—Paul Jabara—Casablanca (LP)
 - 15 DISCOMANIA—Lovers—TK (12-inch)

MONTREAL

- This Week**
- 1 MAGIC FLY (Journey Into Love)—Kebekelektrik—RCA (12-inch)
 - 2 I FEEL LOVE—Donna Summer—Quality (LP)
 - 3 SEE YOU WHEN I GET THERE—Lou Rawls—CBS
 - 4 STOP I DON'T NEED NO SYMPATHY—Alma Faye Brooks—RCA (12-inch)
 - 5 SHOPPING BABY/BURNING LOVE—D.D. Sound—RCA (12-inch)
 - 6 EROTIC SOUL—Larry Page Orchestra—A&M (12-inch)
 - 7 BABYSITTER—Soul Iberica Band—Polydor (12-inch)
 - 8 DANCE FEVER—Claudia Barry—London
 - 9 DANCE ON DISCO DARING—Randy Raider—RCA
 - 10 BLOOD & HONEY—Amanda Lear—RCA (12-inch)
 - 11 EVERYBODY DANCE—Bumblebee Ltd.—RCA (12-inch)
 - 12 HIT & RUN—Loleatta Holloway—RCA (12-inch)
 - 13 DEVIL'S GUN—C.J. & Company—WEA
 - 14 SUPER DANCE—Bus Connection—CBS (12-inch)
 - 15 MUSIC—Montreal Sound—Atla (12-inch)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	65	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
2	2	35	ANDRAE CROUCH & THE DISCIPLES This Is Another Day, Light 5683 (Word/ABC)
3	3	14	WALTER HAWKINS Jesus Is The Way, Light 5705 (Word/ABC)
4	4	38	EDWIN HAWKINS & THE EDWIN HAWKINS SINGERS Wonderful, Birthright BRS 4005 (Ranwood)
5	20	6	SHIRLEY CAESAR First Lady, Roadshow RS-LA744-G (United Artists)
6	6	42	GOSPEL KEYNOTES Ride The Ship To Zion, Nashboro 7172
7	5	42	JAMES CLEVELAND & CHARLES FOLD SINGERS, Vol. II Savoy DBL 7009 (Arista)
8	8	30	MYRNA SUMMERS & THE COMBINED CHOIR OF THE REFRESHING SPRINGS C.O.G.I.C. I Found Jesus And I'm Glad, Savoy SJL 14407 (Arista)
9	9	30	SENSATIONAL NIGHTINGALES See You In The Rapture, ABC/Peacock PLP 59227
10	11	19	ANGELIC CHOIR The President & The Missionary, Savoy SGL 14416 (Arista)
11	7	23	SENSATIONAL WILLIAMS BROTHERS Taking Gospel Higher, Savoy SGL 14436 (Arista)
12	14	56	JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR Give It To Me, Savoy SGL 14412 (Arista)
13	15	100	JAMES CLEVELAND & CHARLES FOLD SINGERS Jesus Is The Best Thing That Ever Happened To Me, Savoy SGL 7005 (Arista)
14	24	82	ANDRAE CROUCH AND THE DISCIPLES The Best Of Andrae, Light LS 5678 (Word/ABC)
15	17	23	REVEREND MACEO WOODS & THE CHRISTIAN TABERNACLE CHOIR The Soul & Spirit Concert, Savoy DBL 7011 (Arista)
16	10	19	DONALD VAILS CHORALEERS Savoy SGL 14421 (Arista)
17	12	23	JACKSON SOUTHERNAIRES All God's Children, Malaco 4352 (TK)
18	21	35	ARETHA FRANKLIN/JAMES CLEVELAND Amazing Grace, Atlantic SD 2-906
19	19	177	JAMES CLEVELAND & THE VOICES OF TABERNACLE God Has Smiled On Me, Savoy SGL 14352 (Arista)
20	28	6	ANDRAE CROUCH & DISCIPLES Take Me Back, Light LS 5637 (Word/ABC)
21	13	14	ANGELIC GOSPEL SINGERS Gotta Find A Better Home, Nashboro 7178
22	30	65	GOSPEL WORKSHOP MASS RECORDED IN NEW YORK Savoy SGL 7006 (Arista)
23	23	56	TESSIE HILL ABC/Peacock PTP 59222
24	25	181	ANDRAE CROUCH Live At Carnegie Hall, Light LS 5602 (Word/ABC)
25	NEW ENTRY		GOSPEL WORKSHOP OF AMERICA MASS CHOIR RECORDED IN KANSAS CITY Savoy DBL 7010 (Arista)
26	26	19	MIGHTY CLOUDS OF JOY Truth Is The Power, ABC AB 986
27	NEW ENTRY		CONSOLERS With A Song In Our Heart, Nashboro 7185
28	16	10	JAMES CLEVELAND & REV. ISAAC WHITTMAN with the GREATER METROPOLITAN CHURCH OF CHRIST CHOIR Savoy SGL 14425 (Arista)
29	18	10	REV. W. LEO DANIELS What In The Hell Do You Want—Sermon, Jewel LPS 0110
30	NEW ENTRY		HENRY JACKSON COMPANY Saved, Birthright BRS 4008 (Ranwood)
31	22	118	THE GOSPEL KEYNOTES Reach Out, Nashboro 7147
32	NEW ENTRY		REV. MILTON BRUNSON & THE THOMPSON COMMUNITY CHOIR Joy, Creed 3078 (Nashboro)
33	27	10	SLIM AND THE SUPREME ANGELS Why Was I Born, Nashboro 7177
34	31	6	SWANEE QUINTET From Augusta With Love, Creed 3077 (Nashboro)
35	35	6	DIXIE HUMMINGBIRDS Live, ABC/Peacock PLP 59231

Gospel

Word Inc. Draws 30 To Confab Intl Sales Reps Expect 40 New LPs From 14 Labels

By GERRY WOOD

NASHVILLE—Some 30 representatives from the U.S., Canada, New Zealand and the U.K. met in Kansas City July 6-14 for the Word Inc. international sales conference.

The meetings for the summer sales convention were held at the Crown Center Hotel.

The sessions highlighted Word's sales accomplishments for the previous quarter, and gave special emphasis to the new product and marketing plans for the third and fourth quarters.

This quarter, 40 new LPs will be released by the 14 labels represented by Word, the Waco, Tex. based complex.

Included in the announcement is a new album by Tennessee Ernie Ford. Word's newest label, Day Spring, premieres this fall with the Grammy Award winning Imperials. Ralph Carmichael introduced a new LP on his light label from Jessy Dixon. Canaan Records new quarter releases feature a live double-LP from the Happy Goodmans, and Paragon is releasing the new Truth recording.

A twofold marketing thrust is

planned for the next selling season, according to Roland Lundy, national sales manager. A major emphasis will be marketing plans for Christmas sales, he notes.

"Christmas music has no boundary—it crosses into rock, soul, contemporary, and classical," comments Stan Moser, vice president of marketing. "We often forget that the

best Christmas music is gospel music coming from gospel performers."

Several Christmas campaigns were introduced, including prepacks with special discounts, mailing programs and new product. Marketing plans for new Christmas LPs by Eric Tornquist and Ralph Carmichael include in-store displays, posters, stuffers and radio/tv campaigns.

FOR LARRY BLACK SHOW

Paxton Customizes Series Jingle Set

By SALLY HINKLE

NASHVILLE—When an unusual musical talent was needed to create a custom jingle package for the nationally syndicated Jesus-rock radio show, "The Larry Black Show," Gary Paxton was the chosen one.

As one of Nashville's top producers of country, pop and contemporary Christian music, Paxton was called in to create a 28-cut special jingle transition for Black's show which draws 40% of its music from the Top 40 charts and 60% from the new Jesus rock music.

According to Black, host of the show aired in more than 110 cities weekly, "It's difficult to create jingles for a 'religious' rock show. You can't use the standard slogans or even the boss-radio concepts. But Paxton's jingles make the effort easier, and teamed with Buddy Skipper of Nashville, we were able to put together a unique jingle package."

As a contemporary Christian recording artist for NewPax Records, Paxton began with a rise to rock n' roll stardom some 19 years ago.

From his backlog of rock n' roll cuts—writing, singing and producing

them—he has broadened his scope within the last six years to include contemporary Christian tunes, country hits and now, radio jingles.

Paxton has also written two songs that have won Grammys for the Blackwood Brothers, "L-O-V-E," and the Imperials, "No Shortage," as well as pocketed two nominations for his own, one for sound engineering and one for songwriting.

And in 1976, Paxton tagged a Grammy for his first solo LP effort, "The Astonishing, Outrageous, Amazing, Incredible, Unbelievable, Different World of Gary S. Paxton," which he co-produced with Robert MacKenzie of Paragon Associates, Inc. of Nashville.

With 150 of his songs recorded in the Christian and country fields in 1976 alone, Paxton's record producing genius is being exposed through Myron Floren of the "Lawrence Welk Show" fame, the contemporary Christian performances of Sammy Hall and the Imperials, the pop sounds of Bobby Rydell and the country beats of Vern Gosdin, Bobby G. Rice and Jimmy Dean.

AUGUST 6, 1977, BILLBOARD

Singing Skylarks 1st At Waycross

NASHVILLE—The Singing Skylarks of Mableton, Ga. took first place at the Waycross regional competition for the first Days Inns Gospel Music Talent Search. The July 9 event was held at the Waycross City Auditorium in Waycross.

The winners qualified for finalists at the Atlanta competition, Sept. 24-25.

Second place winners were the Sounds of Gospel of Valdosta, Ga., while third place went to Joy Bells of Lakeland, Ga. Judges were E. M. Browning, Sr., Lonnie Carter of WVOH radio in Hazelhurst, Ga. and Ray Williamson of WACL, Waycross.

GMA Sends Ballot

NASHVILLE—The first of two ballots for director representative to the board of directors of the Gospel Music Assn. has been sent to members.

Those listed on the first ballot include Steve Aune, Betty Cox Larimer, Mike Priddy, Joyn Sturdivant, Doug McClure, Billy Ray Hearn, Bob Benson Sr., Carrol Stout, Pauline East, Kay Hooper and Mary Hillyard.

NARAS ADDS 2 GRAMMYS

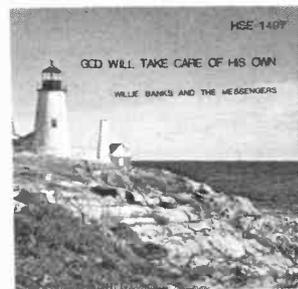
NASHVILLE — NARAS has added two new categories to the gospel/inspirational field of the Grammy Awards.

The action, spearheaded through the efforts of Gospel Music Assn. members Cecil Scaife, John Sturdivant and Don Butler, was taken during the recent meeting of the national NARAS trustees in Atlanta. This brings the total of religious categories to five: gospel, traditional gospel, spiritual, traditional spiritual and inspirational.

The soul gospel category was moved out of the r&b field and into the inspirational and gospel field.

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BMI LADIES—At the recent opening of the "Here's To The Ladies" exhibit at the National Academy of Popular Music in New York, Edward M. Cramer, BMI president, and Theodora Zavín, senior vice president, greet a group of women BMI affiliates. Seen, from left, are: Nancy Ford, Ellie Greenwich, Gretchen Cryer, Cramer, Zavín, Eve Merriam and Mae Boren Axton.

NOVEL WOODFORD, IVEY IDEA

Wishbone Classes, Quizzes For Its Acts And Writers

LOS ANGELES—Music business classes for artists, writers and employees? And weekly quizzes?

That's all part of the artist development program established by producers Terry Woodford and Clayton Ivey, founders of six-year-old Wishbone Inc., a conglomerate production company, recording studio and publishing firm.

Apparently the program is working, explains Woodford, since the duo is currently represented on the Hot 100 with "Angel In Your Arms," by Hot on Big Tree Records, and "It's A Crazy World," by Mac McAnally on Ariola America.

In addition, its other writers have churned out material recorded by such acts as Bloodstone, Temptations, Chi-Lites and others.

The mandatory music business classes are taught by Woodford at the Univ. of North Alabama. He applies his knowledge and experience as a songwriter to his staff writers as well as general knowledge to artists and employees. Quizzes follow each Friday except when an act is on the road.

"When we approach a label with an artist," explains Woodford, "we bring more than just a piece of product. We also bring pieces of video to

show they're also a valid performing act."

Woodford says he is extremely careful in selecting managers and agencies that are compatible with labels his acts are signed to.

Says Woodford: "Before we approach a label, we try to line up an agency. And the manager comes after we've found a label."

Woodford recently placed another of his acts, Donny Lowery, with Elektra/Asylum.

Blytham Expanding

• Continued from page 46

Illiana and Heart Of America regions: Greg McFall coordinates the East, Northeast and Ohio; newcomer John Allen handles the Southeast and Southwest; while company president Doug Bauer is overall coordinator.

In addition, Blytham is putting together a new artist promotional package as well as a newspaper with articles on its acts that will be mailed to every college, nightclub and high school.

Blytham was founded by personal manager Irv Azoff (Eagles, Boz Scaggs) in 1966 with Bob Nutt. Coburn says he works with Azoff's acts whenever possible.

Los Angeles PUSH Parley

• Continued from page 41

sexuality or drugs will be aired on KJLH.

At the same time, KSAN's Kilbert played a tape of several commercials with well known personalities including Michael Jackson depicting positive images dealing with youngsters.

Ed Wright, on the other hand, explained the role of a businessman in the industry stressing the need for more blacks to enter the business ownership ranks.

Lane, producer of B.T. Express, Mandrill, Brass Construction and Garnet Mims, touched on the problem of black crossovers, explaining that he carefully selects the material for his artists in an effort to produce mass appeal product.

The Rev. Jackson said he felt confident that from the conference would spring a new arm of the organization, an entertainment division of PUSH.

On the social side, a celebrity-filled, oversold awards dinner was

one of the high points of the convention. Jackson was overheard saying with a huge grin. "We're in a unique position: the house is not only full but we have to put in more tables to accommodate all of the people."

The show, produced by Peter Long and Hal DeWindt featured Ray Charles who pulled out some oldies, "Let The Good Times Roll," "Georgia" and "I'll Be Coming Home," while the Memphis-based, Carver high school band of 25 paid its own way to attend and perform at the conference.

Jackie Verdell offered "Everything Must Change" and "God Bless The Child," Dee Dee Bridgewater sang "That's The Way Of The World" and "What I Did For Love" and the Wattline Choir and Jerome Richardson orchestra under the direction of Richardson performed Quincy Jones's soundtrack of "Roots."

The awards event, the founders banquet sponsored by the PUSH Foundation, honored Alex Haley and Quincy Jones.



COUNTRY FLOAT—The Academy of Country Music takes first place in the Pacific Palisades, Calif., July Fourth Parade. Riding the float are academy members Fran Boyd, Johnny Thunder, Dottie Thunder, Lynda Peace, Mike Jones, Sherry Boyd, Sunnie Bell and Jane Roberts.

4-MONTH 'MARRIAGE' COMPATIBLE Playboy-CBS Tieup Reflected In Sales

By PAT NELSON

NASHVILLE—The value of the four-month-old Playboy Records/CBS Records tie is now reflected in good sales figures, reports Nick Hunter, Playboy's national promotion director. And, aside from sales, the CBS distribution pact is also proving beneficial to Playboy in other ways.

"We were able to sell Mickey Gilley singles to their fullest potential," Hunter says, "but I would estimate that we're 20,000 albums ahead on Gilley's First Class LP than we would be with independent distribution."

In Bobby Borchers' case, the pact has resulted in upward single sales as well with Hunter citing a "20,000" increase in sales of Borchers' "Cheap Perfume And Candlelight" single and a five-point difference in chart position on Billboard's Hot Country Singles Chart.

"Borchers' first single was top 30 and, had we been with CBS, they would've released an album then instead of waiting to release one after his fourth single," Hunter points out.

"But, since we were with independent distributors, we felt we needed a big single to sell an album.

"When we knew the deal was coming off we didn't release any records because we already had Gilley's single, 'She's Pulling Me Back Again,' out there and we felt he was the only act strong enough to sustain the switch," Hunter explains.

"We had to call our records back for re-shipment by CBS, but we were able to maintain the record all the way to No. 1. Not very many companies could keep a record going through a change like that considering there were a couple of weeks when few Gilley records were on the street."

Hunter also notes "an increase in tape sales" and the ability to obtain immediate and actual sales figures from the CBS office. "For instance, if we had 89,000 albums out with independents, it was hard to get info on how many were actually sold and how many were on the shelf."

The setup has also allowed more
(Continued on page 62)

SCREEN GEMS/EMI

Publishing Combine Doubles Its Clout

By GERRY WOOD

NASHVILLE—One of the most significant expansions of a Nashville publishing operation can be seen at Screen Gems-EMI/Colgems-EMI where the amount of staff, writers and office space has been doubled within the past year.

This has led to a "marked increase in cuts," according to Paul Tannen, general manager of Nashville operations for the giant pubbery.

The biggest effect came with the merger of Beechwood and Central Songs into the Screen Gems-EMI/Colgems-EMI Nashville office. "This has given us a sorely needed country catalog," comments Tannen, a veteran of the New York music scene before settling in Nashville several years ago.

"We service material all over the country—to pop as well as country producers," says Tannen, emphasizing that pop music is an important aspect of the firm's thrust. "Everybody talks about pop music in Nashville, but we've been doing it for a long time, although we often have to go out of town to get our songs cut."

Most of the company's Nashville writers are pop-oriented, except Max D. Barnes and Gail Davies. And most of the writing

staff qualifies as writer/artists with recording contracts. Barnes is with Polydor, Paul Harrison is on RSO, Michael Clark and Stoney Edwards with Capitol, Betty Pierce on RCA, and negotiating with labels are Mark James, Gail Davies, Frank Saulino & Jim Valentini and the Jeff Pollard Band.

Screen Gems-EMI/Colgems-EMI acts as a "middleman" between its writer/artists and labels and producers, explains Tannen. "We help find the best producers and/or best labels."

To exploit the country songs, the firm has put together a "Country Gold" LP, featuring 14 of its biggest country hits performed by the original artists.

It's the first country LP in the "Gold Programming" series that's serviced to radio stations and producers. More than 1,000 country and MOR stations have received the promo albums, and it's available, by request, for Top 40 stations.

Approximately 300 producers in Nashville, New York and Los Angeles were serviced with the hits package.

Mike Steele, formerly with such radio stations as WHK, Cleveland, WDRQ, Detroit and KEEL, Shreveport, has been
(Continued on page 70)

World Wide Exploiting Its 2 Arms

NASHVILLE—World Wide Music, Inc. is pushing its publishing and True Records label.

"With the addition of new writers to our company, we are beginning a major push on our publishing division consisting of Tackhammer Music (BMI), and Wee-B Music (ASCAP)," Howard Knight, president of the firm points out. "We have acquired 22 songs by the writing team of Paul Huffman and Joan'e Keller and just signed Tom Weatherly to our publishing company."

The World Wide promotion team plans to redouble its efforts on the True Records artists, concentrating solely on performers signed with that label.

"In the past we have done some promotion/distribution for other labels, but with the successful action we're getting on True artists, we feel it's better to put all our efforts behind them," Knight says.

True is currently represented on Billboard's Hot Country Singles Chart with Mundo Earwood's "Behind Blue Eyes," his second chart single for the label which jumps to a starred 46 on this week's chart. Dave Conway's single, "If You're Gonna Love, You Gotta Hurt," debuts at 91 this week.

Publishing activities at the firm will be directed by Leon Everette and Spider Rich.

'Selling Country' Theme For Seminar

NASHVILLE—"Selling Country" will be the theme for the CMA's sixth annual Talent Buyers Seminar scheduled for Oct. 7-10 at Nashville's Hyatt Regency.

Serving as chairman for this year's seminar will be Tandy Rice, who will be assisted by co-chairmen Paul King and Shorty Lavender. Other committee members include George Moffett, Johnnie Massey, Bob Bray, Dolores Smiley, Jack Norman, Jr., Don Kierns, Myles Johnson, Mike Feurt, Hap Peebles, Sonny Simmons, Billy Deaton, George Meagher, Paul Buck, Tom Pauley, Al Embry, Jimmy Jay, Ron Blackwood and Joe Taylor.

Subcommittees responsible for planning and coordinating this year's seminar include talent showcases—Jimmy Jay, chairman, Shorty

Lavender and Jack Sublette; seminar topics—Andrea Smith, chairman, Don Kierns, Sonny Simmons, Dick Blake and Jack Norman Jr.; publicity/public relations—Ray Pradines, chairman, Hap Peebles and Bob Bray; logistics—Johnnie Massey, chairman, and Mike Feurt.

Those registering for the event before Sept. 23 will receive an early bird registration rate of \$60 per person; regular registration after that date is \$65.

Each registrant will receive one ticket to the CMA Awards Show on Monday night, Oct. 10, and one ticket to the post awards party, with additional party tickets available for \$15.

For further information and registration forms, contact the CMA at 615/244-2840.

Pride Unit Into Theatres-In-Round

NASHVILLE—For the first time in his career, Charley Pride, with his entire show featuring Dave & Sugar and the Pridemen, will perform a series of theatre-in-the-round engagements.

Lakeview Switching

COLLEGEVILLE, Pa.—Lakeview Amusement Park, located near here and about 30 miles out of Philadelphia, will go big name country for the first time with four major concerts to be staged during the summer season. After kicking off July 22 for two evening shows with Freddie Fender, the park had Donna Fargo Sunday (31), and Mel Tillis Labor Day.

All will present two evening shows with advance tickets selling at \$6.50 and \$7.50 for Labor Day.

The fall series will take place in Chicago, Cleveland and San Francisco.

"These multiple show dates offer the RCA recording artists an excellent opportunity to reach their ever-growing pop and crossover audiences," remarks Don Keirns, president of Chardon, Inc. "The acoustics and intimate atmosphere of the theatres will also be a boon to country music fans who have requested the Pride show's appearance in their cities."

The troupe will perform seven shows at the Mill Run Theatre in Chicago, Oct. 27-30, five in Cleveland's Front Row Theatre, Nov. 4-6 and five at the Circle Star Theatre in San Francisco, Nov. 11-13.

The dates were set by Chardon, Inc. through Marque Enterprises, Los Angeles.

COUNTRY DJs SET A DATE

NASHVILLE—At its recent summer board meeting in Wheeling, W. Va., the Federation of International Country Air Personalities announced plans for its second annual Country Music Disc Jockey Hall of Fame presentations and awards banquet.

The invitation-only black tie dinner is set for Oct. 14 at Nashville's Hyatt Regency Hotel with entertainment provided by Monument Records.

Activities will include the induction of two members of the radio world into the Country Music Disc Jockey Hall of Fame, for which nominees will be announced at a later date, and a new scholarship award for a deserving student majoring in the broadcasting field which will be presented by Music City News.

500 Fans Aboard N.Y. Cruise Boat

NASHVILLE—More than 500 country music fans are expected to be on board, Thursday (4), when New York's country music club, O'Lunney's, conducts its second annual Boat Ride, Barn Dance and Picnic Afloat.

The Hank B. Show, the New Pine Hill Ramblers, and Troy Ferguson, Sue Smith and the Country Gentlemen are the featured bands for the evening excursion that will also include five single acts performing a wide range of country music.

The floating party leaves from Circle Line pier 83 at 7 p.m. and docks at 10 p.m. A free buffet will be served at O'Lunney's, after the cruise, for ticket holders.

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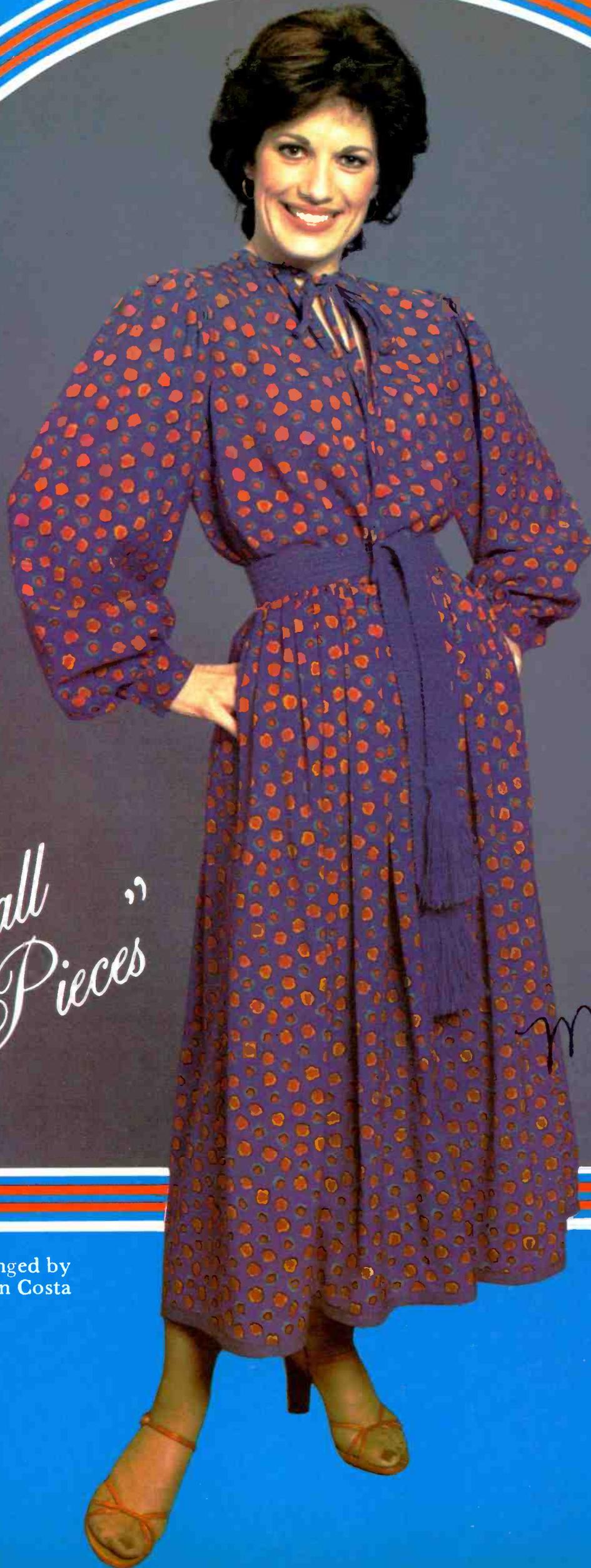
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AUGUST 6, 1977, BILLBOARD

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 8/6/77

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	3	11	ROLLING WITH THE FLOW—Charlie Rich (J. Hayes), Epic 8-50392, (Algee, BMI)	35	39	5	TONIGHT YOU BELONG TO ME—Dottie West (B. Rose-L. David), United Artists 1010, (Chappell/Interlog, ASCAP)	68	NEW ENTRY		IT'S ALL IN THE GAME—Tom T. Hall (C. Sigman, C.C. Dawes), Mercury 55001 (Phonogram) (Warner Bros., ASCAP)
2	2	10	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	36	8	DOWN AT THE POOL—Johnny Carver (B. Reneau, D. Goodman), ABC/Dot 17707, (Low Ball, ASCAP/High Ball, BMI)	69	NEW ENTRY		DON'T SAY GOODBYE—Rex Allen Jr. (R. Allen Jr.), Warner Bros. 8418 (Boxer, BMI)
3	4	11	I DON'T WANNA CRY—Larry Gatlin (L. Gatlin), Monument 45-221, (First Generation, BMI)	37	30	15	MARGARITAVILLE—Jimmy Buffett (J. Buffett), ABC 12254 (Coral Reefer, BMI)	70	76	3	BREAKING UP IS HARD TO DO—Con Hunley (C. Hunley), Prairie Dust 7618 (NSD) (Me and Sam, ASCAP)
★	6	7	WAY DOWN/PLEDGING MY LOVE—Elvis Presley (L. Martine Jr./F. Washington, D. Robey), RCA 10998, (Ahab/Wemar/Lion, BMI)	★	53	4	Y'ALL COME BACK SALOON—Oakridge Boys (S. Vaughn), ABC/Dot 17710, (Jack and Bill, ASCAP)	71	72	4	I CAN'T STOP NOW—Mike Lunsford (J. Coleman, M. Lytle), Starday/Gusto 160, (Power Play, BMI)
5	5	9	HONKY TONK MEMORIES—Mickey Gilley (R. Bourke, G. Dobbins, J. Wilson), Playboy 85807 (Epic), (Chappell, ASCAP)	39	29	12	I DON'T KNOW WHY (I Just Do)—Marty Robbins (R. Turk, F. Ahlert), Columbia 3-10536, (Pencil Mark/Fred Ahlert/TRO Cromwell, ASCAP)	★	72	2	SHAME, SHAME ON ME (I Had Planned To Be Your Man)—Kenny Dale (W. W. Wimberly), Capitol 4457, (Publicare, ASCAP)
★	7	10	A SONG IN THE NIGHT—Johnny Duncan (B. Springfield), Columbia 3-10554, (House Of Gold, BMI)	40	44	6	I MISS YOU ALREADY—Jerry Wallace (J. Wallace, K. Young), BMA 7-002 (WIG), (Jerry Wallace/Ken Sheldon, ASCAP)	73	75	7	COCONUT GROVE—Maury Finney (H. Owens), Soundwaves 4548 (NSD), (Famous, ASCAP)
7	1	11	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (A. Jordan-H. David), RCA 10976, (Chess/Casa David, ASCAP)	41	28	13	IF PRACTICE MAKES PERFECT—Johnny Rodriguez (L. Gatlin), Mercury 73914 (Phonogram), (First Generation, BMI)	★	74	NEW ENTRY	I'M A HONKY TONK WOMAN'S MAN—Bob Luman (J. Foster, B. Rice), Polydor 14408 (Jack And Bill, ASCAP)
★	9	10	A TEAR FELL—Billy "Crash" Craddock (E. Randolph, D. Burton), ABC/Dot 17701, (Belinda, BMI)	42	31	11	DIFFERENT KIND OF FLOWER—Ray Price (G. Setton), ABC/Dot 17690, (Memory, BMI)	★	75	NEW ENTRY	AMBUSH—Ronnie Sessions (L. Martine Jr.), MCA 40758 (Ray Stevens, BMI)
★	10	9	I'M THE ONLY HELL (Mama Ever Raised)—Johnny Paycheck (M. Vickery, W. Kemp, B. Borchers), Epic 8-50391, (Tree, BMI)	43	37	12	TEN YEARS OF THIS—Gary Stewart (G. Stewart, W. Carson), RCA 10975, (Forrest Hills/Rose Bridge, BMI)	76	82	2	A COLD DAY IN JULY—Ray Giff (R. Giff), Capitol 4446, (Blue Echo, ASCAP)
★	11	10	(After Sweet Memories) PLAY BORN TO LOSE AGAIN—Dottsy (K. Robbins), RCA 10982, (Pi Gem, BMI)	★	54	9	THINGS I TREASURE—Dorsey Burnette (D. Burnette), Caliope 8004, (Beachwood, BMI)	★	77	NEW ENTRY	HEAVEN'S JUST A SIN AWAY—Kendalls (J. Gillespie), Ovation 1103 (Lorville, SESAC)
★	13	6	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)	★	65	2	IF YOU DON'T LOVE ME (Why Don't You Just Leave Me Alone)—Freddie Fender (T. McLean), ABC/Dot 17713, (Crazy Cajun, BMI)	78	78	5	PAINTED LADY—Chuck Woolery (N. Wilson-C. Woolery-L. Hargrove), Warner Bros. 8381, (Al Gallico/Algee/Window, BMI)
★	12	7	TILL THE END—Vern Gosdin (C. Gosdin), Elektra 45411, (Hookit, BMI)	★	56	5	BEHIND BLUE EYES—Mundo Earwood (M. Earwood), True 104 (Worldwide), (Times Square/Ray Moondo, BMI)	79	79	6	JULIANNE—Roy Head (R. Bowling, B. Emerson), ABC/Dot 17706, (Brougham Hall/Golden Horn, BMI)
13	14	8	COWBOYS AIN'T SUPPOSED TO CRY—Moe Bandy (D. Owen), Columbia 3-10558, (Acuff-Rose, BMI)	47	43	17	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (B. Emmons, C. Moman), RCA 10924 (Baby Chick, BMI)	★	80	2	SUMMERTIME BLUES—Jim Mundy (E. Cochran, J. Capehart), Hill Country 778 (NSD), (Belinda, BMI)
★	14	6	SUNFLOWER—Glen Campbell (N. Diamond), Capitol 4445, (Stonebridge, ASCAP)	★	60	3	YOU ARE SO BEAUTIFUL—Tanya Tucker (B. Preston, B. Fisher), Columbia 3-10577, (Almo, ASCAP/Irving, BMI)	81	81	4	TROUBLE IN MIND—Hank Snow (R. Jones), RCA 11021, (MCA, ASCAP)
15	15	8	IN THE JAILHOUSE NOW—Sunny James (J. Rodgers), Columbia 310551, (Peer, BMI)	49	45	14	DON'T GO CITY GIRL ON ME—Tommy Overstreet (M. Kossler, R. VanHoy), ABC/Dot 17697 (Tree, BMI)	82	84	3	GOOD CHEATIN' SONGS—Carmol Taylor (C. Taylor, D. Malloy), Elektra 45409, (Algee/Deb Dave, BMI)
★	16	5	DON'T IT MAKE MY BROWN EYES BLUE—Crystal Gayle (R. Leigh), United Artists 1016, (United Artists, ASCAP)	★	80	2	I LOVE YOU A THOUSAND WAYS—Willie Nelson (L. Frizzell, J. Beck), Columbia 3-10588, (Peer International, BMI)	★	83	4	NEVER ENDING LOVE AFFAIR—Melba Montgomery (L. Butler, R. Bowling, S. Tutisie), United Artists 1008, (Unart/ATV, BMI/Welbeck, ASCAP)
17	17	10	SHE'S THE GIRL OF MY DREAMS—Don King (D. King, J. Walker), Con-Brio 120 (NSD), (Wiljex, ASCAP)	★	61	4	DREAMS OF A DREAMER—Darrell McCall (D. Brown), Columbia 3-10576, (Mull T Hit, BMI)	★	84	NEW ENTRY	LADY—Johnny Cash (J.R. Cash), Columbia 3-10587 (House Of Cash, BMI)
18	18	10	GENTLE TO YOUR SENSES—Mel McDaniel (L. Williams), Capitol 4430, (Loaves & Fishes, BMI)	52	58	6	LOVE SONGS AND ROMANCE MAGAZINES—Nick Nixon (B. Walls, R. Reicheg), Mercury 73930, (Phonogram) (Warner Bros., ASCAP)	85	93	2	RED-NECK HIPPIE ROMANCE—Bobby Bare (S. Silverstein), RCA 11037, (Evil Eye, BMI)
★	19	4	SOUTHERN CALIFORNIA—George Jones and Tammy Wynette (B. Sherrill, G. Richey, R. Bowling), Epic 8-50418, (ATV/Algee, BMI)	53	55	5	LOVE I NEED YOU—Dale McBride (D. McBride/F. Powers), Con Brio 121 (NSD) (Con Brio/Dale McBride/Val Rio, BMI)	★	86	4	DON'T WANNA TAKE A CHANCE ON LOVIN' YOU—Ann J. Morton (W. Johnston), Prairie Dust 7617 (NSD), (Annextra, BMI)
20	20	7	BARBARA DON'T LET ME BE THE LAST TO KNOW—Mel Street (B. McDill, W. Holyfield), Polydor 14399, (Hall-Clement/Vogue, BMI)	★	64	5	BABY, DON'T KEEP ME HANGIN' ON—Susie Allanson (L. Schoonmaker/R. Broome), Warner/Curb 8429, (Calente, ASCAP)	★	87	NEW ENTRY	I DON'T WANT TO BE ALONE TONIGHT—Ray Sanders (R. Sanders, D. Hall), Republic 0003 (Singletree/Country Pickers, BMI)
★	21	6	BABY, I LOVE YOU SO—Joe Stampley (B. Sherrill, N. Wilson), Epic 8-50410, (Algee, BMI)	★	66	3	ALL THAT KEEPS ME GOING—Jim Weatherly (J. Weatherly), ABC 12288, (Keca, ASCAP)	88	91	3	CHASIN' MY TAIL—Jim Glaser (J. Glaser, J. Payne), MCA 40742, (Inmy/Clancy, BMI)
★	22	4	THAT'S THE WAY LOVE SHOULD BE—Dave and Sugar (M. Blackford, D. Gilson, J. Dougherty), RCA 11034, (Famous, ASCAP)	★	67	3	DIXIE HUMMINGBIRD—Ray Stevens (R. Stevens), Warner Bros. 8393, (Ray Stevens, BMI)	89	89	3	MIDNIGHT FLIGHT—Pam Rose (M. McClellan), Capitol 4440, (Beechwood, BMI)
23	25	7	MY WEAKNESS—Margo Smith (N. Wilson, M. Smith), Warner Brothers 8399, (Galamar/Dusty Roads/Al Gallico, BMI)	56	47	9	HOLD ME—Rayburn Anthony (J. Foster, B. Rice), Polydor 14398, (Jack & Bill, ASCAP)	★	90	NEW ENTRY	AIN'T THAT LOVIN' YOU BABY—David Houston (J. Reed) Starday 162 (Gusto) (Conrad, BMI)
24	8	11	MAKING BELIEVE—Emmylou Harris (J. Work), Warner Bros. 8388, (Acuff-Rose, BMI)	57	59	7	DAYTIME FRIENDS—Kenny Rogers (B. Peters), United Artists 1027 (Ben Peters, BMI)	91	NEW ENTRY		IF YOU'RE GONNA LOVE (You Gotta Hurt)—Dave Conway (L. Salterfield, D. Orender), True 105 (Acoustic, BMI)
★	34	3	I'VE ALREADY LOVED YOU IN MY MIND—Conway Twitty (C. Twitty), MCA 40754, (Twitty Bird, BMI)	★	58	NEW ENTRY	LOVE LETTERS—Debi Hawkins (E. Heyman, V. Young), Warner Bros. 8394, (Famous, ASCAP)	92	NEW ENTRY		FOR A WHILE—Mary Macgregor (P. Yarrow, K. Hunter), Ariola America 7667 (Capitol) (Silver Dawn, ASCAP)
★	32	6	IF YOU EVER GET TO HOUSTON (Look Me Down)—Don Gibson (M. Newbury), ABC/Hickory 54014, (Acuff-Rose, BMI)	60	51	8	TELEPHONE MAN—Meri Wilson (M. Wilson), GRT 127, (Castlebridge, ASCAP)	93	NEW ENTRY		JUST TO PROVE MY LOVE FOR YOU—David Allan Coe (D.A. Coe), Columbia 3-10583 (Captive/Window, BMI)
27	21	12	I'LL BE LEAVIN' ALONE—Charley Pride (D. Lee, W. Holyfield), RCA 10975, (Hall-Clement/Maplehill/Vogue, BMI)	★	71	3	FREEDOM AIN'T THE SAME AS BEING FREE—Eddie Arnold (J. Johnston), RCA 11031, (Contention, SESAC)	94	94	2	I'VE GOT SOME GETTIN' OVER YOU TO DO—Bennie Barnes (J. Foster, B. Rice), Playboy 85808 (Epic), (Jack & Bill, ASCAP)
★	28	13	CHEAP PERFUME AND CANDLIGHT—Bobby Borchers (S. Whipple), Playboy 8-5803 (Epic), (Tree, BMI)	★	74	2	'TIL I CAN'T TAKE IT ANYMORE—Pal Rakes (C. Ochs-Urton), Warner Bros. 8416, (Eden/Times Square, BMI)	95	97	2	I FALL TO PIECES—Mary Miller (H. Cochran), Inergi 1-300 (NSD), (Tree, BMI)
★	35	6	VIRGINIA, HOW FAR WILL YOU GO—Dickey Lee (W. Holyfield, B. House), RCA 11009, (Maplehill/Vogue, BMI)	★	77	2	WHY CAN'T HE BE YOU—Loretta Lynn (H. Cochran), MCA 40747 (Tree, BMI)	★	96	NEW ENTRY	GLAD I WAITED JUST FOR YOU—Beba McEntire (R. Porter, B.E. Jones), Mercury 73929 (Phonogram) (Ma-Bee/Warner Bros., ASCAP)
★	38	4	THE PLEASURE'S BEEN ALL MINE/IT'S HEAVEN LOVING YOU—Freddie Hart (J. Nixon/J. Lebeck, F. Hart), Capitol 4448, (ATV, BMI/Hartline/Jack Lebeck, BMI)	64	70	4	THE COWBOY AND THE LADY—Tommy Cash (P. Russell), Monument 45222, (Clancy, BMI)	97	62	8	IS EVERYBODY READY—Little David Wilkens (D. Wilkens), MCA 40734, (Forest Hills, BMI)
31	33	7	CALIFORNIA LADY—Randy Barlow (R. Barlow, F. Kelly), Gazette/IRDA 413 (IROA), (Frebar, BMI)	65	69	3	BUDDY I LIED—Nat Stuckey (G. Martin), MCA 40752, (Tree, BMI)	98	46	15	FOOL—John Wesley Ryles (T. Skinner), ABC/Dot 17679 (Narvel The Marvel, BMI)
32	27	12	COUNTRY PARTY—Johnny Lee (R. Nelson), GRT 125, (Matragun, BMI)	66	67	5	JUST ONE KISS MAGDALENA—Bobby G. Rice (M. Holm-R. Pietsch D. Fisher-A.B. Clyde), GRT 120, (Coffee Shop, BMI)	★	99	NEW ENTRY	MR. BOJANGLES—Jerry Jeff Walker (J.J. Walker), MCA 40760 (Cottillon/Daniel, BMI)
★	41	5	CRUTCHES—Faron Young (L. Anderson), Mercury 73925 (Phonogram) (Fred Rose, BMI)	★	77	2	THE DANGER OF A STRANGER—Stella Parton (E. Stevens, S. Silverstein), Elektra 45410, (Deb Dave/Evil Eye, BMI)	100	100	3	I WANNA BE WITH YOU TONIGHT—Alabama (T. Gentry, R. Owen, J. Cook, R. Scott), GRT 129, (Buzzerb, BMI/Good Tokin', ASCAP)
★	42	4	WHERE ARE YOU GOING, BILLY BOY—Bill Anderson and Mary Lou Turner (G. Martin, D. Kirby), MCA 40753, (Tree, BMI)								

NICK NIXON

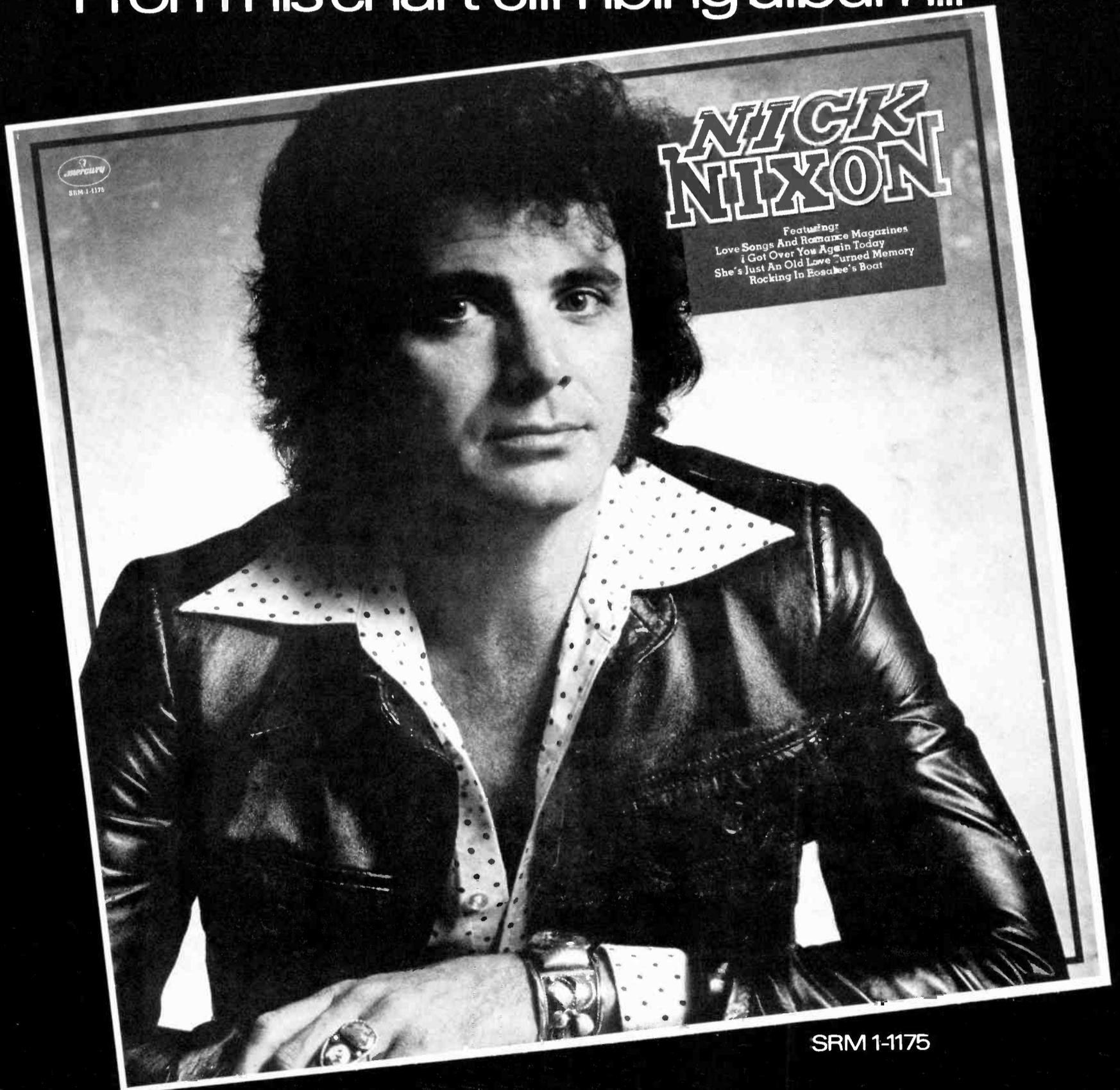
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NELSON PENNING—Willie Nelson pleases a fan with a personally tailored autograph following his performance at the Western Merchandisers meet in Amarillo, Texas.

Playboy-CBS 'Marriage' Compatible

• Continued from page 60

time for Hunter and Eddie Kilroy, vice president of Playboy, to work closer with each individual artist. This team has been solely responsible for finding the artist, the song, producing the records and then going back to promote them.

"Now if I want to do a radio sta-

tion contest, instead of having to call each station and set it up myself, I can call one of the regional guys, tell him what we want to do, and he takes it from there," Hunter explains. "It's also easier for us to get in-store displays, advertising and promotion aids. So it's created more time for us to work closely with the artists."

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Dutch Duo To ABC-Hickory

AMSTERDAM—As a result of its performance during Fan Fair's International Show in Nashville (Billboard, June 25, 1977), the Dutch country duo Saskia and Serge have been signed to ABC/Hickory Records.

The duo recorded its forthcoming LP in Nashville after Fan Fair week with steel guitarist Lloyd Green and backup vocalists the Nashville Edition performing on the album produced by Will Hoebee of Born Free Productions in Amsterdam.

"Jambalaya" is expected to be the first single from the 12-cut LP due for release this fall on the Bohn Free label in Europe, distributed by Phonogram, and the ABC/Hickory label in the U.S.

Before the end of the year, Hickory plans to release the duo's "We'll Give You Everything" album marketed in Holland last year.

Nashville Scene

By PAT NELSON

Dickey Lee has finished recording his next RCA album appropriately titled "Dickey Lee." The LP includes his current single, "Virginia, How Far Will You Go," "Paradise," written by John Prine, and cuts written by Lee and Wayland Holyfield. Release is set for Aug. 18. ... Following weekend appearances in Missouri and Wisconsin, Gene Watson took off for Los Angeles to promote his new Capitol single, "The Old Man And His Horn," with interviews at KLAC, KGBS, KFOX, Armed Forces Radio, and "Earth News," which is syndicated to more than 400 radio stations.

The third in a series of informative meetings to acquaint Nashville's populace with music industry related subjects will be held Monday (8) at the Exit/In. Elektra/Asylum Records is sponsoring this forum about songwriters with E/A's Mike Suttle there to moderate and songwriters Carmol Taylor, Even Stevens, Linda Hargrove, Bob McDill and Wayland Holyfield on hand to answer questions regarding songwriting. Hargrove "Pig" Robbins will perform songs from his debut Elektra album following the 1½ hour question and answer period. Previous forum topics have been publishers and producers.

Mayf Nutter and Kenny Rogers, both former members of the New Christy Minstrels, had a chance to talk over old times when they were in Wheeling, W. Va., performing before soldout crowds at "Jamboree USA." Rogers is appearing at the Amphitheatre in Los Angeles, Monday (1) Tuesday (2), along with Emmylou Harris, and United Artists has quite a bash planned for the event.

Kitty Wells broke attendance records for the second time at Indian Park in Webster, Mass., July 10. Hank Snow is the only other artist to beat Well's previous record. ... A Jimmie Rodgers commemorative stamp will be part of the performing arts and artists series to be issued by the U.S. Postal Service in 1978.

Doc Watson will perform at New York's Bottom Line Aug. 11-13 while fellow United Artists artist, Crystal Gayle, makes a West Coast appearance at San Francisco's Boarding House, Sept. 17-18. ... Roy Clark will return to the "Dinah!" set at CBS-TV for a guest spot Thursday (4). ... Playboy artist Bobby Borchers has completed television tapings for "The Porter Wagoner Show," "Good Ole Nashville Music" and "Pop! Goes The Country."

Danny Davis & the Nashville Brass have been held over for their third consecutive week at The Aladdin Hotel in Las Vegas, where they've been appearing as special guests on Roy Orbison's show in the Bagdad Theatre. ... RCA's Ray McAuley and his Wild Country Band were the top winners in the first annual "Danny" awards honoring British Columbia's country artists. At the awards banquet in Vancouver, McAuley won the best country recording award for his release, "Diesel Cowboy," his band named the most popular group, and the band's guitarist/songwriter, Ed Moleski, was given the top composer honor.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 8/6/77

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
1	1	12	OL' WAYLON—Waylon Jennings, RCA APL 1-2317
★	3	5	TO LEFTY FROM WILLIE—Willie Nelson, Columbia KC 34695
3	2	16	KENNY ROGERS, United Artists UA-LA689 G
★	6	6	DYNAMIC DUO—Loretta Lynn & Conway Twitty MCA 2278
5	5	9	RAMBLIN' FEVER—Merle Haggard, MCA 2267
★	7	4	MOODY BLUE—Elvis Presley, RCA AFL 1-2428
7	4	7	RABBIT—Eddie Rabbitt, Elektra 7E1105
8	9	7	FIRST CLASS—Mickey Gilley, Playboy K234776 (Epic)
9	8	21	CHANGES IN LATITUDES ... CHANGES IN ATTITUDES—Jimmy Buffett, ABC AB 990
★	16	3	WE MUST BELIEVE IN MAGIC—Crystal Gayle, United Artists UA LA 771 G
11	12	16	SHE'S JUST AN OLD LOVE TURNED MEMORY—Charley Pride, RCA APL1 2261
12	10	13	WILLIE/BEFORE HIS TIME—Willie Nelson, RCA APL1 2210
13	11	22	NEW HARVEST ... FIRST GATHERING—Dolly Parton, RCA APL1-2188
14	13	28	LUXURY LINER—Emmylou Harris, Warner Bros BS 2998
★	26	3	MAKING A GOOD THING BETTER—Olivia Newton-John, MCA 2280
★	24	4	LIVE—Billy Crash Craddock, ABC/Dot DO 2082
17	15	48	CRYSTAL—Crystal Gayle, United Artists UA-LA614 G
18	18	8	WANTED: THE OUTLAWS—Waylon, Willie, Jessi, Tompall, RCA APL1-1321
19	20	21	SOUTHERN NIGHTS—Glen Campbell, Capitol 11601
20	23	7	THE BEST OF ... VOLUME 1—Moe Bandy, Columbia KC34715
21	22	24	FARGO COUNTRY—Donna Fargo, Warner Bros BS 2996
22	14	12	BEST OF FREDDY FENDER, ABC/Dot D02079
23	21	10	A MAN MUST CARRY ON—Jerry Jeff Walker, MCA 2 6003
24	28	8	SLIDE OFF OF YOUR SATIN SHEETS—Johnny Paycheck, Epic KE34693
25	25	7	IN PRISON, IN PERSON—Sonny James, Columbia KC34708
26	19	12	SONGS OF KRISTOFFERSON—Kris Kristofferson, Columbia PZ 34687
27	27	18	PLAY GUITAR PLAY—Conway Twitty, MCA 2262
28	17	15	I REMEMBER PATSY—Loretta Lynn, MCA 2265
29	31	4	I'M JUST ME—Charley Pride, RCA ANL 1 1214
★	36	2	BOBBY BORCHERS, Playboy K2 34829 (Epic)
★	38	2	TILL THE END—Vern Gosdin, Elektra 7E 1112
32	34	4	RED HEADED STRANGER—Willie Nelson, Columbia KC 33482
★	40	2	MIRRIAM—Jessi Colter, Capitol ST 11583
34	35	31	GREATEST HITS—Linda Ronstadt, Asylum 7E 1092
35	30	16	WELCOME TO MY WORLD—Elvis Presley, RCA APL1 2274
36	29	9	LOVER'S, FRIENDS AND STRANGERS—Barbara Mandrell, ABC/Dot DO 2076
37	32	9	PRACTICE MAKES PERFECT—Johnny Rodriguez, Mercury SRM 1 1144 (Phonogram)
38	42	2	THE RAMBLER—Johnny Cash, Columbia KC 34833
39	33	9	LET'S GET TOGETHER—Tammy Wynette, Epic KE 34694
★	NEW ENTRY		BORN BELIEVER—Jim Ed Brown & Helen Cornelius, RCA APL1-2399
41	39	4	IF YOU WANT ME—Billie Jo Spears, United Artists UA LA 748 G
42	45	21	CAROLINA DREAMS—Marshall Tucker Band, Capricorn CP 0180 (Warner Bros.)
43	NEW ENTRY		NICK NIXON, Mercury SRM 1 1175 (Phonogram)
44	47	2	WHEN IT'S JUST YOU AND ME—Dottie West, United Artists UALA 740 G
45	37	16	YOUR PLACE OR MINE—Gary Stewart, RCA APL1-2199
46	NEW ENTRY		BEST OF—Dolly Parton, RCA APL1 1117
47	48	2	MIXED EMOTIONS—Sammi Smith, Elektra 7E 1108
48	46	26	VISIONS—Don Williams, ABC/DOT D0SD 2064
49	44	4	RETROSPECTIVE—Linda Ronstadt, Capitol SKBB 11629
50	50	4	SATURDAY NIGHT DANCE—Joe Stampley, Epic KE 34732

Springboard Ties Starcrest To Contract

NASHVILLE—Contracts have been signed with Springboard International, Inc. for distribution of Starcrest Records, according to Scott Turner, executive producer for Starcrest.

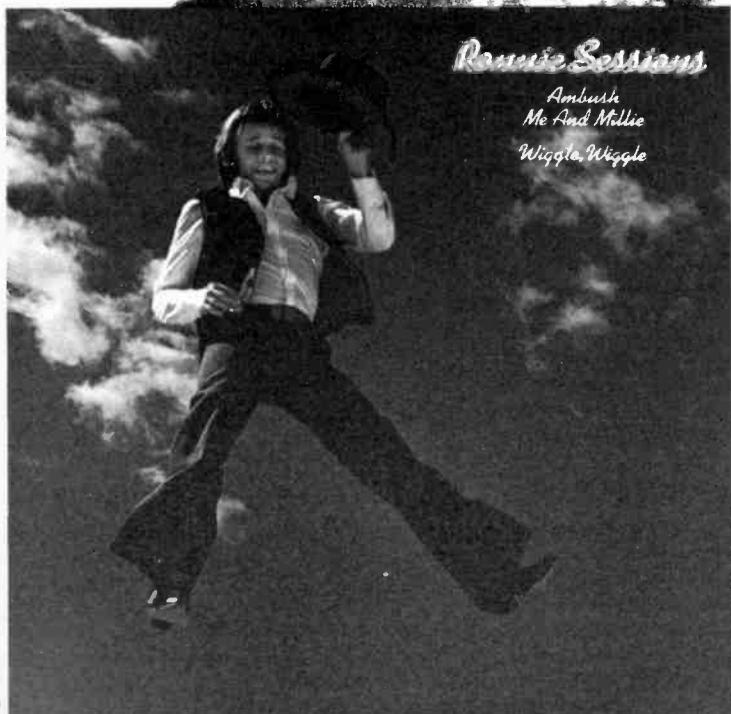
The first product released under the new pact will be a new record by

Sonny Throckmorton followed by releases from Harry Blanton, Penny DeHaven and James Hendricks.

Bobby Fischer, general manager of the publishing division, and Brenda Moon, country promotion director, will coordinate promotion and sales.

Ronnie Sessions

Get ready for a good time.
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songs like: "Ambush," "Me
And Millie," "Wiggle Wiggle."
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with good ol' Ronnie.



U.K. PRECEDENT

Seizure Order Seen
Vital Antipiracy Tool

By ADAM WHITE

LONDON—A court order permitting confiscation of duplicating equipment used by infringers is viewed here as an important precedent in the industry's ongoing fight against piracy.

The ruling stems from the recent successful action brought by the British Phonographic Industry against John and Maria Kyriakous, trading as Music Sound, BPI solicitors obtained a new type of court or Phonogram, Power Exchange and EMI.

During the course of the case against John and Maria Kyriakous, trading as Music Sound, BPI solicitors obtained a new type of court order allowing them not only to search the premises, but to remove the infringing hardware and other materials.

This is a step the industry has long sought in its battle against commercial piracy in Britain. It has occurred only once before, according to BPI director general Geoffrey Bridge.

Despite an application to discharge or vary the order, terms were eventually approved by Mr. Justice Fox providing for the removal of

about half the major equipment—including tape decks and amplifiers—used in the duplication of cassettes and cartridges, and the payment of damages and costs by the Kyriakous. In addition, they gave perpetual undertakings not to infringe the companies' recording copyright in future.

"This is yet another milestone in the BPI's continuing fight against piracy," comments Bridge. The likely seizure of equipment, which is a pirate's greatest investment, is a considerable deterrent factor, he points out—far more so than the confiscation of infringing tapes and the payment of damages.

TREND ACCELERATES

U.S. Labels Dominate U.K. Market

• *Continued from page 1*
to 33.8%, 17.2% coming from companies elsewhere in the world.

Main domestic bulwark of the domestic market remains the EMI group, and observers see the competition for sales fast developing into a three-horse race, with EMI carrying the prime responsibility for fighting off the threat posed by CBS and WEA.

The new research report also shows that for the second time in the last three quarterly periods, CBS has hustled EMI out of its traditional position as Britain's leading singles sales company.

The first evidence of the growing strength of CBS in the singles market came in the October-December

Block-Morris Talent Deal

• *Continued from page 1*

The new deal has some reciprocal advantages, giving Block's British acts a strong agency in America. The first band to be toured in the States will be the Damned, with others to follow.

"I had been the biggest buyer of Morris talent," explains Block, "and after discussions it seemed the Americans did not really need a British personal appearance representative. I could service it for them."

The breadth of the Morris roster is so wide that Block will not only be able to tour top pop stars like Chuck Berry and Donna Summer, but will also get involved in variety and tv with stars like Carol Channing, Phyllis Diller and Bill Cosby.

"A lot more of these top acts will be coming to Europe in the next two or three years," says Block. "You will see a 10-fold increase in the volume of tours and I'm fixing up tv specials and cabaret seasons this week."

Already set are visits by Donna Summer, Shaun Cassidy and Teresa Brewer. Block says that it has been difficult to bring in some acts because they have no record company to provide support, but this can be overcome with special tv finance.

Under the new arrangement Derek Block, Jef Hanlon, and their associates Ray Nedas, Nick Leigh and Tony Harvey, will be joined by David Morris—previously with the London Morris office for two years—at Block's artists agency.

Meanwhile, Nigel Kerr, who has

Phonogram Push
On Budget Punk

LONDON—Phonogram is mounting a heavy promotional campaign behind a cut-price Punk compilation—the first of its kind to hit the market.

Entitled "New Wave," the 26-track LP is priced at \$4.17 and has been designed to meet the demands of current fans and introduce new listeners to the music.

Product manager Alec Byrne plans extensive advertising in the consumer rock press, radio advertising, shop displays, inclusion in the Phonogram autumn campaign and a prop figure listing the acts.

The LP features the Ramones, New York Dolls, Talking Heads, Flamin' Groovies, Runaways, Damned, Skyhooks and Patti Smith. It introduces the Dead Boys, Boomtown Rats, Little Bob Story and Richard Hell and the Void-Oids.

Dealer Response Is Mixed
To In-Store Video Promo

LONDON—Record dealers have mixed views about EMI's Video Show experiment, which features the installation of VCR equipment into selected outlets to promote product by new-act signings like the Rhead Brothers and Andy Bown.

Initial reports suggest that the show has pulled people into the stores yet has been ineffective in selling the new-act product. This has annoyed dealers who were required to stock quantities of the LPs without sale-or-return in order to get the Video Show.

The show, started as a campaign in London, the Midlands and the Northeast, was initiated in March and the first 10 locations were equipped by mid-June. The equipment stays in a shop for roughly a week, then is moved on. Machines are mounted on a mobile stands, and

accompanied by poster-type publicity matter.

The film features one hour of EMI acts, though concentrating on the Rhead Brothers and Andy Bown, who get three clips each with tracks from the albums "Dedicate" and "Come Back Romance" respectively. Also featured are Mr. Big, Steve Harley and Cockney Rebel, Cliff Richard, the Shadows, the Beatles, Marc Bolan and Queen.

Ian Groves, EMI senior label manager, puts the cost of the project at about \$95,000, and adds it is an experiment to test the potential of video in the marketplace in new-act promotion and as a lure for customer traffic.

French 'Pirate'
Radio Net Hits
Govt. Monopoly

PARIS—The French government's monopoly on radio is now facing an organized challenge. The network of pirate stations which sprung up in the past three months is forming into an association of free broadcasting, and it seems the government will have to retreat.

Almost a dozen pirate stations have come into being since pioneer Radio Verte went on the air. Jamming has become very difficult as the renegade stations do not publicize their broadcasting schedules and programs are kept short.

The latest pirate station to go on the air, Radio Fil Bleu in Montpellier, has issued an open challenge to the government. Forsaking the ecology-based ideology which guides most other stations, its stated aim is to force the government to abandon its monopoly.

Radio Fil Bleu's first step will be to challenge the monopoly before the courts. Its founder, Francois Chassaing, president of the Young Lawyers Assn., claims the monopoly is unconstitutional. He maintains that attempts to jam pirate stations violate the constitution's "freedom of speech" clauses.

Objections by the press that free broadcasting is a potential threat to their existence were dismissed by Chassaing. "Start your own stations and get advertising that way," he advises.

Meanwhile, most pirate stations are broadcasting music and, needless to say, SACEM is interested.

Epic Label Now
Active In Spain

MADRID—Epic Records linked with CBS S.A. and Discos CBS, is now operating in Spain.

With distribution rights for A&M, Monument, Philadelphia International and other labels, it is planning a nationwide distribution network. At present, Epic has four salesmen in Madrid and one in Barcelona, and its own promotion and marketing departments.

The company has already scored its first chart success, placing an Albert Hammond single in the Top 20 and charting a single and album from the group Boston.

Epic launches its first big promotion campaign, for Peter Frampton, on Sept. 1 and is soon to release titles by various local artists.

Thomas Munoz is Epic's general manager and managing director is Ramon Crespo.

AUGUST 6, 1977, BILLBOARD

UA In Market
Test Via TV

LONDON—United Artists hopes to gain valuable information on tv marketing through a direct response tv campaign selling its boxed set of six Slim Whitman albums.

For the past three years, the sets have been available through World Records on mail order. Now World Records' contract has expired, and UA plans to dispose of leftover stock with a semi-experimental tv campaign.

UA marketing manager Dennis Knowles stresses that dealers were not offered a chance to stock the set simply because there are not enough of them to go around.

But he adds: "We're doing this not just for the profit we may get out of selling the records. We will also get very valuable information on tv marketing. It will be an extremely effective kind of test market, with absolutely accurate results measured by the number of sales."

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Portuguese Society
Defends % Charges

LISBON—According to the general cultural office here, the Portuguese Society of Authors (SPA) has been charging too high a percentage of royalties collected in terms of its administrative overheads.

But Luis Francisco Rebelo, SPA director, refutes the charge. He says the percentages charged by SPA varies from 5% to 30% in different circumstances and are in line with worldwide practice for collection societies.

SPA has also been accused of being "politically monolithic," in the sense of being heavy handed and authoritarian where composers and authors are concerned. But Rebelo says Portuguese authors are free to join the society when they please, and that most writing deals in Portugal are made direct between writer and producer without SPA intervention.

Some 200 SPA members have signed a letter of support for the society and had it delivered to the government.

SPA was established 52 years ago by just 30 members operating as a cooperative society. Membership is now 250.

Firm Offers Counsel

LONDON—A consultancy service has been launched here to advise artists, managers and record companies on royalties, tour accounting and taxation.

Heading the venture, named International Music Business, is Robin Hemmings, formerly a royalties and tours specialist for EMI and Emerson, Lake and Palmer. Nigel Lucas leaves Billboard to join as general manager and the team is completed by Judy Reeves, appointed financial director.

The company is based at 274 Horn Lane, London W3 (telephone 992-9784).



SMOKIE GOLD—Members of the English group Smokie toast the gold record they received for 500,000 sales of the single, "Living Next Door To Alice" in Germany. The gold was presented by Friedrich Wottawa, managing director of EMI Electrola in Hamburg.

From The Music Capitals Of The World

LONDON

Clive Epstein, brother of the late Brian Epstein, one-time Beatles' manager and mentor, trying to persuade the Liverpool four to get together for a concert in memory of the 10th anniversary of his brother's death. . . . **Bing Crosby** returning to the London Palladium for a two-week **Louis Benjamin**-presented season, starting Sept. 25, with **Rosemary Clooney** on the bill. Heavy promotion from Phonogram for **Thin Lizzy's** new double 'A'-side single, "Dancing In The Moonlight," and "Bad Reputation." . . . One-time "Moon River" hit-maker **Danny Williams** attempting another comeback on Phonogram's Ensign label via single "Dancin' Easy," adaptation of a Martini drinks telly jingle familiar through U.K. . . . Debenham's chain of stores here in process of changing most of its 50 outlets to racking via the industry-owned Record Merchandisers' operation.

Indie U.K. Radio Net Mulls Rate Increase

LONDON—The U.K.'s 19-station Independent Local Radio (ILR) network is set to reshape its advertising card rates this autumn in the wake of a national listenership survey which showed almost one in three Britons tune in to ILR every week.

ILR now claims 29% of listenership in areas in which it operates, topping BBC's Radio 1 (26%) and knocking BBC local radio stations down to 6%.

WEA successful with bumper crop of singles to underline the company's increased pressure in the 45 market, including product by **Average White Band** and **Ben E. King**. . . . **Graham Parker** band **Rumour** has debut solo album "Max," a return favor to **Fleetwood Mac** who had a smash with "Rumours."

Relics of the Beatles' era, including badges, rings and plastic guitars, appeared on the sales list of Christie's, top U.K. auctioneers, recently, but there was little interest. . . . **Colouredale Ltd.** organizing a punk festival **Roxy Revue** in the Midlands (Aug. 20) in conjunction with **Miles Copeland** and **Harvest Records**.

Jonathan Richmond, on the San Francisco-based **Beserkley** label and charting here with "Roadrunner Once, Roadrunner Twice," to tour in September and October. . . . **Harry Chapin** in for eight gigs starting Sept. 3. . . . Billed as "the most outrageous group since the **Who**, circa 1965, the **Sex Pistols** lined up for a feature movie but **Johnny Speight**, creator of "Till Death Us Do Part," has rejected an offer to write the script. . . . **Peter Regan**, 16-year lead singer of upcoming group the **Haymakers**, electrocuted by a microphone lead.

Stronger than usual girl representation in the U.K. chart includes material from **Donna Summer**, **Gladys Knight**, **Olivia Newton-John**, **Rita Coolidge** and **Barbra Streisand**. . . . Writ issued by **Paul Murphy**, former managing director of **Buk Records** but now boss of **Lingasong**, the company behind the Beatles' Hamburg-tapes double album, against German company **BASF** alleging breach of contract and unfair business practices.

Calendar Records, from West London, signed a two-year pressing and distribution deal with

Decca, with three albums of disco music, salsaoul and rock as a first release batch. . . . **Trisha O'Keefe**, DJM press officer here, leaving to set up her own management, publishing, publicity and promotion company, **Shaboodle Promotions**.

Latest in the 12-inch single field is "Prove It" by **Television**, Elektra group, the first 15,000 being pressed in light green vinyl and the next 15,000 in dark green, then reverting to 7-inch black format. . . . Promotion for the **Real Thing's** second **Pye** album includes 400 in-store displays, dealer posters and the album goes out with nylon-jacket gifts for media folk.

Sun newspaper pin-up models **Felicity** (Continued on page 67)

Wijnants Promoted

AMSTERDAM—**Ruud Wijnants** has been appointed managing director of **CNR**, one of Holland's fastest-growing smaller record companies. His elevation follows the resignation of financial manager **Jan Ratsma** and commercial manager **Paul Simonia**, who both quit the music business some weeks ago.

Wijnants, formerly deputy managing director of **CNR**, has been with the company 10 years. **CNR** has its own labels (**CNR** and **Riff**) and represents foreign labels such as **Telefunken** (Germany), **Barclay** (France) and **Melodiya** (Soviet Union).

RUSH RELEASE

'Star Wars' Launched To Battle Imports

LONDON—**Pye** rush-released the 20th Century two-LP soundtrack of "Star Wars" on Friday July 29—some two months ahead of schedule and a full five months before the film is to be premiered in the U.K.—because of the growing trade in imported copies. These have been selling well despite a price tag of \$12.75 upwards.

Although the movie has only been seen in Britain at special previews, "Star Wars" has received much publicity here. This, and awareness that a cult has grown around the film in America, is causing the album to sell on import so far in advance of the picture.

Says **Pye** general manager **Robin Taylor**: "We would normally have

held it back a little longer, but because it is impossible to stop the imports, we decided to release it."

The soundtrack will be promoted with a moderate campaign to dealers and media on its release, but a very large-scale promotion is planned for the Christmas period, when the film debuts simultaneously in London's West End and provincial outlets.

A specially edited version of the main theme has been taken from the album, which features the **London Symphony Orchestra**, for release as a single. Of the disco versions of the "Star Wars" theme currently available in America, only the **Graffiti Orchestra's** version is scheduled for release here.

IMPORTERS COMPLAIN

U.S. Servicemen Said To Feed Greek Hi Fi Hunger

By LEFTY KONGALIDES

ATHENS—At least 30% of hi fi equipment in Greek homes has been "smuggled" in, claims the local Electro-Acoustics Importers' Union.

The smuggling is mainly attributed to the **PX** and **Audio Clubs** operating in U.S. military bases which every month sell \$300,000 worth of audio-video equipment each, free of tax and other restrictions, to servicemen. Much of it then ends up in the hands of eager Greek customers.

It is claimed the equipment changes hands at 40% less than regular U.S. retail prices. Americans authorized to buy items from **PX** stores sell them to Greeks at a profit of 10%-20% without reporting the sales to the custom authorities.

The union further stresses that the local hi fi market is still very small and amounts to only 5% of the full sales potential. Reasons given are lack of musical education in Greece

and high equipment prices. And prices are excessive because of taxes and other surcharges, usually resulting in a figure 100%-150% over purchase value of items from abroad.

Also noted in the Greek hi fi trade is that sales are basically limited to big cities, such as **Athens** and **Thessaloniki**, and mostly to the middle-aged.

Museum Orders LP By Flutist

TORONTO—Jazz flutist **Moe Koffman's** latest album, "Museum Piece," which was commissioned by the **Royal Ontario Museum**, is expected to be released in early fall. Besides the title song, the album includes "Egyptology," "Rocks," "Digs" (archeology), and "Evolution Blues."

JAZZ AT MONTREUX WEA, Pablo & CBS Segments Highlight Event; Live Albums Due

• Continued from page 3

WEA artists at the beginning of the jazz section of the festival (July 8, 9, 10 and 12) and the climactic closer of the jazz rock summit presented by **Columbia Records** July 24. In between was an attractive three-day **Pablo** presentation which made up for its rather unadventurous, straight-ahead jazz by the exemplary quality of the musicianship and an impeccable adherence to the time schedule (not normally one of **Montreux's** great virtues).

The jazz festival opened July 8 amid strong rumors that it was to be the last, rumors fostered by the financial difficulties of the **Montreux Casino**. Organizer **Claude Nobs**, however, asserts emphatically that **Montreux** will continue. "No one wants to kill off a festival which brings between \$1-\$2 million into the town every year," he says.

In recent years **Montreux** has reflected the trend in jazz to blend with rock and soul and to use more and more electronic equipment, but this year the balance between acoustic simplicity and electronic complexity was just about right.

The **Don Ellis Big Band**, complete with strings, certainly placed less emphasis on electronics and played some glittering, hard-driving music, but the reception was less than ecstatic.

The highlights of the opening days came from the disco-fusion event featuring the At-

lantic Super Stars and **Herbie Mann's Embryo 77**. With producer and musical director **Arif Mardin** onstage and conducting the proceedings with low-profile diffidence, this session was billed as the ultimate jazz-rock and r&b fusion experience. It was a majestic happening involving the **Average White Band**, **Volker Kriegel**, **Ben E. King**, **Randy Brecker**, **Etta James** and a superlative reed section of **Sonny Fortune**, **David Newman**, **Klaus Doldinger**, **Jaroslav Jakubovic**, **Dick Morrissey** and **Mike Brecker**. "Pick Up The Pieces" from this session was a tour de force.

The **Pablo** sessions on July 13, 14 and 15 produced few surprises, although the **Paulinho Da Costa** set was aurally and visually dramatic and featured an inspired original by keyboard man **Don Grusin** which used three different time signatures.

However, **Pablo's** reputation is not built on surprises and with musicians of the calibre of **Dizzy Gillespie**, **Ray Brown**, **Milt Jackson**, **Ray Bryant**, **Niels Henning Orsted Pedersen**, **Benny Carter**, **Eddie Lockjaw Davis**, **Joe Pass**, **Oscar Peterson** and the incomparable **Ella Fitzgerald**, the audience got excellent jazz value for its money.

Presumably in the interests of spontaneity, **Norman Granz** decreed that there should be no rehearsals and this was fine for a seasoned and highly integrated unit like the **Basie** band, but in the random small groups it produced problems in sorting out key signatures, the or-

der of solos and avoiding duplication of numbers.

Outstanding among the **Pablo** sets were those of **Basie**: the unerringly immaculate **Benny Carter**, playing with lyrical beauty on both trumpet and alto and wonderfully accompanied by **Niels Henning Orsted Pedersen**, **Ray Bryant** (who had earlier played a superb solo piano set) and **Jimmie Smith**: **Oscar Peterson**, who played one set with both **Ray Brown** and **Pedersen** and who, in his jam session set, towered above even such giants as **Dizzy Gillespie**, **Clark Terry** and **Eddie Lockjaw Davis**. Some of his two-handed piano work was utterly breathtaking in the unrelenting invention and the power of its swing.

The ever-modest **Count Basie** also played a storm in the jam session set which he chaired and which featured **Zoot Sims**, **Roy Eldridge**, **Al Grey**, **Vic Dickenson** and **Benny Carter**.

Dizzy Gillespie, who had arrived in **Montreux** from **Nice** without a rhythm section, took the stage with protege **Jon Faddis** and a high-powered pick-up rhythm section in **Milt Jackson**, **Monty Alexander**, **Ray Brown** and **Jimmie Smith**, and produced a very satisfying set in which a sequence of seque ballads—"But Beautiful" by **Milt Jackson**, "Once In A While" by **Gillespie** and "Here's That Rainy Day" by **Faddis**—was outstanding.

Pianist Monty Alexander, who made a big impression when he debuted at **Montreux** last year, acquitted himself well, establishing a remarkable rapport with bassist **Ray Brown**.

A contingent from the **Nice Grande Parade** took the stage for the next two days—the **Cab Calloway** package, **Earl Hines**, the **Joe Williams All Stars** with **Arnett Cobb** (in superb form), **Ellis Larkins** and **Billy Mitchell**, the **Dave Brubeck Quartet**, the **Charles Mingus Quintet**, **Joe Venuti** and **John Lewis**. Also showcased was the remarkable **Miami Jazz Big Band**.

The climax of the festival came on the closing night, July 24, when the **Columbia "Jazz Rock Summit"** was presented on the eve of the all-stars' appearance at the **Columbia Records international convention** at **London's Grosvenor House**.

Featured in the big band which played the final set were **George Duke**, **Alphonso Johnson**, **Billy Cobham**, **Eric Gale**, **Janne Schaffer**, **Steve Khan**, **Maynard Ferguson**, **Woody Shaw**, **Dexter Gordon**, **Stan Getz**, **Benny Golson**, **Hubert Laws**, **Bobbi Humphrey**, **Thije van Loer**, **Bob James** and **Ralph MacDonald**.

It was far too much of an all-star band—with too many desperate solo styles—for it to make much coherent musical sense, but the sheer splendor of the assembled talent and the power of the sound made it a fitting climax to one of the most impressive **Montreux Festivals** yet.

Many of the festival sessions were recorded for transmission on the U.S.' **National Public Radio's "Jazz Alive"** series which starts a 39-week run in October.

Mexico's Disco Law OKs Disks, Live Acts

• Continued from page 50

Rey says his union conceded its long-standing disco resistance with two conditions.

The first is that Mexico City discos must split recorded play with a live band belonging to the union.

The other is that existing night clubs, restaurants and cafes which feature live entertainment are prohibited from converting to discos.

Thus, any future discos will have to be entirely new enterprises which, because of the live music provision, will create more work for SUTM members.

"You can see," says Rey, "that instead of limiting work for my musicians, the new law will generate work."

Despite his recent accommodation, Rey vows to stamp out discos in Mexico. He promises to see that a similar law is passed "in every state of the Republic."

At present, discos outside the Federal District operate without live music restrictions. Mexico City residents have had to drive to discos in

the neighboring state of Mexico to enjoy recorded disco music.

As reported last week, the new disco law stimulated Mexican record labels to reconsider the possibilities of the 12-inch disco market in Mexico.

While RCA/Mexico is the only firm to have released 12-inchers (seven so far since May with more scheduled), an informal survey of other labels in Mexico indicates RCA may soon face some competition in the field.

Discos Gamma (Atlantic Records' Mexican licensee) seems closest to stepping into the 12-inch market. And Rafael Delgado, international director for Mexico's CBS, says the firm has received samples of the 12-inchers from New York headquarters, and asserts that the label "is considering" the product's possibilities.

Capitol De Mexico was the only firm queried which had definitely dismissed the potential of the 12-inch market. A spokesman for the

Jose-Jose In Ariola Rebirth

LOS ANGELES—After a period of relative withdrawal from the music spotlight, Mexican vocalist Jose-Jose has undertaken a career revival campaign via a three-year contract with Mexico's Ariola and a concert/promotional tour that took him recently to major cities from Mexico to Sacramento.

Breaking a long relation with RCA on which he had several hits in the early '70s, Jose-Jose recorded his first LP for Ariola in London. The single, "Gavilan O Paloma," is said to be doing well in Mexico.

The vocalist began a four-week series of appearances July 24 on the popular musical television variety series "Siempre En Domingo" which airs throughout Mexico and the U.S.

firm says no 12-inch releases are planned.

But according to RCA's international marketing director, Artemisa Morena, the firm is prepared to push its pioneering effort even further, with no second thoughts about the market potential for the new product.

RCA, says Morena, is arranging for special displays of the 12-inch product in record stores. Separate display bins will be introduced as well as posters identifying disco artists.

So far on RCA, the 12-inch, 33 $\frac{1}{3}$ r.p.m. disks are by the following artists: T-Connection, Shalamar, George McRae, Celi Bee, Carrie Lucas, Love Child's Afro-Cuban Blues Band and Savannah Band.

The product originates with RCA or TK Records in the U.S. But Morena says the firm is licensed by Casablanca to release a 12-incher by Donna Summer. Another by Summer producer Giorgio Moroder is also slated.

Moreno says the 12-incher is known in Mexico as Discote—literally, "big record."

With its introduction, Moreno claims, RCA has reinforced its standing in "the youth market in Mexico."

"For the first time," she says, "RCA is capturing a youthful market which it did not have even two years ago. And that's the potential market of the 'Discote'—young people of the middle class."

That group, says Moreno, can easily afford the 12-incher which goes for 45 pesos or \$2, roughly half the cost of a Mexican LP.

T.R. Bows New Latin Pop Label

NEW YORK—T.R. Records has bowed a pop Latin label, Del Mundo International, created by vice president Stanley Cohen and president Phil de Carlo.

According to Cohen, named president of the new label, T.R. is ready to make a plunge into the pop Latin market. T.R. is one of the smaller Latin labels here which specializes in salsa.

Del Mundo International has already secured four balladeers from different countries: Dino Valenti from Panama, Kristian from Cuba, Nazario, a Dominican tenor, and Serafin from the Philippines. These new artists will be recording their debut LPs in the coming months. Negotiations are in process with Phonogram and RCA in South America with other areas to be developed.

Latin Scene

LOS ANGELES

In a move which is bound to improve Fania's insistent California distribution headaches, **Guero Records**, a major Latin distributor has picked up the line. **Maria Borrego**, wife of owner **Jorge**, says the firm will give full catalog service on the Fania lines. Guero is also moving salsa product from Coco, Salsoul and others. Mrs. Borrego reports that initial reaction to the Fania product (going at \$3.40 on \$6.98 list, and \$2.90 on \$5.98 list) is very strong because the firm is helping fill a long-standing Fania gap.

That gap was created months ago when Amigo Records dropped the line after failure to come to terms with Fania. Amigo owner **Mundo Perez** is somewhat flabbergasted at the Guero prices which he says are well below his former levels (20 cents less on \$6.98, 10 cents less on \$5.98). At Fania's prices, Perez figures Guero's margin at 10% and 9% respectively, "and if you work on that, you're just plain losing money."

Fania's controller **Victor Gallo** sees things differently. His prices have been \$2.50 and \$3.00 with 2% off for 30-day payment, and he denies a rumor that Guero got a special deal.

Gallo contradicts Perez, noting that he figures Guero's margins at around 15% which he says is the prevailing level in New York and Puerto Rico. His initial shipment to Guero was \$10,000 or so. Gallo says the firm has been growing steadily in California and sees the Guero move as another important step. Fania's rather novel intention of releasing selective LPs in California before New York, adds Gallo, will also contribute to a better climate for the firm in the West.

Caytronics has appointed a new distributor, Pacific Records of Emeryville, to handle its non-Latin labels (Dream, Salsoul, Gold Mine) in Northern California. Former distributor was MS which still handles the lines in Southern California. This according to Caytronics West Coast manager **Joe Ramirez** who adds that he's been trying to get Pacific owner "to do a thing with" the firm's salsa product, to no avail yet.

Distribution on Cayre's Latin product "remains status quo" in the North, says Ramirez. Unfortunately, status quo has been upset in the Arizona Latin market which Ramirez says has been "dying on the vine" recently. Two factors, rackers loosing accounts and clients who don't pay, combined to prompt a trip by Ramirez to Phoenix last week to see what the trouble is.

Responding to criticisms of failure in providing promotional copies to legitimate salsa radio outlets, Fania national promotion director **Alex Masucci** offers the following statement: "Anyone who has more than two hours a day of salsa programming, or at least five hours in one day, is eligible to receive promotional copies from Fania Records." Masucci urges qualified radio personnel to write to him directly with the necessary proof and data.

Meanwhile, **Alberto Maravi**, general manager of Peru's Infopesa label, was in New York discussing with Fania's **Victor Gallo** the details of a tour which should see Fania's top salsa stars in their first Peruvian concerts by the fall of this year. Maravi says current candidates for Peruvian appearances are **Willie Colon** with **Ruben Blades**, **Ismael Miranda** and **Larry Harlow's** ex-vocalist **Junior Gonzalez**. Maravi expects the tours to be preceded by a Peruvian premiere of the salsa film "Our Latin Thing."

Maravi, producer of Peru's famed **Los Pasteles Verdes**, says he is busy working on native salsa productions from groups in Peru who give a special "Andean sound" to their salsa—a type of variant on the Colombian cumbia. He was planning an L.A. stop to pick up recording accessories to improve his studio work.

Jorge Beillard, formerly with Microfon in Miami, emerges anew with a new label dubbed **Escala Records** which he says will "specialize in releasing the best of the young pop product from Latin America." The label's first single is by **Javier Hidalgo** whom Beillard says appears in Argentina on Phonogram under license from **Francis Smith**. . . . Returning from a Hawaii vacation, Coco's **Bill Marin** reports small but enthusiastic Latin activity on the island state where he analyzes that in-store play on Latin product becomes greatly important due to the limited radio available. Marin says **Alfonso Velazquez** holds down a daily hour-slot for Latin on Honolulu's KNDI.

"**Chulas Fronteras**," the excellent documentary on norteno music, and the people who create it, aired recently on PBS stations. The show featured appearances by the subtly charismatic accordion virtuoso **Flaco Jimenez** and an interview with his record label's owner **Salome Gutierrez** of San Antonio. A personal picture of

Los Alegres De Teran and their families also emerged. The show proved to be a moving and loving portrait of an underrated form of Latin music which is becoming as oppressed as the rural people to whom it belongs.

AGUSTIN GURZA

NEW YORK

The **Puerto Rico All-Stars** are in the studio in preparation for a second LP on the PRAS Label, distributed here by Rico Records. The new LP will include more experimentation by the All-Stars in the progressive music scene, including a raggaie tune and a Latin hustle. Its last LP which was a big seller for Rico Records and received much critical acclaim and airplay here included a **Miles Davis** composition "Budo" with Latin arrangements. . . . Trumpeter/bandleader **Mario Ortiz** group has become the house band for the Caribbean Hilton Hotel in P.R. Ortiz, who is considered by many musicians a top performer, had in the past been solicited by such American artists as **Paul Anka** to work and arrange for them.

Last week the bands of **Roberto Roena Y Su Apollo Sound** and **Bobby Valentin** were in town to play the club scene. Valentin's latest LP "Afuera" has been on Billboard's Latin charts and holding strong for several months now, receiving much airplay on the cut "La Natural-eza," a tune which comments on the plight of the "jibaro" country people and how all the naturalness of the island is being stripped away by Americanization. The other tune "Hola" is a Cuban number given to bassist/arranger/composer Valentin and arranged by him into a kind of salsa/samba melody. Roena's latest LP is "La Octava Maravilla" (the Eighth Wonder) which is still on the charts. LPs by Roena have always been big sellers here.

Vibraharpist / composer / arranger / bandleader **Bobby Paunette**, who released his "Commit To Memory" LP two months ago on his own Pathfinder Label, was in concert Thursday (14) at the Univ. of Massachusetts in Amherst.

Conguero/bandleader **Ray Barretto** is in California mixing his upcoming LP on Atlantic Records. The LP is being produced by the **Crusaders** and the **Average White Band**. . . . **Fidel Estrada**, manager for Barretto, has just closed his El Coqui Studio and is focusing solely on his management firm.

Mexican vocalist **Melon**, formerly of **Lobo and Melon**, a group that was hot in California some years ago, is in N.Y. preparing for an upcoming Fania album produced by **Johnny Pacheco**. After hearing a few tunes from the artist's tapes, it promises to be a big comeback for the singer. Before coming to N.Y., Melon had his own band working in L.A.

The team of **Willie Colon** and vocalist **Ruben Blades** has returned from a tour of Mexico. . . . An S.R.O. crowd of more than 5,200 greeted vocalist **Celia Cruz**, flautist **Johnny Pacheco** and **La Corporacion Latino** (from P.R.) when they appeared at the Grand Ballroom of the Fontainebleau Hotel of Miami Beach promoted by Edi Mart Productions.

AURORA FLORES

Czech Fest Award To 'Seven Wonders'

PRAGUE—The 2,700-seat open-air stadium in Bazamnice Forest was the scene of this year's Decin Anker Pop Song Festival which drew capacity crowds for the afternoon rehearsals as well as the main evening concert.

The Golden Anker award went to **Bob Ondracek** and **D. Outla** for their song "Seven Wonders Of The World," sung by Marie Rottrova (Supraphon). Runners-up were **Lesek Semelka** and **P. Vrba** for "The Breeze," recorded by **Jiri Stedron** (Supraphon).

The bronze award was shared by **Petr Ulrych** ("The King's Ride"), and **B. Myslik** and **J. Machek's** "Open The Door For The New Day." The audience voted **Hana Ulrychova** the most popular vocalist.

Mihaela Oanacea of Rumania, **Hannelore Breiten** of the German Democratic Republic, **Anna Jantar** of Poland and **Peter Cernev** of Bulgaria made guest appearances. Also on the bill were **Nadia Urbankova**, Czechoslovakia's best-selling vocalist last year, and **Eva Pilarova**.

Billboard SPECIAL SURVEY For Week Ending 8/6/77

Billboard Hot Latin LPs

Special Survey

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LOS ANGELES (Pop)		NEW YORK (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHELO La Voz Ranchera, Musart 10638	1	EYDIE GORME/DANNY RIVERA Muy Amigos/Close Friends, Gala 2003
2	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353	2	RICARDO CERRATTO Me Estoy Acostumbrando A Ti, Latin International 5042
3	VICENTE FERNANDEZ La Muerte De Un Gallero, Caytronics 1492	3	CAMILO SESTO Memorias Pronto 1021
4	GRUPO MIRAMAR Una Lagrima Y Un Recuerdo, Accion 4014	4	JULIO IGLESIAS America, Alhambra 27
5	NELSON NED Por La Puerta Grande, West Side Latino 4077	5	NELSON NED West Side Latino 4114
6	JULIO IGLESIAS A Mexico, Alhambra 21	6	JULIO IGLESIAS El Amor, Alhambra 23
7	LOS FELINOS Los Felinos, Musart 1701	7	MIGUEL GALLARDO Otro Ocupa Mi Lugar, Latin International 6912
8	MANOLO MUNOZ Llamarada, Gas 4153	8	LOLITA Abrazame, Caytronics 1489
9	CHELO Con Mariachi, Musart 10585	9	FELITO FELIX El Cantautor, Dix 01
10	NELSON NED La Magia De Nelson Ned, West Side Latino 4076	10	NELSON NED Por La Puerta Grande, West Side Latino 4077
11	LOS POTROS Cuando Llega El Amor, Peerless 10037	11	OSCAR SOLO Borinquen 1317
12	JUAN GABRIEL Con Mariachi, Arcano 3283	12	ROLANDO LASERIE Musart 10328
13	GERARDO REYES Ya Vas Carnal, Caytronics 1494	13	LISSETTE Quiereme, Borinquen 1302
14	EYDIE GORME/TRIO LOS FANCHOS Amor, Caytronics 1316	14	NYDIA CARO Nydia Caro, Alhambra 147
15	LOS HUMILDES Mas Mas Mas, Fama 529	15	JUAN GABRIEL Con Mariachi, Vol. 2, Arcano 3353
16	RITMO 7 El Sonido Triunfador, Fama 555	16	YOLANDITA MONGE Reflexiones, Coco 129
17	MARIO QUINTERO Nomas Contigo, Orfeon 12-973	17	DANNY RIVERA/ALBORADA Danny Rivera Y El Grupo Alborada, Graffitti 3001
18	NAPOLEON Napoleon, Raff 9055	18	SOPHY Sophy, Velvet 1521
19	ALBERTO VAZQUEZ Rancharas Romanticas, Gas 4129	19	NELSON NED En Accion, West Side Latino 4075
20	VICENTE FERNANDEZ El Hijo Del Pueblo, Caytronics 1441	20	NELSON NED La Magia De Nelson Ned, West Side Latino 4076
21	LOS FREDDYS Sin Lagrimas, Peerless 10027	21	DANNY RIVERA Enganada, Velvet 1518
22	LOLITA Abrazame, Caytronics 1489	22	CAMILO SESTO Rasgos, Pronto 1025
23	JULIO IGLESIAS America, Alhambra 27	23	CHARYTIN La Dulce Charytin, Latin International 4021
24	LOS FREDDYS Un Sentimiento, Peerless 10035	24	ROBERTO CARLOS En Espanol, Caytronics 1487
25	YOLANDA DEL RIO Mi Religion Gitana, Arcano 3373	25	CARLOS TORRES VILA Muchas Veces Por Ti Lloro, Microfon 76076

From The Music Capitals Of The World

• Continued from page 65

Buirsky, Stefani Marrian and Clare Russell debut as **Page Three**, new vocal trio, for Warners' following single by two other nude models working as **Blonde On Blonde**. . . . Gold album award for **Joan Armstrading** LP. . . . **Bryn Haworth**, A&M artist, in Nashville, Tenn., on debut album under producer **Audie Ashworth**. **PETER JONES**

MOSCOW

U.K. organist **James Dalton** on a concert tour here in June and July. . . . **Valdemar Matuska**, Czech pop singer, and group **K.T.O.** played dates in five cities. . . . On a separate bill, Czech star **Karel Gott** appeared in Leningrad and Moscow. . . . New opera by **Rodion Schedrin**, "The Dead Souls," premiered at the Bolshoi Theatre, Moscow. . . . **Roza Rymbayeva**, 19, the Kazakh singer who won the national tv pop contest last May, shared top honors with Bulgarian **Ani Vyrbanova** at this year's Golden Orpheus festival. . . . Melodiya's new classical releases include Shostakovich's 14th Symphony, featuring **Zara Dolukhanova**, **Yevgeni Nesterenko** and the Leningrad Chamber Orchestra under **L. Gozman**; a recording of the Greig and Schuman concertos for piano and orchestra, performed by **Sviatoslav Richter** and the National Opera Orchestra of Monte Carlo under **L. von Maticic**; and Schumann's Sonatas No. 1 and No. 2 by **Lazar Beriman**.

Japanese vocal group **Dark Ducks** returned to Russia for a six-city tour. . . . U.K. National Youth Jazz Orchestra playing concerts in Leningrad and Moscow. . . . Melodiya released a three-record set of recitals by noted Russian actor **Vassily Katchalov**. . . . U.K. singer **Robert Young** on an extended Russian tour. . . . Lvov radio plant has produced the first Russian quad record player, tagged "Feniks-002 Quadro," which retails at around \$1,600.

Moscow's newest and largest music store, **Sovetskaya Muzyka** (Soviet Music), boasts a massive record retailing department, six sheet music departments and music book stalls. . . . Norwegian conductor **Karsten Andersen** conducted the Riga Symphony Orchestra, with **Emil Gilels** featured soloist. . . . Greek singer **Maria Faranduri** presented a program of Mikis Theodorakis songs in Moscow. . . . Roster of pop acts appearing in Russia currently includes Argentinian band **Malambo**, German act **Wismut**, and Czech singers **Hanna Agorova** and **Helena Loubalova**. **VADIM YURCHENKOV**

TOKYO

Ex-Bay City Rollers member **Pat McGlynn** is doing well in this country with his latest single, "She'd Rather Be With Me." King Records, which released the single on the London label July 5, reports an initial order of 135,000. . . . Nippon Columbia launched a new label, **Better Days**, to handle locally produced international repertoire. . . . Nippon Phonogram is releasing "The Runaways Live In Japan," a live recording of the group's Tokyo performance. To push the album, the company will organize film concerts, featuring the group's Japanese tour, throughout the country. The album will also be released in Australia and the U.S. According to **Tadao Sekiguchi**, manager of international repertoire department of the company, the Runaways is scheduled to come back to this country next May for 20 concerts. The company is also trying to break **Demis Roussos** in this country through a joint campaign with **Kyodo Tokyo** and **Taiyo Music**. The artist will tour this country in May.

Canadian singer/songwriter **C. W. Nicol** was here to promote his single, "Fushigina Uta" b/w "Shouji Sencho," which will be released through **Tokuma Musical Industries** Sept. 1. The Canadian writer-performer wrote music and lyrics in Japanese for the single based on his experiences in Alaska and on a whaling ship. . . . CBS/Sony released **Heart's** "Little Queen" July 21. This is the group's first album in this country.

The 9th Nemu Jazz Inn was held July 23 at Nemuno Sato in Mie prefecture. Heard were such Japanese jazz musicians as **Torunaga Hino**, **Yousuke Yamashita**, **Sadao Watanabe** and **Shigeharu Mukai**. There were also performances by **Dixie All Stars**, a band made up of the Japanese jazz musicians in their 60s, and a trombone band. . . . Toshiba-EMI reports that its initial shipment for **Olivia Newton-John's** latest album, "Making A Good Thing Better" will be 100,000 copies.

Nippon Phonogram signed a licensing deal with the Buddha label. Prior to this licensing arrangement the label was represented by Nippon Columbia here. . . . NHK will broadcast four 45-minute television specials Aug. 1-4 featuring the **Carpenters**, **Olivia Newton-John**, **Mireille Mathieu** and **Helen Reddy**. . . . **Des Brown**, international director of Chrysalis Records, was here to sign a licensing agreement with Toshiba-EMI. In the past, King Records handled the British rock label. . . . Disco reports that the total album sales of **Akira Inaba** has exceeded 1 million copies, with two albums released so far. . . . King Records says that sales of the soundtrack al-

bum, "Bridge Too Far" has reached 50,000 copies two weeks after release.

Toshiba-EMI is conducting an extensive campaign for **Steve Miller Band** in conjunction with the release of the band's latest album, "Book Of Dreams." The company is allocating a budget comparable to that of **Olivia Newton-John** or **Bay City Rollers** and will have massive radio spots featuring a cut from the album, "Jet Airliner," posters, stickers and deejay copies to promote the album. In addition, the company will come up with eight re-releases of the group, gearing its efforts to establish the act here. . . . The **Biwa Lake Valley Jazz Festival 77** will be held from 9 p.m. July 30 to 5:30 a.m. the following morning in Shiga prefecture. Acts like **Nobuo Hara And Sharps & Flats**, **Geotsumi Shibata**, **George Ohtsuka Quintet**, **Haruo Kawaguchi & Big 4 + 1** and **Sadao Watanabe Quintet** are scheduled to appear.

Popular act **Candies** announced they will disband by the end of September. The group has been together for six years. . . . **Lee Armstrong**, VP in charge of international affairs at Motown, was here for a brief stay. The Japanese capital was the final stop in a trip which included Australia, New Zealand, Singapore, Hong Kong and Philippines. . . . **Martin Davis**, managing director of United Artists Records in U.K., was here to meet with King Records, U.A.'s licensee in Japan. . . . RVC is coming up with four volumes of prerecorded tapes, "Elvis Golden Records," containing 48 **Elvis Presley** hits in chronological order. **ALEX ABRAMOFF**

DUBLIN

EMI Ireland extended its sales campaign to the end of July, giving retailers buying 25 albums on one label a further chance of winning a two-week vacation in Spain and other prizes. . . . EMI issued "Talking Tales" series of books accompanied by disks for younger children, first six titles being "Jack And The Beanstalk," "Tom Thumb," "Dick Whittington," "Rumpelstiltskin," "Goldilocks and the Three Bears," and "Beauty and the Beast."

Recent visitors included **Cilla Black** at the **Fiesta** and **Jackie Trent** and **Tony Hatch** at the **Chariot**, latter to return to guest on RTE Television's "Tony Kenny Show." . . . **Clodagh Rodgers** on tour in Cork, Limerick, Middleton and Dublin with **Promises** and **Jamie Stone**. . . . CBS issued **Liam Clancy** and **Tommy Makem's** "The Town of Ballybay" to coincide with duo's tour.

An organization called **RIMPA** (Republic of Ireland Music Publisher's Assn.) was formalized at a meeting of music publishers. Rimpa's aim is to further its members' interests at home and abroad and inform the music world that Ireland is a separate territory. Council appointed is **John D'Ardo**, chairman; **Phillip Green**, vice chairman; **Vincent Smialek**, secretary; **Frank Murphy**, **Michael O'Riordan**, **Riobard MacGorain** and **Peter Bardon**.

Mulligan Records, known mainly for traditional Irish music, is providing recording opportunities for rock, jazz and blues musicians. Mulligan released **Sonny Condell's** solo album, "Camouflage," his first release since leaving the duo **Tir na Og**. . . . Ireland's national radio and tv corporation, **Radio Telefis Eireann**, has wiped out its deficits of recent years, returning a surplus of \$239,000 for the year ended Sept. 30, 1976, compared with a loss of \$602,000 for the corresponding period in 1975.

Breton group **Sked** (the name means reflection) is in Ireland for a tour. . . . **The Beach Boys**, **Dr. Feelgood**, **Dave Edmunds** and **Ricci Martini** to play a concert at Dalymount Park on Aug. 1. . . . Forthcoming attractions on the concert and cabaret circuit include **Harry Chapin**, Belfast and Dublin (Sept. 5-6); **Leo Sayer**, Belfast and Dublin (Oct. 10-11); **Joan Armstrading**, Dublin (Oct. 12); **Supertramp** (Nov. 6). **KENSTEWART**

COPENHAGEN

Controversial punk act **Sex Pistols** played three dates at **Daddy's Dance Hall**, part of their peaceful and incident-free Scandinavia tour. . . . **The Jack Bruce Band**, **Ian Gillian Band** and **Chieftan** headlined this year's **Roskilde Festival**, which drew 25,000 fans. . . . **Hede Nielsen** released 20-album **Duke Ellington** compilation "The Works Of Duke" on RCA. . . . Charts are being published again after a five-month blackout imposed by a strike on daily newspaper **B.T.**, which holds copyright on the IFPI-produced charts.

CBS took over distribution of the A&M label from **Sonet**. . . . Local band **Gasoline's** first single, produced by **Felix Papalardi**, released by CBS. . . . **Sonet** to release **the Sex Pistols' "God** (Continued on page 68)

NEW OWNERS

Thunder Studio Updated; Used For Radio Remotes

TORONTO — Former Toronto disk jockey **David Marsden** and partner **Fred Frenette** have substantially updated the seven-year-old **Thunder Sound Studios** in Toronto which they purchased earlier this year.

Thunder Sound was originally built by **David Briggs**, formerly of the Nashville-based band **Area Code 615**. After Briggs' departure, the building passed through a number of management changes before being acquired by Marsden and his partner.

Marsden has since made a considerable investment in renovating the studio. He explains, "We've completely done over the building itself. The downstairs area we've turned over completely to artists and producers. There's a sauna, showers, bar room, and a lounge with wet bar. We've put in a games room and a listening room."

"Upstairs, we've completely refurbished both studios. We spent four months working on the monitoring systems. We've installed a computerized mix-down system that has a complete memory bank. This saves a producer up to 5 to 10 hours on a remix. It's the only one in Canada."

"We put in an **Ampex ATR-100**, which is also the only such unit in Canada. We've added two additional monitoring systems in studio A. In addition to the Westlakes, we put in **JBL 4320s**."

Other new equipment includes a

Casablanca To Polydor In Sept.

TORONTO—The licensing agreement between **Casablanca Records** and **Polydor Ltd.** Canada will take effect Sept. 17, with new product released on that date.

Polydor will be releasing **Casablanca** back catalog in Canada starting March 1978. Product includes **Kiss**, **Donna Summers**, **Angel**, **Parliament** and **Stallion**. **Casablanca** is currently being distributed in Canada by **Quality Records of Canada Ltd.**

From The Music Capitals Of The World

TORONTO

Polydor Ltd. reports that German MOR artist **Roberto Delgado's** album "Bouzouki" has sold more than 110,000 copies (platinum status) and is still moving strongly in the Toronto and Montreal markets. The album received strong MOR airplay in both cities. . . . **Smile Records** of Toronto has released its first English/French single by **Johnnie Lovesin**. The single "Tonight" is backed with a French translation "Ce Soir." Quebec-born **Lovesin** made the decision in an effort to reach the significant Quebec market.

Ken Tobias is working on his third album for **Attic Records** at RCA's Toronto studios. This actually represents **Tobias's** fifth album, and he is producing it himself. The new album and a single are scheduled for release this fall. . . . Also scheduled for a fall release is the latest **Thin Lizzy** album, which was recorded in Toronto in June. The title will be "Bad Reputation."

A recent club date in Toronto by **Ronnie Hawkins** saw the veteran rocker joined by guests **Dr. John** and **Levon Helm**, late of **The Band**. . . . **Beau Dommage's** "Un Autre Jour Arrive En Ville" has been certified gold by the CRIA.

Toronto's **Carole Pope** and her band **Rough Trade** make a cameo appearance in the **Alan King** feature film, "One Night Stand," which stars **Brent Carver** (late of "Rockabye Hamlet") and **Dinah Christie**, a well-known Toronto cabaret performer. The film is scheduled to premiere

Harmonizer **DDL** and parametric equalizers. Marsden adds: "We're constantly upgrading the studio. I intend to make this the best studio in the country."

Marsden has also recently pacted a deal with Toronto's **CILQ-FM**. They have installed permanent stereo broadcast lines between the main studio and the station. The station intends to broadcast live concerts direct from the studio. The first, scheduled for July 28, features singer-songwriter **Ronney Abramson**.

In addition to established British and American acts, **CILQ** expects to devote a large proportion of these one-hour concerts to local performers who would not ordinarily receive such exposure.

CILQ will also be taping these shows and making them available to other FM stations free of charge. Although initially, it will be scheduled irregularly, it is expected to become a weekly event.

Recent record activity at **Thunder** includes the completion of the second album by **Kalyan** with **Tony Sylvester** producing. **Lynx** is currently working on its second album with producer **Bob Morten**. Four other albums by international acts are booked, but no names have been released.

Polydor Ceases 'Superman' Sales

TORONTO—Polydor Ltd. Canada has ceased to distribute the single "Superman" by a group tagged as **Midnight Magic**, which originated from **Gary Cape's** independent production house, formerly based in Montreal.

The U.S. original, by **Celi Bee** and **The Buzzy Bunch**, on the **TK** label (distributed in Canada by **RCA Ltd.**) has reached the **Billboard** top fifty. The Canadian single, which purported to be a cover version, was released two weeks ago.

Tim Harrold, president of **Polydor Ltd.**, comment, but his office confirmed that distribution has ceased.

\$85 FINE

Bill Would Clip Scalpers

LONDON—A parliamentary bill designed to sweep ticket scalpers off the streets has received wide support from Britain's rock promoters.

Sponsored by Labour M.P. **Gwilym Roberts**, the bill was formulated with **F.A. Cup** Final tickets in mind, but is worded in a way that will stop sales of tickets for sporting and entertainment events above their marked price, except through authorized agents.

In this way the bill avoids banning legitimate ticket agencies, but would penalize touts who have been making giant profits out of MOR attractions in London and the provinces.

Center stalls tickets for **Frank Sinatra** and **Abba** concerts hit new highs on the shadowy touts market recently, with prices quoted at more than \$170, while tickets at inflated prices are always available outside major London rock venues.

Although the bill has strong backing in the Commons, it is unlikely to be pushed through this session.

Roberts has suggested a penalty of \$85 for a first offense, with the fine rising by a further \$85 for each subsequent conviction. "My bill seeks to take the profit element out of the touts' business and imposes a system of cumulative penalties on those who break the law," says **Roberts**.

One of the most inspired sets was that played by the **Basie** band with guests **Joe Williams**, **Clark Terry**, **Thad Jones**, **Jon Faddis** and **Mel**

Lewis and the great **Muddy Waters**, in superb form, drew one of the biggest crowds of the entire event.

Also outstanding was the music of the final night of the event which was devoted entirely to **Duke Ellington** and played with love and dedication by a wide variety of groups.

As usual, the amateur recording engineers were out in force and microphones, plugged into cassette recorders, sprouted from the crowd like Martian antennae. At one point **Charlie Mingus** refused to play until the recorders were banished.

Although **George Wein**—who regards **Nice** as the best jazz festival in the world—says that even with sponsorship from the **Nice** municipality, **Bleu de France** and **Air Inter** the Festival loses money ("We would need 15,000 attendances every night to break even") he will present it again next year (July 13 to 23) and may extend the musical scope by including some gospel acts.

"This year we sold 30,000 tickets in advance and my share of that is \$2 a ticket—or \$60,000, which just pays the basic costs. It certainly doesn't pay the musicians and the only way we can continue to bring over so many jazzmen from the States is by acting as talent broker to other jazz festivals in **Montreux**, **The Hague**, **Salon**, **Nimes**, **Beaulieu**, **Sitges** and **San Sebastian**," **Wein** says.

Billboard Hits Of The World

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BRITAIN

(Courtesy Music Week)
*Denotes local origin
SINGLES

This Week	Last Week	Artist	Title
1	1	I FEEL LOVE—Donna Summer (GTO)—Heath Levy (Moroder/Bellotte)	I FEEL LOVE—Donna Summer (GTO)—Heath Levy (Moroder/Bellotte)
2	3	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)	MA BAKER—Boney M (Atlantic)—ATV (Frank Farian)
3	4	FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)	FANFARE FOR THE COMMON MAN—Emerson, Lake & Palmer (Atlantic)—Boosey & Hawkes (Greg Lake)
4	5	ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)	ANGELO—*Brotherhood of Man (Pye)—Tony Hiller/ATV (Tony Hiller)
5	2	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Mickie Most)	SO YOU WIN AGAIN—*Hot Chocolate (RAK)—Island (Mickie Most)
6	7	PRETTY VACANT—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)	PRETTY VACANT—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)
7	6	BABY DON'T CHANGE YOUR MIND—Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)	BABY DON'T CHANGE YOUR MIND—Gladys Knight & the Pips (Buddah)—Warner Bros. (Van McCoy/Charles Kippis)
8	9	OH LORI—Alessi (A&M)—Alessi (Bones Howe)	OH LORI—Alessi (A&M)—Alessi (Bones Howe)
9	19	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)	WE'RE ALL ALONE—Rita Coolidge (A&M)—Heath Levy (David Anderle)
10	20	EASY—Commodores (Motown)—Jobete (Carmichael/Commodores)	EASY—Commodores (Motown)—Jobete (Carmichael/Commodores)
11	10	SLOW DOWN—*John Miles (Decca)—Velvet/RAK (Rupert Homes/Widescreen Prod.)	SLOW DOWN—*John Miles (Decca)—Velvet/RAK (Rupert Homes/Widescreen Prod.)
12	14	FEEL THE NEED—Detroit Emeralds (Atlantic)—Carlin (Abrim Tilmon/Westbound Records Inc.)	FEEL THE NEED—Detroit Emeralds (Atlantic)—Carlin (Abrim Tilmon/Westbound Records Inc.)
13	8	SAM—*Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)	SAM—*Olivia Newton-John (EMI)—Rondor/Blue Gum/Carlin/DJM (John Farrar)
14	27	EXODUS—*Bob Marley & the Wailers (Island)—Rondor (B. Marley & Wailers)	EXODUS—*Bob Marley & the Wailers (Island)—Rondor (B. Marley & Wailers)
15	50	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)	YOU GOT WHAT IT TAKES—*Showaddywaddy (Arista)—Leeds (Mike Hurst)
16	38	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)	FLOAT ON—Floaters (ABC)—Anchor (Woody Wilson/Fee Records)
17	16	ONE STEP AWAY—Tavares (Capitol)—ATV (Freddie Perren)	ONE STEP AWAY—Tavares (Capitol)—ATV (Freddie Perren)
18	24	IT'S YOUR LIFE—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)	IT'S YOUR LIFE—*Smokie (RAK)—Chinnichap/RAK (M. Chapman/N. Chinn)
19	11	PEACHES/GO BUDDY GO—*Stranglers (United Artists)—Albion/April (Martin Rushent)	PEACHES/GO BUDDY GO—*Stranglers (United Artists)—Albion/April (Martin Rushent)
20	21	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)	THE CRUNCH—*Rah Band (Good Earth)—Rondor/Tin Lid (Richard Hewson/Tin Lid)
21	23	ROADRUNNER ONCE ROADRUNNER TWICE—Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)	ROADRUNNER ONCE ROADRUNNER TWICE—Jonathan Richman (Beserkley)—Jonathan's (Kaufman/Kolotkin)
22	30	ALL AROUND THE WORLD—*Jam (Polydor)—Anderson (Chris Perry/Vic Smith)	ALL AROUND THE WORLD—*Jam (Polydor)—Anderson (Chris Perry/Vic Smith)
23	17	GOOD OLD FASHIONED LOVERBOY—*Queen (EMI)—EMI/Queen (Queen)	GOOD OLD FASHIONED LOVERBOY—*Queen (EMI)—EMI/Queen (Queen)
24	12	SHOW YOU THE WAY TO GO—Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)	SHOW YOU THE WAY TO GO—Jacksons (Epic)—Carlin (Kenneth Gamble/Leon Huff)
25	22	THREE RING CIRCUS—*Barry Biggs (Dynamic)—Carlin (Byron Lee)	THREE RING CIRCUS—*Barry Biggs (Dynamic)—Carlin (Byron Lee)
26	32	I KNEW THE BRIDE—*Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock Pike Prod.)	I KNEW THE BRIDE—*Dave Edmunds (Swan Song)—Rock (Dave Edmunds/Rock Pike Prod.)
27	39	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Ramprom)	NIGHTS ON BROADWAY—Candi Staton (Warner Bros.)—Abigail/Flan (B. Monaco/Ramprom)
28	—	PROVE IT—Television (Elektra)—Warner Bros. (Andy Johns/Tom Verlaine)	PROVE IT—Television (Elektra)—Warner Bros. (Andy Johns/Tom Verlaine)
29	18	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)	A STAR IS BORN (Evergreen)—Barbra Streisand (CBS)—Warner Bros. (B. Streisand/P. Ramone)
30	25	DREAMS—*Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)	DREAMS—*Fleetwood Mac (Warner Bros.)—Intersong (Fleetwood Mac/Dashut/Caillat)
31	13	DO WHAT YOU WANNA DO—T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)	DO WHAT YOU WANNA DO—T. Connection (TK)—Sunbury (Cory Wade/Alex Sadkin)
32	26	I JUST WANNA BE YOUR EVERYTHING—*Andy Gibb (RSO)—Chappell (Albhy Faluten/Karl Richardson)	I JUST WANNA BE YOUR EVERYTHING—*Andy Gibb (RSO)—Chappell (Albhy Faluten/Karl Richardson)
33	15	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland/Ruth Davis (EMI International)—Sunbury (Bo Kirkland)	YOU'RE GONNA GET NEXT TO ME—Bo Kirkland/Ruth Davis (EMI International)—Sunbury (Bo Kirkland)
34	31	GIVE A LITTLE BIT—*Supertramp (A&M)—Rondor (Supertramp)	GIVE A LITTLE BIT—*Supertramp (A&M)—Rondor (Supertramp)
35	40	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND—*Gary Glitter (Arista)—Leeds/P. Gadd/Rock Artists (M. Leander)	A LITTLE BOOGIE WOOGIE IN THE BACK OF MY MIND—*Gary Glitter (Arista)—Leeds/P. Gadd/Rock Artists (M. Leander)
36	34	THE PERFECT DAY—*Saints (Harvest)—EMI (Bailey/Keupper)	THE PERFECT DAY—*Saints (Harvest)—EMI (Bailey/Keupper)
37	—	SOMETHING BETTER CHANGE—*Stranglers (United Artists)—April/Albion (Martin Rushent)	SOMETHING BETTER CHANGE—*Stranglers (United Artists)—April/Albion (Martin Rushent)
38	28	LUCILLE—Kenny Rogers (United Artists)—Campbell Connelly (Larry Butler)	LUCILLE—Kenny Rogers (United Artists)—Campbell Connelly (Larry Butler)
39	44	ROCKY MOUNTAIN WAY—Joe Walsh (ABC)—Anchor (Joe Walsh/Bill Szymczyk)	ROCKY MOUNTAIN WAY—Joe Walsh (ABC)—Anchor (Joe Walsh/Bill Szymczyk)
40	35	GOD SAVE THE QUEEN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)	GOD SAVE THE QUEEN—*Sex Pistols (Virgin)—Copyright Control (Chris Thomas)

41	42	I'M IN YOU—Peter Frampton (A&M)—Rondor (Peter Frampton)	I'M IN YOU—Peter Frampton (A&M)—Rondor (Peter Frampton)
42	—	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kallimba)	THAT'S WHAT FRIENDS ARE FOR—Deniece Williams (CBS)—VIP New Bag (M. White/C. Stepney/Kallimba)
43	—	DEVIL'S GUN—C.J. & Co. (Atlantic)—ATV (M. Theodore/D. Coffey)	DEVIL'S GUN—C.J. & Co. (Atlantic)—ATV (M. Theodore/D. Coffey)
44	—	YOU MADE ME BELIEVE IN MAGIC—*Bay City Rollers (Arista)—Chrysalis (Harry Maslin)	YOU MADE ME BELIEVE IN MAGIC—*Bay City Rollers (Arista)—Chrysalis (Harry Maslin)
45	47	YOUR SONG—Billy Paul (Philadelphia)—DJM (Gamble/Huff)	YOUR SONG—Billy Paul (Philadelphia)—DJM (Gamble/Huff)
46	36	CENTRE CITY—Fat Larry's Band (Atlantic)—Warner Bros. (Vincent Montana Jr.)	CENTRE CITY—Fat Larry's Band (Atlantic)—Warner Bros. (Vincent Montana Jr.)
47	—	LOVE'S SUCH A WONDERFUL THING—*Real Thing (Pye)—Open Choice/Peterman (Chris & Eddie Amoo)	LOVE'S SUCH A WONDERFUL THING—*Real Thing (Pye)—Open Choice/Peterman (Chris & Eddie Amoo)
48	41	STRAWBERRY LETTER 23—Brothers Johnson (A&M)—Sunbury (Quincy Jones)	STRAWBERRY LETTER 23—Brothers Johnson (A&M)—Sunbury (Quincy Jones)
49	46	WHEN TWO WORLDS DRIFT APART—*Cliff Richard (EMI)—EMI (Bruce Welch)	WHEN TWO WORLDS DRIFT APART—*Cliff Richard (EMI)—EMI (Bruce Welch)
50	—	DANCIN' EASY—*Danny Williams (Ensign)—Chrysalis (Tony Eyers)	DANCIN' EASY—*Danny Williams (Ensign)—Chrysalis (Tony Eyers)

LPs

This Week	Last Week	Artist	Title
1	1	JOHNNY MATHIS COLLECTION (CBS)	JOHNNY MATHIS COLLECTION (CBS)
2	2	A STAR IS BORN (Soundtrack) (CBS)	A STAR IS BORN (Soundtrack) (CBS)
3	—	GOING FOR THE ONE—Yes (Atlantic)	GOING FOR THE ONE—Yes (Atlantic)
4	7	LOVE AT THE GREEK—Neil Diamond (CBS)	LOVE AT THE GREEK—Neil Diamond (CBS)
5	16	20 ALL TIME GREATS—Connie Francis (Polydor)	20 ALL TIME GREATS—Connie Francis (Polydor)
6	3	I REMEMBER YESTERDAY—Donna Summer (GTO)	I REMEMBER YESTERDAY—Donna Summer (GTO)
7	5	STRANGLERS IV (United Artists)	STRANGLERS IV (United Artists)
8	11	RUMOURS—Fleetwood Mac (Warner Bros.)	RUMOURS—Fleetwood Mac (Warner Bros.)
9	8	HOTEL CALIFORNIA—Eagles (Asylum)	HOTEL CALIFORNIA—Eagles (Asylum)
10	6	THE BEST OF THE MAMAS & PAPAS (Arcade)	THE BEST OF THE MAMAS & PAPAS (Arcade)
11	4	THE MUPPET SHOW (Pye)	THE MUPPET SHOW (Pye)
12	13	STEVE WINWOOD (Island)	STEVE WINWOOD (Island)
13	10	EXODUS—Bob Marley & the Wailers (Island)	EXODUS—Bob Marley & the Wailers (Island)
14	9	ARRIVAL—Abba (Epic)	ARRIVAL—Abba (Epic)
15	15	A NEW WORLD RECORD—Electric Light Orch. (Jet)	A NEW WORLD RECORD—Electric Light Orch. (Jet)
16	—	ON STAGE—Rainbow (Polydor)	ON STAGE—Rainbow (Polydor)
17	18	WORKS—Emerson, Lake & Palmer (Atlantic)	WORKS—Emerson, Lake & Palmer (Atlantic)
18	14	DECEPTIVE BENDS—10C.C. (Mercury)	DECEPTIVE BENDS—10C.C. (Mercury)
19	12	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)	THE BEATLES AT THE HOLLYWOOD BOWL (Parlophone)
20	19	ANIMALS—Pink Floyd (Harvest)	ANIMALS—Pink Floyd (Harvest)
21	26	GREATEST HITS—Abba (Epic)	GREATEST HITS—Abba (Epic)
22	22	DARK SIDE OF THE MOON—Pink Floyd (Harvest)	DARK SIDE OF THE MOON—Pink Floyd (Harvest)
23	25	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)	THEIR GREATEST HITS 1971-1975—Eagles (Asylum)
24	21	GREATEST HITS—Smokie (RAK)	GREATEST HITS—Smokie (RAK)
25	17	AMERICA STARS 'N BARS—Neil Young (Reprise)	AMERICA STARS 'N BARS—Neil Young (Reprise)
26	24	LIVE AT THE ROXY CLUB—Various Artists (Harvest)	LIVE AT THE ROXY CLUB—Various Artists (Harvest)
27	31	20 GOLDEN GREATS—Shadows (EMI)	20 GOLDEN GREATS—Shadows (EMI)
28	23	CSN—Crosby, Stills & Nash (Atlantic)	CSN—Crosby, Stills & Nash (Atlantic)
29	20	ENDLESS FLIGHT—Leo Sayer (Chrysalis)	ENDLESS FLIGHT—Leo Sayer (Chrysalis)
30	30	I'M IN YOU—Peter Frampton (A&M)	I'M IN YOU—Peter Frampton (A&M)
31	32	THE BEST OF ROD STEWART (Mercury)	THE BEST OF ROD STEWART (Mercury)
32	29	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
33	28	IN FLIGHT—George Benson (Warner Bros.)	IN FLIGHT—George Benson (Warner Bros.)
34	36	LITTLE QUEEN—Heart (Portrait)	LITTLE QUEEN—Heart (Portrait)
35	52	SORCERER—Tangerine Dream (MCA)	SORCERER—Tangerine Dream (MCA)
36	34	GREATEST HITS—Hot Chocolate (RAK)	GREATEST HITS—Hot Chocolate (RAK)
37	43	HAWKWIND (Charisma)	HAWKWIND (Charisma)
38	27	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)	SONGS IN THE KEY OF LIFE—Stevie Wonder (Motown)
39	38	IZITSO—Cat Stevens (Island)	IZITSO—Cat Stevens (Island)
40	—	FACE TO FACE—Steve Harley & Cockney Rebel (EMI)	FACE TO FACE—Steve Harley & Cockney Rebel (EMI)
41	51	THE CLASH (CBS)	THE CLASH (CBS)
42	39	CAT SCRATCH FEVER—Ted Nugent (Epic)	CAT SCRATCH FEVER—Ted Nugent (Epic)
43	37	WISH YOU WERE HERE—Pink Floyd (Harvest)	WISH YOU WERE HERE—Pink Floyd (Harvest)
44	59	STREISAND SUPERMAN—Barbra Streisand (CBS)	STREISAND SUPERMAN—Barbra Streisand (CBS)
45	—	SHEER MAGIC—Acker Bilk (CBS)	SHEER MAGIC—Acker Bilk (CBS)
46	55	TUBULAR BELLS—Mike Oldfield (Virgin)	TUBULAR BELLS—Mike Oldfield (Virgin)
47	48	IN THE CITY—Jam (Polydor)	IN THE CITY—Jam (Polydor)
48	—	WIND & WUTHERING—Genesis (Charisma)	WIND & WUTHERING—Genesis (Charisma)
49	47	A NIGHT ON THE TOWN—Rod Stewart (Riva)	A NIGHT ON THE TOWN—Rod Stewart (Riva)
50	35	SILK DEGREES—Boz Scaggs (CBS)	SILK DEGREES—Boz Scaggs (CBS)
51	—	HEARTBREAKERS—Various Artists (K-Tel)	HEARTBREAKERS—Various Artists (K-Tel)
52	50	TOM PETTY & THE HEARTBREAKERS (Island)	TOM PETTY & THE HEARTBREAKERS (Island)

53	42	STILL TOGETHER—Gladys Knight & The Pips (Buddah)	STILL TOGETHER—Gladys Knight & The Pips (Buddah)
54	54	KENNY ROGERS (United Artists)	KENNY ROGERS (United Artists)
55	49	TIME LOVES A HERO—Little Feat (Warner Bros.)	TIME LOVES A HERO—Little Feat (Warner Bros.)
56	33	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)	ATLANTIC CROSSING—Rod Stewart (Warner Bros.)
57	—	20 GOLDEN GREATS—Beach Boys (Capitol)	20 GOLDEN GREATS—Beach Boys (Capitol)
58	—	BERNI FLINT (EMI)	BERNI FLINT (EMI)
59	—	PETER GABRIEL (Charisma)	PETER GABRIEL (Charisma)
60	41	BOOK OF DREAMS—Steve Miller Band (Mercury)	BOOK OF DREAMS—Steve Miller Band (Mercury)

JAPAN

(Courtesy Music Labo)
*Denotes local origin
As Of 7/25/77
SINGLES

This Week	Last Week	Artist	Title
1	—	IMITATION GOLD—*Momoe Yamaguchi (CBS/Sony)—Top	IMITATION GOLD—*Momoe Yamaguchi (CBS/Sony)—Top
2	—	KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe	KATTENI SHIYAGARE—*Kenji Sawada (Polydor)—Watanabe
3	—	NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion	NAGISANO SINDBAT—*Pink Lady (Victor)—NTVM, Nichion
4	—	HOSHINO SUNA—*Rumiko Koyanagi (Reprise)—Watanabe	HOSHINO SUNA—*Rumiko Koyanagi (Reprise)—Watanabe
5	—	AZUSA NIGO—*Karyudo (Warner Brothers)—JCM, Nichion	AZUSA NIGO—*Karyudo (Warner Brothers)—JCM, Nichion
6	—	NETTAYGO—*Hiromi Iwasaki (Victor)—NTVM, Geiei	NETTAYGO—*Hiromi Iwasaki (Victor)—NTVM, Geiei
7	—	SENTIMENTAL CARNIVAL—*Teruhiko Aoi (Teichiku)—PMP, RFMP	SENTIMENTAL CARNIVAL—*Teruhiko Aoi (Teichiku)—PMP, RFMP
8	—	SUCCESS—*Down Town Boogie Woogie Band (Express)—PMP	SUCCESS—*Down Town Boogie Woogie Band (Express)—PMP
9	—	AMAYADORI—*Masashi Sada (Elektra)—JCM, Bird	AMAYADORI—*Masashi Sada (Elektra)—JCM, Bird
10	—	SUIGARANO FUKU—*Masashi Sada (Elektra)—JCM, Bird	SUIGARANO FUKU—*Masashi Sada (Elektra)—JCM, Bird
11	—	SHOCHU OMIMAI MOUSHIAGEMASU—*Candies (CBS/Sony)—Watanabe	SHOCHU OMIMAI MOUSHIAGEMASU—*Candies (CBS/Sony)—Watanabe
12	—	SHE'D RATHER BE WITH ME—Pat McGlynn (London)—Toshiba-EMI	SHE'D RATHER BE WITH ME—Pat McGlynn (London)—Toshiba-EMI
13	—	NOTO HANTO—*Sayuri Ishikawa (Columbia)—Top	NOTO HANTO—*Sayuri Ishikawa (Columbia)—Top
14	—	HOTEL CALIFORNIA—Eagles (Asylum)—Nichion	HOTEL CALIFORNIA—Eagles (Asylum)—Nichion
15	—	MAKKANA SEISHUN—*Beauty Pair (RCA)—Fuji	MAKKANA SEISHUN—*Beauty Pair (RCA)—Fuji
16	—	ROCKY—Soundtrack (United Artists)—Taiyo	ROCKY—Soundtrack (United Artists)—Taiyo
17	—	KOIBITOYO—*Kentaro Shimizu (CBS/Sony)—Nichion	KOIBITOYO—*Kentaro Shimizu (CBS/Sony)—Nichion
18	—	AMENO MONOGATARI—*Iruka (Crown)—CMP	AMENO MONOGATARI—*Iruka (Crown)—CMP
19	—	DANCING QUEEN—Abba (Disco)—Shinko	DANCING QUEEN—Abba (Disco)—Shinko
20	—	CHERRY BOMB—The Runaways (Mercury)—Nichion	CHERRY BOMB—The Runaways (Mercury)—Nichion

ITALY

(Courtesy Germano Ruscitto)
As Of 7/19/77
LPs

This Week	Last Week	Artist	Title
1	—	I REMEMBER YESTERDAY—Donna Summer (Durium)	I REMEMBER YESTERDAY—Donna Summer (Durium)
2	—	IO TU NOI TUTTI—Lucio Battisti (Numero Uno)—RCA	IO TU NOI TUTTI—Lucio Battisti (Numero Uno)—RCA
3	—	CERRONE'S PARADISE—Cerrone (WEA)—MM	CERRONE'S PARADISE—Cerrone (WEA)—MM
4	—	ALLA FIERA DELL'EST—Angelo Branduardi (Phonogram)	ALLA FIERA DELL'EST—Angelo Branduardi (Phonogram)
5	—	ROCKY—Soundtrack Bill Conti (U.A.—Ricordi)	ROCKY—Soundtrack Bill Conti (U.A.—Ricordi)
6	—	ZODIAC LADY—Roberta Kelly (Durium)	ZODIAC LADY—Roberta Kelly (Durium)
7	—	IZITSO—Cat Stevens (Island—Ricordi)	IZITSO—Cat Stevens (Island—Ricordi)
8	—	ANIMALS—Pink Floyd (EMI)	ANIMALS—Pink Floyd (EMI)
9	—	DISCO DANCE—Adriano Celentano (Cian—MM)	DISCO DANCE—Adriano Celentano (Cian—MM)
10	—	SOLO—Claudio Baglioni (RCA)	SOLO—Claudio Baglioni (RCA)
11	—	DIESEL—Eugenio Finardi (Cramps—Baby Records)	DIESEL—Eugenio Finardi (Cramps—Baby Records)
12	—	LOVE FOR SALE—Boney M. (Durium)	LOVE FOR SALE—Boney M. (Durium)
13	—	E' NATA UNA STELLA—(Soundtrack) Barbra Streisand & Kris Kristofferson (CBS)—MM	E' NATA UNA STELLA—(Soundtrack) Barbra Streisand & Kris Kristofferson (CBS)—MM
14	—	WORKS—Emerson, Lake & Palmer (Manticore—Ricordi)	WORKS—Emerson, Lake & Palmer (Manticore—Ricordi)
15	—	YEAR OF THE CAT—Al Stewart (RCA)	YEAR OF THE CAT—Al Stewart (RCA)

AUSTRALIA

(Courtesy Radio 2SM)
As Of 7/22/77
SINGLES

This Week	Last Week	Artist	Title
1	—	WALK RIGHT IN—Dr. Hook (Capitol)	WALK RIGHT IN—Dr. Hook (Capitol)
2	—	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)	DON'T LEAVE ME THIS WAY—Thelma Houston (Motown)
3	—	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)	AIN'T GONNA BUMP NO MORE—Joe Tex (Epic)
4	—	WHAT CAN I SAY—Boz Scaggs (CBS)	WHAT CAN I SAY—Boz Scaggs (CBS)
5	—	YOU'VE GOTTA GET UP & DANCE—Supercharge (Virgin)	YOU'VE GOTTA GET UP & DANCE—Supercharge (Virgin)
6	—	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Phil Int'l)	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE—Lou Rawls (Phil Int'l)
7	—	LOST IN FRANCE—*Bonnie Tyler (RCA)	LOST IN FRANCE—*Bonnie Tyler (RCA)
8	—	LUCILLE—Kenny Rogers (U.A.)	LUCILLE—Kenny Rogers (U.A.)
9	—	UNDERCOVER ANGEL—*Alan O'Day (Atlantic)	UNDERCOVER ANGEL—*Alan O'Day (Atlantic)
10	—	DANCE LITTLE LADY DANCE—Tina Charles (CBS)	DANCE LITTLE LADY DANCE—Tina Charles (CBS)

LPs

This Week	Last Week	Artist	Title
1	—	SILK DEGREES—Boz Scaggs (CBS)	SILK DEGREES—Boz Scaggs (CBS)
2	—	A NEW WORLD RECORD—E.L.O. (United Artists)	A NEW WORLD RECORD—E.L.O. (United Artists)
3	—	RUMOURS—Fleetwood Mac (Reprise)	RUMOURS—Fleetwood Mac (Reprise)

4	BEST OF NILSON—Harry Nilsson (RCA)	BEST OF NILSON—Harry Nilsson (RCA)
5	DIAMANTINA COCKTAIL—Little River Band (EMI)	DIAMANTINA COCKTAIL—Little River Band (EMI)
6	PHOTOPLAY—Sherbet (Razle)	PHOTOPLAY—Sherbet (Razle)
7	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)	EVEN IN THE QUIETEST MOMENTS—Supertramp (A&M)
8	I'M IN YOU—Peter Frampton (A&M)	I'M IN YOU—Peter Frampton (A&M)
9	MOVIN' ALONG—Renee Geyer (RCA)	MOVIN' ALONG—Renee Geyer (RCA)
10	DECEPTIVE BENDS—10cc (Mercury)	DECEPTIVE BENDS—10cc (Mercury)

SPAIN

(Courtesy El Gran Musical)
*Denotes local origin
As Of 7/1/77
SINGLES

This Week	Last Week	Artist	Title
1	—	FIESTA—Rafaella Carra (CBS)—April	FIESTA—Rafaella Carra (CBS)—April
2	—	GUENTAME—Manhattan Transfer (Hispavox)—Chappell	GUENTAME—Manhattan Transfer (Hispavox)—Chappell
3	—	LINDA—*Miguel Bose (CBS)—April Music	LINDA—*Miguel Bose (CBS)—April Music
4	—	MI BUEN AMOR—*Camilo Sesto (Ariola)—Arabella-Hit	MI BUEN AMOR—*Camilo Sesto (Ariola)—Arabella-Hit
5	—	CHANSON D'AMOUR—Manhattan Transfer (Hispavox)—Chappell	CHANSON D'AMOUR—Manhattan Transfer (Hispavox)—Chappell
6	—	MORIR AL LADO DE MI AMOR—Demis Roussos (Fonogram)	MORIR AL LADO DE MI AMOR—Demis Roussos (Fonogram)
7	—	DON'T CRY FOR ME ARGENTINA—Julie Covington (Fonogram)—Southern	DON'T CRY FOR ME ARGENTINA—Julie Covington (Fonogram)—Southern
8	—	IF YOU LEAVE ME NOW—Chicago (CBS)—Armonico-Cliper's	IF YOU LEAVE ME NOW—Chicago (CBS)—Armonico-Cliper's
9	—	ERES TODA UNA MUJER—*Albert Hammond (CBS)—April	ERES TODA UNA MUJER—*Albert Hammond (CBS)—April
10	—	SUNNY—Boney M. (Ariola)—Clipper's LPs	SUNNY—Boney M. (Ariola)—Clipper's LPs

This Week	Last Week	Artist	Title
1	—	COMING OUT—Manhattan Transfer (Hispavox)	COMING OUT—Manhattan Transfer (Hispavox)
2	—	HOTEL CALIFORNIA—Eagles (Hispavox)	H



BUDDAH GOLD—Buddah artist Norman Connors receives a gold record from label president Art Kass for his "You Are My Starship" LP.

New Sound Lab Ops Book Round the Clock

NASHVILLE—Since the purchase of Ray Stevens' Sound Lab studio in March by the Louisiana Hayride, the studio has been actively booking day and night, according to Harold Shedd, vice president of Sound Lab, Inc.

Engineers Charlie Tallent and Jim Cotton have been working with such artists as Johnny Carver, Donna Fargo, Roy Rogers and Dale Evans, the Cruse Family, Walt Mills, the Sharrett Brothers, Milon LeFevre, Jeris Ross, the Cates Sisters, producer Brian Ahern with Billy Joe Shaver, Ricky Scaggs, Randy Scruggs, Don Everly and Emmylou Harris, Evie Tornquist, Shirley Caddell, the Manhattan Transfer Co., Gary Vacca, Harold McWhorter, Micki Fuhrman, Willie Rainsford and Lee Morris.

The Sound Lab features both 16 and 24-track facilities.

New Studio

• Continued from page 49

strong emphasis on natural earth colors.

"Marcia had a garage," recalls Bogan, "in the back of her house and that was converted into a studio about 4½ years ago. That was built up into a 24-track facility but we outgrew that. The last couple of years we've been dreaming about a Dawnbreaker."

One of the prime technical advantages of the Helios board, add Bogan and chief maintenance engineer Michael Fraser, is that there are no integrated circuits.

"In fact," emphasizes Bogan, "I see more and more recording leaning toward consoles without integrated circuits. They produce a cleaner sound. We are trying to get away from any kind of coloration on signals. Music is music and it should be as pure as you can get it. We think the Helios gives us that purity. And it's a very straight ahead and well constructed board."

Another technical improvement overall in the studio, adds Fraser, is separate wiring as opposed to bundled pairs.

A prime philosophy of the studio, indicates Bogan, will be to keep it as updated technically as conceivable.

"Maintenance won't be that much of a problem," says Bogan, "because we've started off with what we feel is the best equipment possible. But we will always be open and ready for new developments. I've even reversed some of my engineering methods and gone different routes as time goes by. Miking technique is just one example where new concepts are being developed. It's an ever-changing, constant evolution. There are recording manuals available today that were not around just 10 years ago. There's an awful lot of knowledge accumulating in the recording field and I'm always picking up on new developments."

Dawnbreaker will be the site of the new Seals & Crofts album which will begin recording soon; a new Deardorff & Joseph LP; and a Paul Parrish album project for ABC.

An evening-long open house officially introduced the facility July 21.

Church Expands

LOS ANGELES—The Church Studio, San Anselmo, Calif., has expanded to 16-track with the addition of an MCI 16-track recorder and an Audiotronics 26 by 16 console.

Hound Sound Bows

AUSTIN—A new 24-track recording studio called Hound Sound has opened its doors here. Willis Allen Ramsey, former Dallas singer/songwriter is the owner.

Fiery NATRA Meet Due

• Continued from page 1

two other black conventions held earlier this year.

According to an embittered Kitty Broady, the organization's first woman president, her position this year is saving NATRA, vowing however that she absolutely will not run for a second term.

She explains that the thrust of the convention running through Saturday (6) will be workshops dealing with gospel, record/promotion and radio/television with Kenny Gamble, head of Philadelphia International Records chairing the record/promotion session. China Vales of WTMI and C.T. Taylor of WTJV-TV both in Miami will host the radio/tv session and Pastor Naomi Durant is moderator of the gospel workshop. These are consecutive workshops to be held on Thursday (4). At presstime sessions for Friday (5) had not been firmed.

Key speakers for the event will be Minister Abdul Haleem Farrkham, an Islamic spokesman who will address the gathering at the Awards Banquet Saturday (6) while on Friday evening Dr. Arthur Coleman, president of the National Medical Assn., will speak to the DJs on public service announcements on immunization.

For the first time in possibly the history of NATRA only registrations will come through the organization. Everything else (parties and other activities) is being handled through the Konover Hotel. "When this convention is over, NATRA will owe no one," says Broady.

Polydor Records in conjunction with NATRA, will sponsor the Awards Banquet and Motown will take over the Friday night events. TK Productions is offering entertainment and a cocktail party Thursday, while Atlantic and other firms are also hosting cocktail parties.

In the past few years DJs have been in the minority at NATRA's annual conventions, but this year Broady expects the number of DJs in attendance will be way up although she could give no figure because they're going directly to the hotel as opposed to coming through NATRA.

While explaining why she has decided not to run for a second term, she charges the organization with sexism saying, "I am a woman and that has been the problem. This is primarily a male organization and they're not ready for a female leader."

"I feel I have gotten the least support of any president who preceded me. No one has come to my rescue, there have been no concerts in support of NATRA and I have not even

heard from my executive director since last year.

"I am deeply disturbed by the fact that whenever one regime goes out the new regime gets no support nor will the old members follow.

"I have put this convention together with the help of two people, Eloise Purdie, music director of WWIN in Baltimore, and Jim Sears, general manager of WEBB also in Baltimore.

"The announcers had better get themselves together because blacks are losing ground; automation is taking over. Blacks had also better be careful at the record promotion level. I understand there's a surge to take over the organization. But how can they take over? If they don't have DJs to play their records, they don't have a job to promote."

A coalition of young black radio program directors is expected to ask for a reorganization at the convention.

A dozen program directors met in Memphis Sunday (24) for six hours drafting a resolution that will be presented at the conference, calling for a "strengthening of the national organization to restore unity and harmony and a high degree of credibility."

J.D. Black, program director of KOKY in Little Rock, is chairman of the coalition; Mel Jones, program director of WLOK in Memphis is press secretary, and Fred Harvey of WVOL in Nashville is secretary.

The group has also assembled a platform which will be announced at the convention and has hopes of getting several officers elected into the organization, which has been floundering for the past few years.

Elections are held every two years and in this election year, Jack Gibson, publisher of Jack The Rapper weekly newsletter and the organization's co-founder and first president is expected once again to seek the presidency.

However, sources close to the executive office say constitutionally Gibson is ineligible because to run for office a person must have attended the last two conventions and it's believed that Gibson has not.

Last year a major topic at the Antigua conference was associate members becoming voting members.

Says Broady: "I will deal with that if they wish this year as long as labels only have one representative. On the other hand, what should be understood is that NATRA was not organized for labels; it's for personalities and actors. It's not clear to me what they want or why the labels want to be voting members. We must also make the announcers understand that this organization was formed on their behalf."

Movie For Pickwick Meet

• Continued from page 3

14, following an opening address by Chuck Smith, Pickwick president. Smith also will talk Aug. 15 about corporate plans for the future.

Other general sessions will cover Pickwick records and accessories, and RCA, CBS and Phonodisc are slated for presentations. An open forum on distribution, to which suppliers are invited, runs Aug. 14.

Kirsch says eight workshops will be carried over three days, allowing

Signs Up a Score

NEW YORK—CAM has acquired the publishing and soundtrack rights to David Hamilton's film "Bilitis." Music for the movie was composed by Francis Lai.



VICTIM?—Lord Darth Vader, villain in the film "Star Wars" holds a youthful "victim" during a promotional visit to plug the 20th Century soundtrack LP at a Los Angeles retail outlet.

New Companies

Sho Bidness, a one-stop graphics design and promotional service specializing in entertainment projects, launched by Michael O'Daniel. Firm will offer both the design and writing of advertising copy and layouts, posters, promotional mailing pieces, album covers, etc. Address is 812 McCadden Place, Hollywood, Calif., (213) 464-8357.

Waterhouse Records formed by Rand Levy, James Peterson, Gary Marx and Michael Sunday with offices in Oakland and Minneapolis. Initial signings are the Credibility Gap and singer Peter Lang. Offices are located at 3974 Waterhouse Rd., Oakland 94602 (415) 531-6417 and 1645 Hennepin, Minneapolis 55403, (612) 332-6575.

Rat Records Inc. and Ratman Productions launched by Jim Harold. Label has released "Live At The Rat" featuring new wave groups from the Boston area. John Kalishes is staff producer and management, sales and promotion are handled by Gerald Spring. Offices are at 528 Commonwealth Ave., Boston, Mass. 02215, (617) 267-4156.

Pacific Talent Agency, a booking agency, launched by Ray Stayer, Sid Clark, Norm Volotin and Eulysses Lewis to act as tour consultant for national acts. Firm can be reached at 4218 University Way N.E., Seattle, Wash. 98105, (206) 632-2655.

Omega Unlimited, an independent record promotion, publishing and personal management firm, formed by Don Morrison, Dave Townsend and Larry Conly. Address is 6430 Sunset Blvd., Los Angeles, Calif. 90028, (213) 463-0231.

Fire-Sign Records Ltd. formed by Billy Arnell and Steve Loeb, directors of Anacrusis Music. Label plans to release an album by Riot, New York rock band. Offices at 1650 Broadway, New York, N.Y., 10019, (212) 765-4495.

International Talent Consultants Corp., an independent complex involved in management, publishing, recording, film, holography and home audio/visuals launched by Joe Greenberg, chairman of the board; Alfred Schweitzman, chief executive officer and Michael Covitt, president. Address is 322 W. 48 St., New York, N.Y. 10036, (212) 265-5910.

New 24-Track Forum Opens Near Cincinnati

LOS ANGELES—A new 24-track recording facility called Forum has opened in Covington, Ky., near the greater Cincinnati area.

Part of Forum Productions, which also includes Eyes Right Music, Love's Labour Music, and Snow Man Productions, the equipment includes a Sphere Eclipse Type A console, Stevens 24-track recorder, Studer recorders, dbx noise reduction, as well as Audio Techniques monitors, and was designed by A.N.E. Studio, Nashville.

Michael Snow is staff producer, Jim Krause is producer engineer and Chris Gray is director of operations.

Tax Treaty Hit

• Continued from page 4

The treaty would prohibit an individual state from compelling a firm like Capitol to include in its tax base the income of the parent EMI from its multiple affiliates.

This is the so-called "unitary system" of business taxing.

Capitol counsel Brookes says, "If ratified, the treaty will relieve Capitol Records of burdensome taxes on EMI income."

Sen. Hayakawa told fellow senators at the hearing he believes the California Franchise Tax Board is "million-wise and billion-foolish," in its demands.

The senator says California could drive foreign investment—particularly by the Japanese—to other states which do not insist on the "unitary" tax approach for American subsidiaries of multinational foreign firms.

Direct-To-Disk Van Seen Next

LOS ANGELES—Sheffield Lab, Santa Barbara, Calif.-based direct-to-disk record label, is developing what is reportedly the first remote van for making these specialized recordings.

Bob Louis, one of the company's three directors, confirms that the van is in the developmental stages.

Included, in addition to on-location recording equipment, will be a cutting lathe necessary for the process.

Doug Sax and Lincoln Mayorga, Sheffield's other directors, are also involved recording the Los Angeles Philharmonic orchestra for three direct-to-disk LPs.

Talent Talent In Action

• Continued from page 46

rich, earthy rasping and a touch of class. It was all clearly evidenced closing night July 25 before an appreciative, respectful Hilton showroom audience.

Her 50-minute, 15-tune program varied from quiet blues, rock and jazz to softly enunciated ballads which caused the audience to hang on for each mood. A big-band type "Any Place I Hang My Hat Is Home" opened the RCA star's set, followed by "It's A Grand Night" medley containing "Good Mornin'" and "It's A Lovely Day" prior to her hitting a high E-flat on a reprise of "Grand Night."

Soft ballad "Until It's Time For You To Go" allowed Laine to express sterling sound ranges prior to singing composer-husband John Dankworth's "Bird Song" in which she scats along with his sax solo.

Carole King's "Jazz Man" showcased Dankworth and his trio composed of bassist Darryl Runswick, drummer Kenny Clare and Paul Hart on violin and piano. "Control Yourself," featuring pieces of "I've Got Rhythm," "Secret Love" and "Ole Man River" in comic outburst blasts, again featured Laine's amazing high-notes.

But, it was "Send In The Clowns" from Broadway's "A Little Night Music," which let flow her breathy, earthy stylizations complementing perfect enunciation. **HANFORD SEARL**

BETTY WRIGHT VERNON BURCH

Bottom Line, New York

Though she has already recorded two bona fide r&b classics ("Clean-Up Woman," and 1976 Grammy winner "Where Is The Love") much of New York's music establishment got its first look at Betty Wright on this two-day stand. The July 11 opening, well attended by celebrities and media types, served as a coming out party for this lady who should need no introduction to anybody. But Wright is one of soul music's most underrated talents.

Backed by a hard driving seven-piece r&b band from Indianapolis, Eternity, Wright zipped through a consistently satisfying eight-song 55-minute set. Highlights included a medley of impressions during "Clean-Up Woman" and a fine rendition of her ballad "If I Ever Do Wrong."

Wright is an r&b singer in the classic mold and her style of showmanship is reminiscent of black revues of the '50s. Some big city audiences may find Wright's act dated but Wright does it well and it is good to see a young performer perpetuating the soul revue tradition.

The opening act, Vernon Burch, delivered a spotty 40-minute, eight-song set that ranged from boring to brilliant. Burch, whose young career has been marked by more hype and promotion than his experience would justify, is a talented young man who excels as a composer, arranger, guitarist and vocalist. But Burch has a lot to learn about putting on a show. In time Burch may put it all together and when he does he should be a hot commodity.

ROBERT FORD JR.

Sopot Festival

• Continued from page 42

accumulated an impressive 18 gold and two platinum records worldwide, and according to Belolo, there is a constant demand for concert appearances.

Now Belolo and Morali are trying for a replay of that success with three new acts, a group called Village People, from Greenwich Village, N.Y., Victor Willis, lead singer with the Broadway show, "The Wiz" and Gypsy Lane. Product by these acts will be released this fall.

Coolidge's 6th

• Continued from page 44

opening with a solo set, followed by Coolidge's set and then a duet.

Coolidge says since Kristofferson's role in "A Star Is Born," their life has been practically void of privacy.

"We're constantly aware of the fans," she says. "During time off we head to Hawaii or go in the house, lock the doors and turn the phones off."

Sound Business

Sound Waves

• Continued from page 49

pro markets, the audiophile is now looking for high performance equipment formerly considered beyond his level of interest.

As dbx's model 3BX Dynamic Range Expander aptly proves, the high-end consumer is not intimidated by expansion ratio controls, gain change readouts, and transition level adjustments, all of which may be found on the device's front panel.

As its name suggests, the dynamic range expander is used to widen the dynamic range of any program played through it. For despite advancements at just about every stage in the recording chain, it is still not possible to record the entire dynamic range of a wide range musical program.

On the one hand, tape noise obscures low level passages, while on the other, tape saturation limits the high level segments. Therefore, the studio engineer must compress the music's dynamic range before it is recorded on tape.

During playback, an expander may be used to reverse the process, theoretically restoring the program to its before-recording dynamic range. However, unlike recording pre-emphasis, compression settings are not standardized.

Therefore, the expansion settings must also be variable, to allow the listener the same type of control latitude. The 3BX's expansion ratio is variable between 1:1 (no expansion) and 1:1.5. At the latter setting, a program with a dynamic range of 50 dB would be played back with a dynamic range of 75 dB.

Unlike other dbx devices, this new dynamic range expander is a three-band device; that is, it divides the audio spectrum into three separate bands, each of which is processed independently. The three-band processing allows greater degrees of expansion to be applied, without distracting pumping or breathing sounds in the background. According to a recent dbx product release, "... As a general rule, classical records and tapes benefit from expansion of 1.2 to 1.3, while popular and rock recordings and radio broadcasts become significantly more live sounding with 1.4 to 1.5 expansion."

CBS Plant

• Continued from page 47

Wales and the people of Bridgend."

Oberstein adds: "Because the factory will be dealing basically in raw materials, it doesn't matter too much about it being located close to the market. Most of the components will be supplied direct to CBS' Aylesbury tape manufacturing plant, but we shall also be producing components for CBS in Europe. At full capacity, we will be producing parts for 25% of the British cassette market."

Other advantages of the South Wales location include government development grants (designed to encourage industrialists to move to areas where there is unemployment), and a good transport and communication system.

"Some people might think it's a strange time to start working on a project such as this," says Oberstein. "But we have been watching carefully the growth of the market. There is a time for everything and, with an eye to the future, we believe the time to start working on this factory is now."

Radio-TV Programming KTNQ: FM Sound On AM

• Continued from page 38

tract the attention of an audience which might not ordinarily listen to Top 40 radio.

"I figured that if I could get a third of the missing audience back and about half of what was already there from other stations in the market in contemporary music, I'd be sitting pretty."

Only future Arbitron ratings will tell if he is succeeding, but the station had, in the Apr./May Arbitron (its first real ratings picture since the format was launched), a good start. From 6 a.m.-midnight, Monday through Sunday, KTNQ went from a 1.6 total persons in Jan./Feb. to a 2.4 in the Apr./May Arbitron. The Arbitron showed KLOS with a 2.8 and KRLA with a 2.6. Another Arbitron survey is now underway in the market.

KTNQ plays a list of about 40 songs, "except during Arbitron ratings when I go to 43," says Fox with a laugh.

Why does he increase his playlist when, traditionally, Top 40 stations cut back on their playlist? "To build a firmer foundation in order to appeal to older demographics and give the station a little flavoring ... to make it sound fresher."

Normally, the station adds three or four new records a week. The criteria for adding a new record is based on an understanding of the market and "what turns on the Los Angeles audience." And whether or not the sound of the record is in direct proportion to the sound of the station.

"The real interesting thing about Los Angeles is that you can get away with playing more records here. In San Diego, 36 records was the limit I could put on B-100."

The reason that Los Angeles is willing to accept a 40-record playlist, he believes, is "it's a real melting pot of humanity and radio formats ... there are more stations exposing product and thus the audience can handle more different kinds of product."

Because other stations are playing these different kinds of songs, they become familiar and thus available to the Top 40 radio genre.

And, incidentally, "whether they're album cuts or singles is no longer a factor in radio ... I'm geared toward both. When we added 'Easy' by the Commodores, we also added 'Brickhouse'."

Questioned if he thought perhaps the record label had made a mistake about releasing "Easy" as a single instead of "Brickhouse," Fox replies, "I don't think anyone made a mistake. 'Easy' has an older demographic draw. 'Brickhouse' has unquestionably a teen draw and an advantage is that it's stronger with males."

KTNQ, rather than programming

New Format Aired By Iowa's KASI

AMES, Iowa—After two years featuring a Drake-Chenault automated programming service, KASI here goes to an adult contemporary live music format Aug. 1, reports music director Jim Beam.

"We will be programming 50% oldies with a current playlist of 45-50 songs and a large recurrent file.

"We will also be checking local record sales and doing other research as well," he says.

At the moment, Beam is trying to build up a music library of oldies and current hits. He was previously program director of KBAB in Indianola, Iowa.

to the demographic areas, targets the 16-30-year-old.

"I don't worry about the demographics ARB gives us ... that's for advertising agencies. I program for the audience." He points out that agencies get their ARB demographics from his target audience, plus portions of other ARB demographics.

Fox started in radio with KGB in San Diego when it was consulted by Bill Drake. "I was an assistant music director and all-around go-fer. But it was a great experience and I treasure it."

Prior to joining KTNQ, he spent a year as music director of KFMB-FM in San Diego and before that worked at KUPD and KRIZ in Phoenix.

KTNQ will go into its fourth stage of growth in September, says Fox. "Basically, we will be burying come roots so deep into Los Angeles that it will take a real killer of a radio station with Bozo bucks to dent us.

"Right now, we have been doing nothing but gathering our children ... allowing listeners to punch back and forth on the dial. But come September and no longer will they be listening to the washing machine, the dryer, the toaster, the garbage disposal ... those things will be non-existent. They'll listen to just Ten-Q and once they tune in, there'll be no question but Ten-Q is the station they're listening to."

Fox feels that KTNQ has surpassed his expectations. "When I came in here, I deliberately made it known that station growth would be slow and precise. If you grow slow, you have the chance to patch up potholes along the way and correct your mistakes."

He spoke of the departure of Rich "Brother" Robbins from the station with some sadness. "It hurts when you have one of the team leave you." But he telephoned each of the other staff members and discussed the situation with them individually so the departure of Robbins would not create internal shock. The result was that there were no adverse shock waves.

"The feedback we're getting from our audience is that we're the good guys ... that we're having fun, we're exciting ... and we're getting the reputation that here they'll be able to hear the new records first."

KTNQ does enormous amounts of research, both passive and active. Weekly phone calls are made to record stores from San Francisco to San Diego. Jukebox plays are checked and "we're tied into discos real close ... we're tied into every possible outlet for music.

"But the secret in good programming is not to rely on research too much ... because then we'd end up only playing about 18 records and that would be rude to the audience.

"The real problem in radio programming today is not when to add a record, but how long you can play it and when to drop it before it starts hurting you." Because so many radio stations are playing similar music in the market, records tend to have rather unusual burnout patterns, he feels.

The radio station is heavily into promotion. At the beach this summer, right behind the airplane pulling an airborne sign reading "Tan With Coppertone," came a plane with a sign reading: "Tan With KTNQ."

Bonus promotion is coming from a new movie called "Grand Theft Auto" which features KTNQ afternoon personality Don Steele.

"Out of 87 minutes of the movie, it's virtually a 60-minute commercial for KTNQ," says Cassidy.

Country Screen Gems

• Continued from page 58

moved from a Midwest promotion job to Nashville where he'll handle country and pop promotion in the Southeast under the direction of Danny Davis, vice president of national exploitation, based in L.A.

Besides Tannen and Steele, the company's Nashville office consists of Charles Feldman, professional manager; Richard Allen, asst. professional manager; Phyllis Hill, office manager; and Kathryn Harris, secretary. Allen, who came from Central Songs/Beechwood, Steele and Harris are new faces in the six-person office.

Tannen, who reports to Lester Sill, president of publishing, cites an "excellent working relationship" with EMI and Capitol Records in Nashville, L.A., New York and London. "The Nashville office isn't looked upon solely as a country child. We're an equal with New York and L.A.

"Besides promoting the records we have out, we're constantly promoting acts whose publishing we either own or administer," notes Tannen, referring to such artists as Carole King, Mac Davis, Bread, Queen, Fleetwood Mac, Boston and Cat Stevens.

The firm has scored with five of its owned or administered songs on Billboard's Hot Country Singles chart recently: "I Can't Love You Enough" by Loretta Lynn and Conway Twitty; "Picking Up The Pieces Of My Life" by Mac Davis; "Things I Treasure" by Dorsey Burnette; "That's The Way My Woman Loves Me" by Dan McCorison; and "Midnight Flight" by Pam Rose.

Future plans include further developing promotion and exploitation in other areas of the country, and continuing to look for established and new writers and writer/artists. This ties in with Ira Jaffe in L.A., the talent acquisition coordinator. Tannen is happy with the present roster size and plans to "keep it down to a few productive writers."

Other plans call for a closer working relationship with the EMI foreign affiliates. "We've had visitors from the U.K., Germany, Sweden and Australia the past few months, and all of them were impressed with the growth of the Nashville music industry." A two-way flow of material is expected to result between Nashville and the overseas markets.

The company plans to utilize EMI's resources in television and movies as an opportunity for Nashville-based writers to create music for EMI. Also, some movie and tv themes are serviced to Nashville producers and artists.

"The line separating pop and country is becoming thinner," Tannen observes. "It's a healthy development. We'll be reaching more and more pop producers and will be developing more hits out of our young writers."

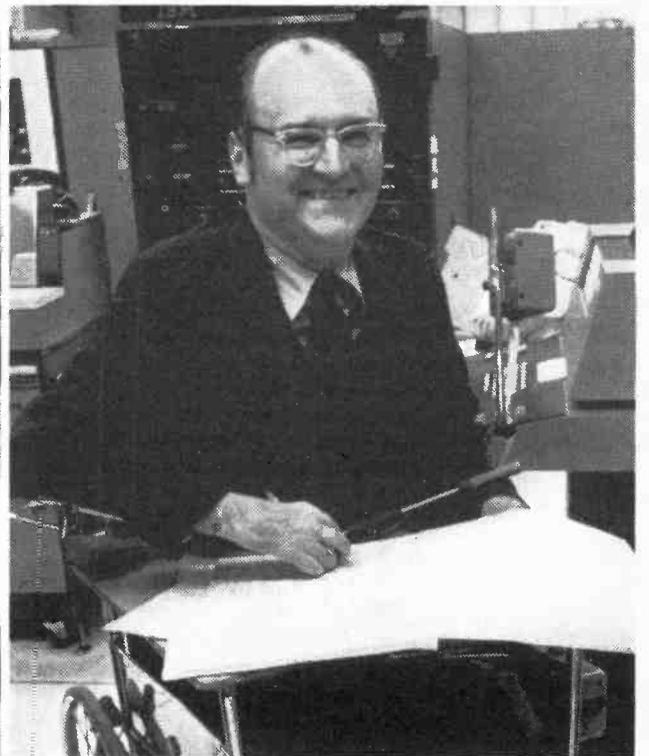
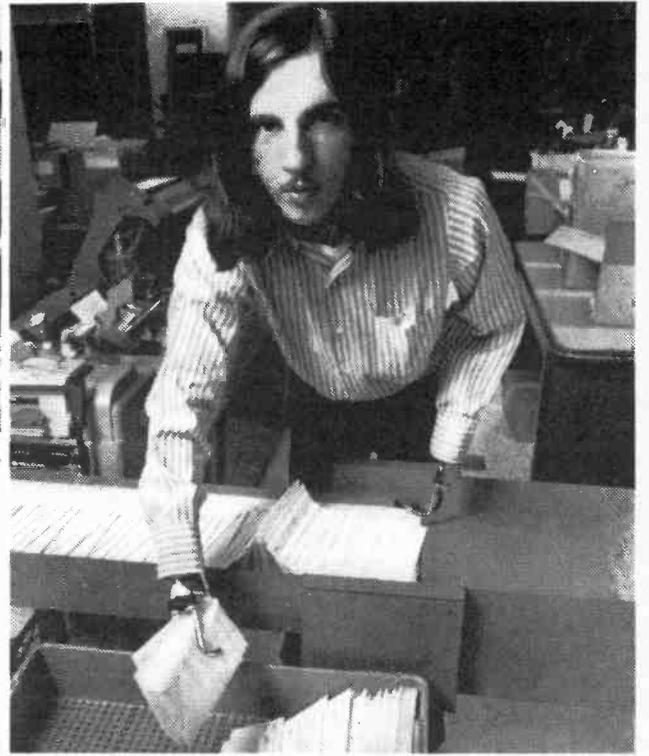
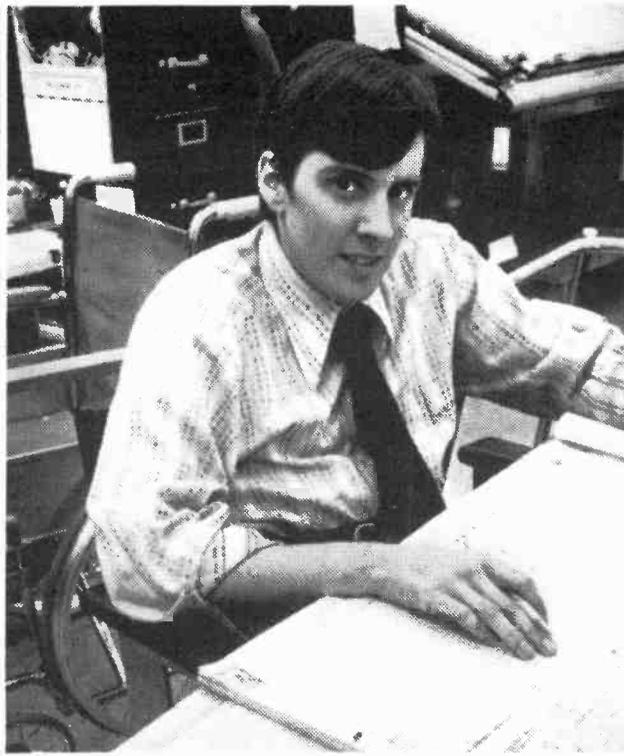
30 Bands Due At N.Y. Event

NASHVILLE—More than 30 bands, \$850 in prize money and some 15,000 patrons are expected for the fifth annual New York City Bluegrass And Old-Time Country Music Band Contest And Crafts Fair.

Doug Tuchman and the Bluegrass Club of New York are producing the event to be held at the South St. Seaport, Aug. 13-14.

Emcees for this year's contest include Joe Alfenito of WNYU-FM, Kathy Kaplan of WBAI-FM and Jim Moneghan of WFUV-FM.

If these six people don't impress you, maybe the companies who hired them will.



These people aren't actors. They are real people doing real jobs for real companies.

Take Joseph Minikovsky, for example (top left), an electronic maintenance engineer. He has learned to use one hand the way most people in his field have to use two. As quickly, as efficiently, as accurately. He's a crackerjack technician and the National Broadcasting Company knows it. Yes, he works for NBC.

Robert Thompson (top center) is a mechanical engineer. At Syska & Hennessy in New York.

Frank Gaal (top right), a machine operator for Con Edison.

James Withers (bottom left), an administrative assistant with

Control Data Corporation.

Mildred Hudson (bottom center), a coding and terminations clerk for Standard Security Life Insurance.

And Thomas Clancy (bottom right) is one of the best computer programmers New York University ever had.

They're all working. At jobs they enjoy. For companies who are very grateful to have them.

You see, despite their obvious disabilities, these people are skilled, hard-working men and women. And traits like that are hard to come by these days. (Ms. Hudson's supervisor told us she was one of only three people in their company who made it to work

during a heavy snowstorm.)

It takes a lot of determination and many months of rehabilitation to get where these people are.

But it takes very little more than a letter to find people like them and hire them.

The Director of Vocational Rehabilitation in your state has a file of skilled, trained, rehabilitated people in every field. Ready, willing and able to work.

Write to him, next time you have an opening. His office is in your state capital.

And join the impressive ranks of Con Edison. And NBC. And Syska & Hennessy. And Control Data. And Standard Security Life. And NYU.

Write the Director of Vocational Rehabilitation in your State Capital.



The U.S. Department of Health, Education, and Welfare.

A Public Service of This Magazine & The Advertising Council



Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 8/6/77

Number of LPs reviewed this week **51** Last week **34**



GRATEFUL DEAD—Terrapin Station, Arista AL7001. This album marks a new direction for the kings of blues/rock. The first side is a varied array of slickly produced, somewhat mellow tunes including a unique interpretation of Martha & the Vandella's "Dancin' In The Streets." The addition of vocalist Donna Godchaux, who sparkles as a soloist on one cut clearly broadens the scope and appeal of the Dead. Jerry Garcia's pedal steel guitar is still in the limelight while Tom Scott's sax and the English Choral add lively support. While the first side is comprised of various unrelated songs, side two is a crafty concept that flows evenly lyrically and instrumentally. Keith Olsen's production guides the Dead into previously untapped regions resulting in its most diversified and most alluring effort in recent albums.

Best cuts: "Estimate Prophet," "Terrapin Part 1," "Sunrise."

Dealers: There's a hard core army of Dead freaks eagerly awaiting this release.

JUDY COLLINS—So Early In The Spring, The First 15 Years, Elektra 8E6002. This collection of Collins' best work is a monumental testimonial to a songstress who has endured 15 years. Her transcendental voice remains everlasting in appeal which is unusual in a time when rock stars come and go. Many tunes here date back to 1962 which sound just as melodic and poignant as her later work. Her songs, whether hers or an interpretation, remain constant and still hold up well even by today's standards. Each retrospective side of this two-pocket package with cover photos by Richard Avedon, is divided into segments portraying Collins as folk singer, minstrel, interpreter and finally as a songwriter. Variety of orchestrations.

Best cuts: "Send In The Clowns," "The Hostage," "Both Sides Now," (practically all are gems).

Dealers: Collins is on a summer tour and a perennial favorite. Attractive cover makes for display.

FIREFALL—Luna Sea, Atlantic SD19101. The tight harmonies and poetic lyrics that characterized this Colorado-based sextet's debut LP are once again its biggest assets and where the emphasis is placed. Firefall's mellow country flavored rock sound is melodically soothing and instrumentally punchy with help from a horn and percussion background that adds a spritely jazz feel. Guitarists Rick Roberts and Larry Burnett share the songwriting and vocals with Roberts more of the romantic. Both the ballads and funky rockers work well for a satisfying and tasty set.

Best Cuts: "So Long," "Only A Fool," "Someday Soon," "Even Steven."

Dealers: Group's last album produced a hit single.

DONALD CLARK OSMOND, Polydor PD16109. The seriousness and formality inferred by the title is also evident in the music with this album signifying Osmond as a complete artist. Brian Holland's crafty production has refined the mass teenybopper star into a credible pop vocalist capable of broadening his appeal to higher demographics. Tackling a wide spectrum of material that includes use of synthesizers, horns, strings and percussion, Osmond reveals new vocal dimensions with some gutsy vocals on the bouncers and sensitive one on the ballads. The lush arrangements by Jimmie Haskell, McKinley Jackson and Holland all add to Osmond's maturation.

Best Cuts: "I Can't Stand It," "The More I Live (More I Love)," "You Got Me Dangling On A String," "Oh It Must Be Love."

Dealers: Osmond is seen weekly on his tv show.

MAXINE NIGHTINGALE—Night Life, UA LA731G. This versatile singer handles ballads, blues, soul and disco with remarkable reassurance. Her smooth silk-like voice effectively interprets the rich material she chooses to work with. Producer Denny Diante wisely moves Nightingale away from the disco bag where she had her biggest hit with "Right Back Where We Started From." Instead, the best of her vocal and interpretive assets become the focal point. The overall tone of the album is somewhat mellow. Scintillating and airy orchestrations glide along with Nightingale's angelic voice.

Best Cuts: "Will You Be My Lover," "You Are Everything," "Didn't I (Blow Your Mind This Time)," "How Much Love."

Dealers: Rack with pop.



KENNY ROGERS—Daytime Friends, United Artists UALA754G. Rogers offers a variety of tempos and moods in this LP produced by Larry Butler with Rogers aiding in production of "Sweet Music Man" which he also wrote. Although there were 49 musicians and vocalists used throughout this album, production is executed to perfection without clutter. Backed by guitars, drums, bass, keyboards, steel guitar, mood synthesizer, strings and vocals, Rogers displays his

wide ranging vocal abilities and soulful interpretation that have carried him to the top of the pop and country charts.

Best Cuts: "Daytime Friends," "Rock And Roll Man," "Sweet Music Man," "Am I Too Late," "We Don't Make Love Anymore."

Dealers: Rogers is a strong country and pop seller.



CHARLES MINGUS—Three Or Four Shades Of Blue, Atlantic SD1700. Mingus' return to recording after a marked lapse emphasizes the blues. The bassist plus New York sidemen explore five of his compositions including two previously heard on his Columbia years of the late '50s: "Better Git Hit In Your Soul" (a funky exploration ruined by poor vocalizing) and "Goodbye Porkpie Hat." The well structured tunes allow the leader's standup bass hooked to an amplifier more than ample space for his own disciplined, well rounded tones. Larry Coryell's lovely and soaring electric guitar is a standout with Bob Neloms' piano on "Noddin Ya Head Blues" equally forceful and pace setting.

Best Cuts: "Noddin Ya Head Blues," "Nobody Knows" (the most swinging small group work in which free abandon keeps the blues form free and happy).

Dealers: Mingus is a major name in contemporary music and consequently should attract patrons.



ODYSSEY, RCA APL12204. A first rate debut outing by this trio comprised of two females and one male. Mixing r&b mid-tempo numbers with a touch of sophisticated funk, the trio also catch some calypso and mainstream pop flavor. What makes Odyssey so effective is the well crafted material supplied by Sandy Linzer and Denny Randell. A well paced rhythm section and jazz musicians pick up the bouncy instrumentals.

Best Cuts: "Native New Yorker," "Weekend Lover," "Easy Come, Easy Go," "The Woman Behind The Man."

Dealers: Group is well suited for AM radio.

THERESA WIATER—For The First Time Out, UA UALG770G. This spunky singer with a distinct r&b sound comes across with an abundance of soul and a gutsy husky voice well tailored for the blues or torch singing. A solid jazz band backs Wiater whose vocals are the focal point and instrumentals built around.

Best Cuts: "Take Me Away," "For The First Time (In My Life)," "Out There Tonight," "All I Really Want Is You."

Dealers: Expect r&b airplay.



pop

FREDDIE KING (1934-1976), RSO RS13025. This tribute album to the late blues guitarist is a compilation of his best work recorded between 1974 and 1976. Side two is a classic as it features four songs recorded with Eric Clapton who credits King with teaching him everything. Those tunes pairing Clapton with King are blues rock at its best by two of the best. A must for collectors. **Best cuts:** "Pack It Up," "Gambling Woman Blues," "Farther Up The Road."

ANDY PRATT—Shiver In The Night, Nempcor NE443 (Atlantic). Pratt writes some of the most sensitive and revealing songs being written today. However, much of the lyrical impact is too often submerged in between Pratt's falsetto vocals and underly or overly lavish productions. Yet much of this collection is rock poetry at its best with some superb jazz flavored instrumental sequences in the rockers. **Best cuts:** "Landscape," "All I Want Is You," "What's Important To You," "Dreams."

THE BERNIE LEADON/MICHAEL GEORGIADIS BAND—Natural Progressions, Asylum 7E1107. Ex-Eagle Leadon strikes out on his own here with a blend of easygoing, tranquil rock highlighted by acoustic and steel guitar, mandolin and banjo. Leadon and Georgiades share lead vocals on well written song/poems and overall the band produces a very California mellow sound. **Best cuts:** "Callin' For Your Love," "How Can You Live Without Love," "You're The Singer," "Tropical Winter," "The Sparrow."

JAY BOY ADAMS, Atlantic SD18221. Mellow country rockers and folk ballads fill this debut LP produced by ZZ Top's producer and manager Bill Ham. Guitarist Adams is a poignant songwriter whose tunes usually carry a story line depicting folk heroes, romance and country life. A slick but subdued instrumental backup adds to the tranquil feel. **Best cuts:** "Nine Hard Years," "In Rain In Spring," "Sew A Sail," "Cactus Cafe."

STEVE HARLEY AND COCKNEY REBEL—Face To Face, EMI SKBB11661 (Capitol). A double pocket of 15 tunes which were recorded at various concerts in England late last year and early 1977. The music ranges from slow and midtempo r&b ballads to fast-paced rockers highlighted by Harley's soulful vocals. **Best cuts:** "Here Comes The Sun," "(I Believe) Love Is A Prima Donna," "Give Me More," "Psychomodo," "The Best Years Of Our Lives," "Tumbling Down."

RHEAD BROTHERS—Dedicate, EMI ST11669 (Capitol). Young Britsher's John and Steve Rhead combine for some tight harmonies and sharp lead vocals that maintains a spritely mellow rock sound. A gently paced backup band fronts the vocals. All tunes penned by the Rheads showing a knack for writing flowing lyrical melodies. **Best cuts:** "Woman Of Soul," "Don't Lose The Rhythm," "Don't Hold Back," "Rothsay Bay."

PAM ROSE—Capitol ST11641. Rose is a versatile vocalist whose voice encompasses a wide range of material in the vein of Emmylou Harris. She plays acoustic guitar while the supporting orchestrations blend well on the slower tunes. Rose uses her high pitched vocals to soar, a gutsy blues flavored vocal for emphasis and a drawling crackle for the country effect. All tunes are material by some well known writers. **Best cuts:** "Midnight Flight," "Runaway Heart," "Sing, Feelin' Feel," "Fool, Fool."

SPACE—Magic Fly, UA UALA780G. Four-piece instrumental quartet approaches the space rock vision with an imaginative and instrumentally cosmic approach. The galactic themes are carried off with haunting synthesizers, keyboards and strings which helps create a full orchestra effect. Well paced soaring instrumentals followed by soft melodic lulls induces an eery excitement and suspense while maintaining progressional continuity. **Best cuts:** "Magic Fly," "Fastern Seat Belt," "Velvet Rape," "Carry On, Turn Me On."

THE JAM—In The City, Polydor PD16110. As one of the few English punk bands to speak out in favor of the Queen, The Jam's hard driving rock is far from tame. Bold and authoritative, this trio of guitar, bass and drums stands as a wonderful addition to the New Wave movement combining in its basic arrangements both raw power and precision supported by carefully chosen vocal harmonies and a hidden sophisticated understanding of the medium in which the group works, adding a lively touch to a heavy-handed pulsating delivery. **Best cuts:** "Art School," "I've Changed My Address," "In The City," "Time For Truth."

JAGUAR, RCA APL12420. This six-piece Memphis-based band fluctuates from country tinged rockers to mainstream pop with many tunes also reflecting some r&b flavor. The concise instrumental work compensates for the shallow lyrics and indistinguishable vocals. **Best cuts:** "Daisy," "Rain On The Roof," "Wild Oats," "Following Moon."

RHODA CURTIS, United Artists UALA761G. Curtis displays a wide and strong vocal range as she mixes through folk flavored, gospel sounding, country tinged and more contemporary material. There are plenty of strings and full orchestration but her voice is more than a match for the charts. **Best cuts:** "Jordan," "Baby As You Turn Away," "The Candle," "Jamie," "Day's End."

WE FIVE—Take Each Day As It Comes, AVI AVL6016. The same group that recorded the classic "I Woke Up This Morning, You Were On My Mind" returns with a collection of old and new material. Much of the album reflects the same sound that characterized the group during its heyday in 1965. Jerry Burgan's contemporary lyrics maintain a commercial feel while the rhythm section supplies a bouncy beat. **Best cuts:** "Take Each Day As It Comes," "I Mean To Shine," "Lonely Afternoon," "Funny."

GRADY TATE—Master, ABC Impulse AS9330. The personable drummer is handicapped on nine long tracks by an oversized orchestra, complex, cluttered charts, three shouting, ineffective female backup singers and an overabundance of electronic sounds which detract from his singing skills. Tate's warm baritone pipes require intimate accompaniment, and musically logical endings instead of the tired old fades he must endure here. **Best cuts:** "Without The One I Love," "A Song Of Life."

soul

THE DRAMATICS—Shake It Well, ABC AB1010. This group has a history of producing quality LPs; this album is no exception. Harmony is particularly tight here and lead singer tackles tunes both ballads and uptempo with clarity and ease. Orchestral strings are effectively used in abundance. **Best cuts:** "Shake It Well," "Come Inside," "That Heaven Kind Of Feeling," "Music Is Forever."

JAMES BROWN—Mutha's Nature, Polydor PD1611. This LP like Brown's past LPs carries his trade mark of rhythmic grunts, chord changes and his usual overall musical concept. There are both ballads and uptempo tunes here but this entertainer is best when swinging. Instrumentation is simple and bouncy. **Best cuts:** "Give Me Some Skin," "Summertime," "People Wake Up And Live," "If You Don't Give A Dogone About It."

RUFUS THOMAS—If There Were No Music, AVI AVL6015. Long-timer Sun and Stax Records Memphis soul singer and dancer is back on a new label with a collection of pure undiluted r&b. Thomas interprets songs by Merle Haggard, Sam Cooke and others as well as his own compositions in his from the gut style. **Best cuts:** "Who's Makin' Love To Your Old Lady," "Today I Started Loving You Again," "Blues In The Basement."

THE MIRACLES—Greatest Hits, Tamla T6357S1. The title of this album is something of a misnomer since fewer than half of these 10 vocals actually achieved hit status. The ones that did—"Love Machine," "Do It Baby," "Don't Cha Love It"—are well worth hearing again. Most of the tracks were produced by Freddie Perren. **Best cuts:** "Love Machine," "Do It Baby," "Don't Cha Love It."

disco

EL COCO—Cocomotion, AVI AVL6012. This is standard disco material which, though failing to rise above the mainstream, has some distinctive features. Co-producer W. Michael Lewis displays an array of instruments, from synthesizer to glockenspiel. The female vocal chorus is excellent. **Best cuts:** "We Call It Disco," "You're My Everything."

jazz

EDDIE HENDERSON—Comin' Through, Capitol ST11671. Soothing light and midtempo mainstream jazz fronted by Henderson's trumpet and flugelhorn. Momentary breezy lulls followed by quickened beats keeps the pace evenly flowing. **Best cuts:** "Say You Will," "Source," "Moving On."

MARY LOU WILLIAMS TRIO—Free Spirits, Inner City 2043. The veteran pianist implores and explores the blues in this 1975 New York recording for the SteepleChase label along with Buster Williams and Mickey Roker. Her forceful, two handed style roars through seven tunes all keyed to variations on the 12 bar theme. Mary Lou's rippling passages offer a contrast to her forward motion meanderings. **Best cuts:** "Baby Man," "All Blues," "Blues For Timme."

WALT DICKERSON—Peace, Inner City 2042. Variations of intensity hallmark this vibist's sessions for the Danish Steeple-Chase label cut two years ago. The trio sessions with Lysle Atkinson and Andrew Cyrille (bass and drums, respectively) are intense and dynamic and allow Dickerson to showcase his ample capability with textures as he brings his vibes alive with excitement. This is an LP for modernists. **Best cuts:** "Chant Of Peace" which takes up all of side two.

ARCHIE SHEPP—Steam, Inner City 3002. Shepp's tenor is fiery and explosive and searching as he soars through these three tunes cut in 1976 at a festival in Nuernberg, Germany. His technical expertise is impressive on the fast, exploding passages and on the slower works, all geared to the avant-garde school of expression. Bass and drums provide an ample support. **Best cut:** "A Message From Trane."

DOUG RICHARDSON—Night Talk, AVI AVL6013. Richardson's pulsating sax and flute work fronts a top quality jazz band. The juicy orchestrations flow evenly from the lush string accompanied love songs to the richly textured sultry blues numbers. The eight compositions are well paced and superbly arranged. **Best cuts:** "Night Talk," "Aphrodesia," "Entre Nous," "Salsa Mama."

TED LEWIS' ORCHESTRA—1926-1933, Biograph BLP07. The dance band led by the high-hatted tragedian of song was never inspiring to musicians, but Lewis occasionally brought in giants like Benny Goodman, Fats Waller, Muggsy Spanier, Jimmy Dorsey, George Brunies and Don Murray for record dates, and these are the tracks offered here. **Best cuts:** "I'm Crazy 'Bout My Baby," "Dallas Blues," "Royal Garden Blues."

VARIOUS BLUES ARTISTS—Chicago Blues At Home, Advent 2806. A documentary-like collection of authentic blues by relatively unknowns whose sincerity and originality makes the 1970 to 1974 at-home-type recordings a blues buff must. Album backliner should have carried more data about individual artists. **Best cuts:** Louis Myers' "Don't Break Down" and Eddie Taylor's "Jackson Town."

TOSHIO AKIYOSHI-LEW TABACKIN BIG BAND—Road Time, RCA CPL22242. Husband and wife team, who once performed together in Clark Terry's combo, kick up a musical hurricane on four LP sides taped in Japan 18 months ago. The seven tracks all run long (one goes 22:54 minutes) but there is much admirable music throughout, Akiyoshi at the piano and Tabackin serving up tenor sax and flute gems. Band's eight brass is clean and gutsy; Akiyoshi's charts are fresh and musical. **Best cuts:** "Road Time Shuffle," "Kogun," "Soliloquy."

NATHAN DAVIS—If, Tomorrow International 6112N1. Soft easy flowing sax passages with a clearly defined bass accompaniment. Davis concentrates on the mellower side of the jazz spectrum. He also plays flute and clarinet and penned all compositions. **Best cuts:** "If," "African Boogie," "Tragic Man."

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: Ed Harrison; reviewers: Eliot Tiegler, Gerry Wood, Is Horowitz, Jean Williams, Dave Dexter Jr., Pat Nelson, Sally Hinkle, Agustín Gurza, Roman Kozak, Dick Nusser, Jim McCullough, Paul Grein.

Closeup

BUDDY RICH—Buddy Rich Plays And Plays And Plays, RCA CPL12273.

Albums by drummers are always an iffy thing because the public generally doesn't reap the same benefits on disk as it does when seeing the performer in-person. The visual element is missing in the drummer's performance on record and that is part of the reason for the linkage between drummer and audience in an in-person show.

Buddy Rich, in addition to being a top-flight showman, is one hell of a drummer who combines his flair for the visual with his unique ability to make drums more than just a time instrument.

Getting both the visual and the sonic elements on records is impossible, so one has to fall back on the sound of the instrument, the style of the player and the sound of the band to provide an entertainment experience.

Rich's newest endeavor is interesting in light of what it is not: a pure crossover, commercial band project involving lots of crashing rock rhythms, escalating runs and slides on guitars and brass and meldings of thinly veiled vocal groups attempting to sound Top 40ish.

Instead, the album is a hardline jazz product, designed to sound like a concert performance, with no attempt made to provide any special stereo effects. On that latter score, this reviewer has to dissent: the music, while exciting and valid jazz, could have used the punch and lift which could have been attained had it been designed for the recorded medium.

But with nothing to do about that shortcoming, one gets down to the nitty gritty of the project and that means listening to eight cuts by the best drummer in jazz today augmented by his ever changing assemblage of youthful players, several of whom I am sure are no longer with the band since this recording was made last February.

Rich remains the pure propulsion machine, retaining his deserved reputation as the protean human energy machine. His crisp, clean, in-

ventive playing is a hallmark of taste in kicking a big band in an era when rock drummers surround themselves with lines of shares, tom toms and cymbals and beat the living guts out of their instruments.

Rich doesn't beat anything: he plays everything. And in a way so that he doesn't make your eyes flinch or your ears do a turnoff. There is no compromise in his playing. His almost 40 years of playing drums emerges on every one of the tracks in terms of sensitivity, dynamics and empathy for the selection.

The charts for the nine cuts (the final is a solo piano piece by its arranger Barry Kiener) are the works of seven men who all seem to have come out of the same mold.

Three of the works are familiar tunes: "Round About Midnight," "Lush Life" and "Mickey Mouse" (the only throwaway, questionable track). The others are all unknowns. "Ya Gotta Try" and "Tales Of Rhoda Rat" both open with piano intros and then kick off the explosiveness with fast, crisp section responses and fiery solos by Steve Marcus and Bob Mintzer on tenors. Rich has a field day propelling the band along with all the zest and power at his disposal.

"Midnight" and "Lush Life" are slow ballads, in which Rich's brushes tinkle across the snare and cymbals in a soothing manner.

"No Jive" is an ersatz rock attempt with clean snare and wood-block playing counter patterns under Mintzer's tenor. "Party Time" has a marching along drum feel punctuated with hard rim shots while "Kong" is an attempt to get funky via a silly song about King Kong dished up by three female soul singers who play right into the gutsy mood.

Steve Marcus' horn is both cool on "Midnight" and blazing on "Rhoda Rat" and Buddy certainly helps light his fire. The LP as a whole is a fine example of outstanding big band jazz unfettered by gimmicks. This is straight ahead blowing by enthusiastic musicians who know they have to keep up with their fearless, ageless leader.

ELIOT TIEGEL

Springboard Finds Sales Increasing As Own Distrib

NEW YORK—"We're the alternative in distribution."

So says Bob Demain, senior sales vice president of Springboard International, in describing that family of labels' wholly owned distribution operation.

"We're not an independent distributor, dealing with 26 entities in 26 different markets. We function as a branch operation, but we're a tight national distribution company."

Springboard International consists of 12 labels, and specializes in country, gospel, classical and children's records. The company deals in budget items as well as front line product.

Since inaugurating its own sales structure in 1973, Springboard International has increased its annual

'Nola' Arndt Dies

NEW YORK—Nola Arndt, 88, whose composer husband immortalized her in the song "Nola" in 1916, died here July 19. A concert pianist, she later became a drama coach and music teacher. Her husband, Felix, died in 1918 in an influenza epidemic.

volume by approximately 500%, according to Demain.

"We tried independent distribution for over a year, but it didn't work for us. In order to survive, indies have to be oriented toward the super hits, so the catalog items suffer. We felt we could do better on our own."

The company has three main points of operation: in Rahway, N.J.; Elk Grove, Ill., and North Hollywood, Calif. Records are pressed at the Rahway facility, which also serves as the home of a computer system, through which record orders can be placed by salesmen in the field. The firm currently employs a national sales force of 34.

It deals directly with rackjobbers, one-stops and retailers—with the emphasis on an aggressive merchandising approach. Often the company provides retailers with display racks and related materials. "We try to do what Columbia does," says Demain, "only on a smaller basis."

The label's budget items list for \$2.49, with the frontline product selling for \$6.98.

Recently Springboard began to distribute in select markets. Project 3, Inner City and Spoonfed,



PAXTON TRIBUTE — Vanguard's Tom Paxton, left, greets paralyzed Viet vet Ron Kovic backstage at the Bottom Line during his recent gig. Kovic's autobiography elicited an original cut on the artist's new LP "New Songs From The Briarpatch."

LP SERIES REVIEW

CTI Out With '72 Bowl Gig

LOS ANGELES—Five years after it brought a package of top name soloists into the Hollywood Bowl and recorded the event, CTI has released the concert in a three-disk series.

Titled "CTI Summer Jazz At The Hollywood Bowl," the series showcases the commercial marriage of jazz with pop inclinations in the personages of Hubert Laws, Grover Washington Jr., Stanley Turrentine, Deodato, Milt Jackson, Johnny Hammond, Joe Farrell, George Benson, Hank Crawford, Freddie Hubbard, Airto, Esther Phillips, Ron Carter, Jack DeJohnette and Bob James.

Several of these performers, of course, are now with other labels, but their amalgamated performances produce a blending of jazz which is infectious and highly entertaining.

There are 14 cuts in the three LPs as the musicians were allowed all the time they needed for their explorations and improvisations by producer Creed Taylor.

All of the LPs carry the same artwork and logos with no notes to explain anything other than the series was taped July 30, 1972.

CTI was perhaps the first jazz label to take its artists on the road in a package situation and this series is typical of the smooth blending of instruments and styles which helped produce many enjoyable moments of jazz on a warm summer night in Los Angeles.

Volume one features the haunting melding of "Inner City Blues" with "What's Going On" and "California Dreaming" among the four cuts.

Volume two offers five cuts including a dark sounding and funky version of "Rock Steady."

Volume three has the marvelous Esther Phillips interpretation of "God Bless The Child" among its five tracks.

The nice thing about this series is the freedom with which to explore tempos, moods and timbres. It's all a good sampler.

ELIOT TIEGEL

Ariola America

• Continued from page 4

Among the new acts with upcoming releases are Edwards & Ralph, formerly known as the Bells, to be produced by Peter Yarrow and Barry Beckett; Glenda Griffin, produced by Eagle Don Henley; Prism, which Lasker describes as Ariola's first rock band and managed by Bruce Allen of BTO and D.H. Storm. Ariola also signed the Memphis Horn formally on Bang.

Cocker Gears Mini-Mad Dog For Latin Trip

NEW YORK—British rocker Joe Cocker is set for a major Latin America tour beginning Aug. 10, including three dates in Argentina, where the political climate had made rock concerts a rarity.

"The military government in Argentina is trying to strike a more liberal image," believes Felipe Rodriguez, head of Water Bros. Production, the Miami-based outfit that is producing the tour in conjunction with ATI, Just Sunshine Productions, Cocker's management agency, and three Latin American promoters.

"This is an interesting deal," Rodriguez adds, "because the promoters are splitting the costs of the act's transportation and hotel accommodations, and it's working out to be cheaper than just playing one country."

The tour opens Wednesday (10) with a three-night stand in Buenos Aires' 8,500-seat Luna Park indoor arena. Next stop is Aug. 15 in Porto Alegre, Brazil, where Cocker will play the 14,000-seat Ginasio Gigantho. Other dates include Rio (Aug. 17-18 at the 15,000-seat Maracanzinho); Sao Paulo (Aug. 20-21 at the 6,000-seat Ginasio de Portueguesa; Santos (Aug. 22 at the 6,000-seat Ginasio de Santos); and several dates in Mexico, including two shows at the Mexico City arena, with others to be confirmed. Also planned are dates on Sept. 1-2 in Caracas, Venezuela. Local groups will open all the shows.

Rodriguez is working with promoters Marcos Lazaro in Brazil and Argentina; Hugo Lopez in Mexico, and Organisation Parade in Venezuela. A&M Records, Cocker's label, and its Latin affiliate, Odeon, are helping with promotion activity.

Cocker is believed to be putting together a sort of mini-version of his fabled "Mad Dogs And Englishmen" tour of 1971, with pianist Nicky Hopkins and vocalist Clydie King on the bill so far.

Aid Telethon

LOS ANGELES—Salsoul artists Eddie Holman, Loleatta Holloway, First Choice, Moment Of Truth, Double Exposure and the Salsoul Orchestra will participate in the fourth annual 18-hour New Orleans Sickle Cell Research Foundation telethon, Friday, Saturday (6-7).

Capron Enhances Festival

• Continued from page 49

pron mike cable tester. It has a remote terminator that allows testing for case shorts, phase reversal, straight shorts and opens as indicated on LED readout, with only one end of the cable plugged into the hand-held tester.

All channels of the house mixing board were then checked with mikes connected, and the monitor system was tested with much the same procedures as the house system, with the sound pressure levels checked on the stage.

None of the jazz performers carried their own sound men, unlike many of the pop and rock acts, so the house mix was worked out between Faherty and the road managers, with the monitor mix between Kennedy and the performers.

Each of the performers had his or

Southern Ops Get Pro Aid

By ALAN PENCHANSKY

CHICAGO—Creative Marketing, a new Nashville-based independent marketing organization, has begun working closely with jukebox operators in seven Southern states.

The three-month-old company is mailing sample records and title strips to a list of more than 175 major Southern operators and is surveying ops about programming practices and influences, according to Paul Lovelace, co-principal of the new company.

New names of operators are being added to the list regularly, Lovelace says.

Operators will be serviced automatically with each "project" Creative Marketing undertakes, the former national promotion director for 20th Century Records and Monument Records indicates. Linda Alter, formerly national promotion director with Shelter and Bang Records, is a partner in the enterprise.

The two promotion vets already have undertaken work involving the Marshall Tucker Band single, "Heard It In A Song" and Sanford Townsend Band's "Smoke From A Distant Fire." In total, six "projects" have been conducted with operator mailings, says Lovelace.

The marketing executive expresses the belief that the jukebox still can "break" a record. "There's some cases where if the record doesn't become added to radio stations, that project is lost.

"But if we can come through the back door and create a little excitement on the jukeboxes, it can spur some sales in the market, and attract the attention of the stations," he explains.

Lovelace says a picture of the operator as a "very sharp businessman concerned with getting the most activity out of the boxes," has emerged from response to questionnaires.

"They're not into records like radio people, but they're hungry for information about records that will make them money," he says.

The record promoter estimates that 50% of operators rely on one-stops for programming, with the rest representing various degrees of autonomy.

Operators were queried about their attitude toward service from record companies. "A good many were blasé about it, many didn't care," Lovelace reports.

her own style and requirements. Herbie Mann has a personal mike used for his flute and vocals, and during his set wanted only the flute and stage monitors. Herbie and his drummer had two monitors each, and each musician had his own floor monitor.

On the other hand, the Basie band had no monitors as Basie depends on his ears and eyes to "hear" his group. Additionally, the guitar player sitting next to Basie chose not to use any mike or pick-up.

Different musicians react in various ways to new equipment. During her sound check, Ella Fitzgerald tried the relatively new E-V 1776 condenser mike and chose to use it during her set. On the same bill, Basie and Dizzy Gillespie took her lead and used the 1776 for their vocal/solo mikes as well.

Billboard's

Billboard SPECIAL SURVEY For Week Ending 8/6/77

Number of singles reviewed
this week **99** Last week **91**

Top Single Picks

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STEVE MILLER BAND—Jungle Love (3:10); producer: Steve Miller; writers: L. Turner, G. Douglas; publisher: Sailor, ASCAP. Capitol 4466. Another irresistibly cheerful rocker from Miller in his more comic rock 'n' roll basics vein. Thumping guitar riffs and pounding rhythm backdrop Miller's nonchalant vocal delivery of a lyric filled with interestingly silly images. Several sound-effect breaks add to the aural interest and some of the verses even have a touch of social commentary.

ALAN PARSONS—I Wouldn't Want To Be Like You (3:01); producer: Alan Parsons; writers: Woolfson, Parsons; publisher: Woolfson, BMI. Arista AS0260. Producer-engineer Parsons' rich studio instrumental and vocal harmonics sound is in the forefront of this first single from the fast-rising "I Robot" LP. The rhythm tracks and softly intense vocals sound a bit like a more ominous Atlanta Rhythm Section, but with the same lush catchiness of that group's midtempo ballad hits.

ROGER DALTRY—Say It Ain't So, Joe (3:15); producers: David Courtney, Tony Meehan; writer: Murray Head; publisher: Island, BMI. MCA, MCA40765. Daltrey's interpretation of the Murray Head penned anthem is full of Who sounding instrumentals and vocalization. Daltrey's driving vocals flow evenly throughout as he soars for emphasis and melodically retreats on the ballad-like chorus. The punchy orchestration never lapses adding to the pulsating effect.

recommended

MARSHALL TUCKER BAND—Can't You See (3:25); producer: Paul Hornsby; writer: Toy Caldwell; publisher: No Exit, BMI. Capricorn CPS0278. (Warner Bros.).

FOOLS GOLD—Runnin' And Hidin' (3:48); producer: Keith Olsen; writers: T. Kelly, D. Henson; publishers: Brain Drain/Frank Snare, ASCAP. Columbia 310592.

HOT—The Right Feeling At The Wrong Time (2:55); producers: Clayton Ivey, Terry Woodford; writers: Barbara Wyrick, Kevin Lamb; publishers: I've Got The Music, ASCAP/Song Tailors, BMI. Big Tree BT16099 (Atlantic).

ATLANTA RHYTHM SECTION—Dog Days (3:38); producer: Buddy Buie; writers: Buie, Nix Daughtry; publisher: Low-Sal, BMI. Polydor PD14411.

CHER—War Paint And Soft Feathers (3:01); producer: Snuff Garrett; writers: C. K. Miller, Sandy Pinkard, Al Capps; publishers: Blue Monday/Hobby Horse, BMI. Warner Bros. WBS8366.

FRANKIE MILLER—Be Good To Yourself (3:00); producer: Chris Thomas; writer: A. Fraser; publisher: Ackee, ASCAP. Chrysalis CHS2147.

BONNIE RAITT—Two Lives (3:32); producer: Paul A. Rothchild; writer: Mark Jordan; publishers: Jewelyard/Arista, ASCAP. Warner Bros. WBS8430.

MICKY THOMAS—Somebody To Love (3:01); producer: Allan Blazek; writer: Grace Slick; publisher: Irving, BMI. MCA, MCA40767.

BROTHERHOOD OF MAN—Angelo (3:13); producer: Lee Hiller; writers: T. Hiller, L. Sheridan, M. Lee; publisher: Welbeck, ASCAP. Private Stock PS45165.

PARKER MCGEE—Boy Meets Girl (3:04); producer: Kyle Lehning; writer: Parker McGee; publisher: Dawnbreaker, BMI. Big Tree BT16098 (Atlantic).

SWEET—Funk It Up (David's Song) (3:25); producer: Sweet; writers: Scott, Tucker, Connolly, Priest; publishers: Sweet/WB, ASCAP. Capitol 4454.

WALTER EGAN—When I Get My Wheels (3:06); producers: Lindsey Buckingham, Stevie Nicks, Duane Scott, Walter Egan; writer: W. Egan; publishers: Deluxe/Swell Sounds/Se-dak, ASCAP. Columbia 310591.

MAYNARD FERGUSON—Main Title "Star Wars" (2:51); producer: Jay Chattaway; writer: J. Williams; publisher: Fox Fanfare, BMI. Columbia 310595.

MARK & CLARK BAND—When It Comes To Love (3:30); producer: Ron Dante; writers: T. Shapiro, D. Foliart; publishers: Geoff & Eddie/O'Lyric, BMI. Columbia 310594.

CHAMPAGNE—Oh Me Oh My, Goodbye (3:20); producer: Martin Duiser; writers: M. Duiser, W. Tax; publisher: Dayglow, ASCAP. Ariola America 7668.

NEAL FOX—Do It (3:27); producers: Michael Lewis, Stuart Wiener; writer: Neal Fox; publisher: Green Mountain, BMI. RCA, JH11048.

SPEED LIMIT—Rockin' Shoes (3:18); producers: Bruce Biette, Nick Knowlton; writers: Knowlton, Wright; publishers: Critique/Sherlyn, BMI. Rocky Coast 19766 (T.K.).

ROB GALBRAITH—No Pride (2:45); producer: Rob Galbraith; writer: Rob Galbraith; publisher: Combine, BMI. RCA JH11051.

WIDOWMAKER—Too Late To Cry (3:30); producers: Widowmaker, Chris Kimsey; writer: B. Daisley; publisher: Hudson Bay, BMI. United Artists UAXW1043.

DICKIE G. AND THE DON'TS—Rocky And The Angel (2:22); producer: Unlimited; writer: not listed; publisher: Up-Tight/Tektra, BMI. ASI, ASI1013 (Audiotek Systems).

BENNY TROY—I'm Gonna Love You All Over (3:58); producer: Billy Terrell; writers: Ebbie Woolley, Billy Terrell; publisher: Delightful, BMI. De-Lite DE1593.



ARETHA FRANKLIN—When I Think About You (3:35); producers: Lamont Dozier, Aretha Franklin; writer: Aretha Franklin; publisher: Springtime, BMI. Atlantic 3418. Horns, strings and percussion produces a full orchestra effect to back Franklin's mainstream r&b gutsy emotion packed vocals. The thumping rhythms sustains impact throughout.

recommended

WALTER JACKSON—It's All Over (3:40); producer: Carl Davis; writer: C. Mayfield; publisher: Warner-Tamerlane, BMI. Chi-Sound CHXW1044 (United Artists).

SHALAMAR—Ooh Baby, Baby (3:48); producers: Don Cornelius, Dick Griffey; writers: W. Robinson, W. Moore; publisher: Jobete, ASCAP. Soul Train JH11045 (RCA).

DENNIS COFFEY—Our Love Goes On Forever (3:27); producer: Dennis Coffey; writer: Dennis Coffey; publisher: Bridgeport, BMI. Westbound WB55402 (Atlantic).

EDDIE HOLMAN—You Make My Life Complete (3:21); producer: Ron Baker; writers: Ron Tyson, Ron Baker; publishers: Lucky Three/Burma East, BMI. Salsoul S22043.

SMALLWOOD BROTHERS—You Can't Reason With A Broken Heart (3:27); producers: Melvin Steals, Mervin Steals; writers: Melvin Steals, Mervin Steals; publisher: Drean Jean, ASCAP. Atco 7084 (Atlantic).

LITTLE MILTON—Loving You (Is The Best Thing To Happen To Me) (3:30); producers: Milton Campbell, James Mack; writer: M. Campbell; publisher: Trice, BMI. Glades GL1743A (T.K.).



MEL TILLIS—I Got The Hoss (2:54); producer: Jimmy Bowen; writer: Jerry House; publisher: Sawgrass, BMI. MCA MCA40764. A gutsy, uptempo number that includes some narrative as well as Tillis' notable vocal delivery. Lively piano and steel work add to the good-time feeling generated in this production effort.

TANYA TUCKER—Dancing The Night Away (3:31); producer: Jerry Crutchfield; writers: Russell Smith and James H. Brown; publishers: Fourth Floor/Rick Hall, ASCAP. MCA MCA40755. Tucker performs a composition by Amazing Rhythm Aces members Russell Smith and James H. Brown with Smith adding vocal backup to this tight production that has crossover potential. The influence of Memphis blues well suits Tucker's soulful delivery.

STATLER BROTHERS—Silver Medals And Sweet Memories (2:30); producer: Jerry Kennedy; writer: Don Reid; publisher: American Cowboy, BMI. Mercuy DJ505. In the typical Statler four-part harmony style, the vocal group relies heavily upon steel guitar, drums and walking bass beat to carry the tempo of this song about memories.

MARGO SMITH & NORRO WILSON—So Close Again (3:03); producer: Norro Wilson; writers: Norris D. Wilson-Margo Smith; publishers: Al Galico/Jibebi/Algee, BMI. Warner Brothers WBS8427. Producer and co-writer Norro Wilson, who usually provides background accompaniment for Smith, this time has joined her in a duet spot singing by himself and with Smith. Country steel strongly influences this ballad of love accentuated by piano and strings.

ED BRUCE—When I Die, Just Let Me Go To Texas (3:06); producer: Buddy Killen; writers: E. Bruce-B. Borchers-P. Bruce; publishers: Sugar Plum/Tree, BMI. Epic 850424. Strong bass line, steel guitar, dobro and guitar complement this ballad of a cowboy that would rather go to Texas if heaven won't let him in. Bruce's Texas sound and deep vocal delivery makes for a convincing and enjoyable listen.

JERRY REED—East Bound And Down (2:47); producer: Jerry Reed; writers: Jerry R. Hubbard-Dick Feller; publishers: Duchess/Vector, BMI. RCA JB11056. Reed breaks loose with a catchy, truckin' number pulled from the movie "Smokey And The Bandit." His best single effort in a while is well constructed with an uptempo guitar, bass line and a movin' on banjo.

EDDIE RABBITT—We Can't Go On Living Like This (3:30); producer: David Malloy; writers: Eddie Rabbitt-Even Stevens; publishers: Briarpatch/Deb Dave, BMI. Elektra E45418A. A moving ballad that Rabbitt sings softly and sensuously using the unique sound of a harpsichord along with guitars, strings and steady bass to bring each verse to a climactic chorus.

recommended

JOHN WESLEY RYLES—Once In A Lifetime Thing (2:30); producer: Johnny Morris; writers: Jerry Foster/Bill Rice; publisher: Jack & Bill, ASCAP. ABC/Dot D017698.

JERRY JEFF WALKER—Mr. Bojangles (5:22); producer: Michael Brovsky; writer: Jerry Jeff Walker; publishers: Cotillion/Daniel, BMI. MCA MCA40760.

DAVE CONWAY—If You're Gonna Love (You Gotta Hurt) (2:34); producer: Howard Knight, Jr.; writers: L. Satterfield-D. Orender; publisher: Acoustic, BMI. True T105.

ZELLA LEHR—After You've Had Me (3:29); producer: Pat Carter; writer: Even Stevens; publisher: Deb Dave, BMI. RCA JH11024.

ALVIN CROW and the PLEASANT VALLEY BOYS—Crazy Little Mama (At My Front Door) (2:44); producer: Tommy Allsup; writers: J. C. Moore-F. G. Abner, Jr.; publisher: Conrad, BMI. Polydor PD14410.

CARROLL WAYNE ROBERSON—When A Woman Cries (2:43); producer: Danny Walls; writers: Betty Duke/Sammy Lyons; publishers: Door Knob, BMI/Kenwall, ASCAP. Door Knob DK7034.

PAULIE HARTFORD—Borrowing (2:44); producer: Chuck Chellman; writer: Paulie Hartford; publisher: Purple Cow, ASCAP. PIC International AA010A.

NANCY SINATRA—A Gentle Man Like You (2:55); producers: L. Russell Brown-Charlie Calello; writers: Danny & Ruby Hice; publisher: Mandy, ASCAP. Private Stock PS45158.

BILLY WALKER—It Always Brings Me Back Around To You (2:59); producer: Ray Pennington; writers: S. L. "Doodle" Owens/Gene Vowell; publisher: Tuckahoe, BMI. MRC MR1003.



recommended

BARBARA PENNINGTON—You Are The Music Within Me (3:33); producers: Ian Levine, Danny Rays Leake; writer: T. Levine, D. R. Leake; publisher: Leviathan Music Farm. United Artists UAXW1039.

BONEY M—Ma Baker (4:34); producer: Frank Farian; writers: Farian, Reyam, F. Jay; publisher: Heath Levy, ASCAP. Atlantic 3422.

DREAM EXPRESS—Dream Express (2:48); producers: Luc Smets, Steve Rowland; writer: Smets; publishers: Intersong/Chappell, ASCAP. EMI P4467 (Capitol).

TROPEA—The Funk You See Is The Funk You Do (2:47); producer: John Tropea; writers: Tropea, Le, Cartalemi; publisher: San Tropea, BMI. Marlin 3314 (T.K.).

INNER CITY JAM BAND—Inner City Jam (Mambo-nique) (3:28); producers: Scott P. Schreer, John Loeffler; writer: Scott P. Schreer; publishers: Bareback/Sheer, ASCAP. Bareback BB530.



Easy Listening

recommended

HENRY MANCINI—Silver Streak (2:58); producer: Joe Reisman; writer: Henry Mancini; publishers: 20th Century/Hollywood, ASCAP. RCA, JB11054.

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—Ed Harrison.

JVC Importing Japanese Disks, Widening Operation

By CLAUDE HALL

LOS ANGELES—The JVC Cutting Center here will expand into a broad-based operation dealing not only with cutting of masters, but importing records by Victor Co. of Japan and its affiliates RVC and Nippon Phonogram. Facility will also custom press American records in Japan for release in the U.S.

New president of the cutting center is Saburo Watanabe, director of Victor Company of Japan who remains in Japan. Tom Nishida, who rose from an engineering position at the cutting center, which then dealt only with CD-4 discrete quad masters, is the vice president and head of operations in the U.S.

The center is now cutting stereo as well and CD-4 discrete quad; a new real-time speed mastering system will be installed this fall, along with a new custom design listening room to evaluate test cuts.

This room is also used to promote new technologies such as Q-Biphonic, a new system that allows sounds to be placed in a stereo or quad record at various depths either in front of the speaker or behind it.

As for custom pressing in Japan, Nishida says that the price will be higher—about 45-50 cents a record.

For the first time, the firm is involved also in direct-to-disk records by Nippon Phonogram, which are

Bla Bla Moving California Location

LOS ANGELES—The Bla Bla Cafe, an increasingly important new talent showroom in North Hollywood, moves in mid-August to enlarged new quarters at 12446 Ventura Blvd.

being distributed to the U.S. by an audio marketing company called Orion Marketing Ltd., Pismo Beach, Calif.

The JVC Cutting Center will also be involved in producing music in the U.S. to release both in the U.S. and Japan. Toshi Endo is in charge of this project. And Jim Kawada has been appointed to reinforce promotion of the CD-4 discrete quad record and radio broadcasting systems.

Talent In Action

CRUSADERS TOWER OF POWER

Aladdin Hotel, Las Vegas

In its third appearance here as an opening act July 26, the versatile jazz-rock Tower Of Power delivered a near 90-minute set punctuated with trademarked hard-hitting rhythms, stellar brass section and new solo singer Edward McGee. Tower has more than earned a top attraction billing.

In what was the hotel's third "after hours" concert at 2 a.m., the two groups attracted a respectable crowd of 3,000 to the plush, 7,500-seat hall. Tower capitalized on past hits, such as "What Is Hip?", "Down To The Nightclub" and "You Ought To Be Havin' Fun" in capturing and holding the enthusiastic house. Lenny Pickett on first tenor and alto sax was a standout performer, highlighting the group's bounce with his dance antics and sustained solo efforts.

Adding to the "up" delivery was bandleader

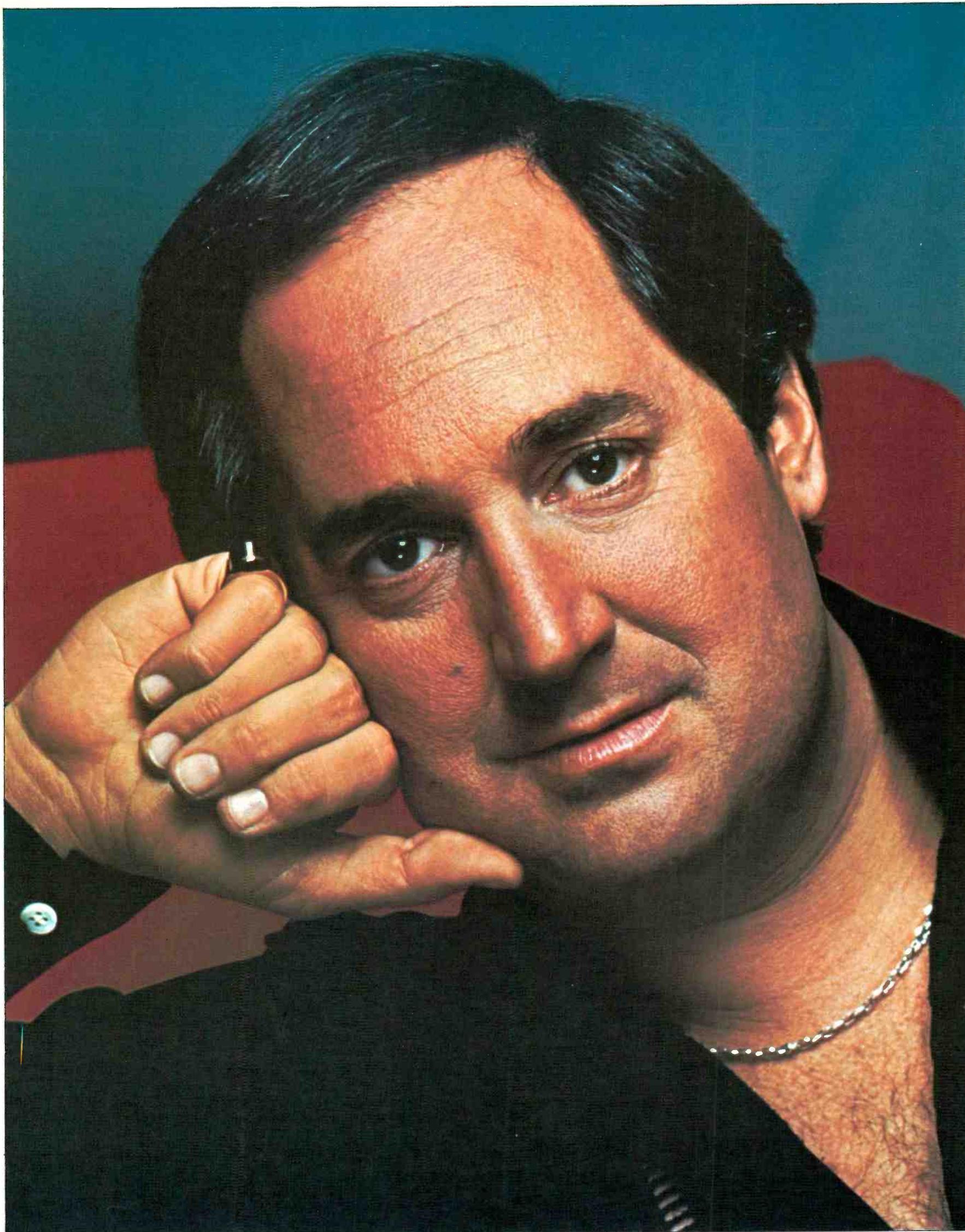
Emilio Castillo on vocals and second tenor sax, working well with soloist McGee. In McGee's second Vegas shot, the limber, animated singer seemed more at ease and together in imparting his soulful interpretations.

Meanwhile, ABC-Blue Thumb artists the Crusaders managed to establish credentials as a tight-knit, musically exciting group in less time, a 40-minute set, shortened by the early morning hour and near half-empty seats. The four jazz artists, Stix Hooper, Joe Sample, Wilton Felder and Robert Popwell all excelled on solos.

Sample's keyboard execution and drummer Hooper's creative solo efforts were remarkable examples of jazz-funk-rock dexterity, followed closely by Felder's ambidextrous sax synthesizer stylizations. Bass player Popwell's frantic picking created the right blend of agitated lines, offsetting the mellow, flowing sounds of the others.

HANFORD SEARL

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New LP/Tape Releases

POPULAR ARTISTS

AC/DC
Let There Be Rock
LP Atco SD36151 \$6.98

AIRTO
I'm Fine How Are You?
LP Warner Bros BS3084 \$6.98
8T M83084 \$7.97
CA M53084 \$7.97

ALLSPICE
Allspice
LP At-Home AH-401 \$6.98
8T 8181-401 (GRT) \$7.95
CA 5181-401 (GRT) \$7.95

ATKINS, CHET
Me & My Guitar
LP RCA APL1-2405 \$6.98
8T APS1-2405 \$7.95
CA APK1-2405 \$7.95

AXELROD, DAVID
Strange Ladies
LP MCA MCA-2283 \$6.98
8T MCAAT-2283 \$7.98
CA MCAAC-2283 \$7.98

BAY CITY ROLLERS
It's A Game
LP Arista 7004 \$7.98

BECKETT
Disco Calypso
LP Casablanca NBLP7059 \$6.98

BLACK OAK ARKANSAS
Race With The Devil
LP Capricorn CP0191 \$6.98
8T M80191 \$7.97
CA M50191 \$7.97

BLUE
Another Night Time Flight
LP Rocket PIG-2290 \$6.98
8T MCAAT-2290 \$7.98
CA MCAAC-2290 \$7.98

BLUE NOTES
The Truth Has Come To Light
LP Glades 7512 \$6.98

BORCHERS, BOBBY
Bobby Borchers
LP Playboy KZ34829 \$6.98

BOTKIN, PERRY, JR.
Ports
LP A&M SP-4639 \$6.98
8T 8T-4639 \$7.98
CA CS-4639 \$7.98

BOWIE, DAVID
Starting Point
LP London LC50007 \$7.98

BRESH, TOM
Kicked Back
LP ABC/Dot DO2984 \$5.98

BROWN, JIM ED, & HELEN CORNELIUS
Born Believer
LP RCA APL1-2399 \$6.98
8T APS1-2399 \$7.95
CA APK1-2399 \$7.95

CARMEN, ERIC
Boats Against The Current
LP Arista AL-4124 \$6.98

CASH, JOHNNY
The Rambler
LP Columbia KC34833 \$5.98

CATES SISTERS
Cates Sisters
LP Caprice CALP1003 \$6.98

CERRONE
Cerrone's Paradise
LP Cotillion SD9917 \$6.98

CHARLES, TINA
Rendezvous
LP Columbia PC34807 \$6.98

CHI-LITES
The Fantastic
LP Mercury SRM11147 \$6.98

CHRONICLE
Like A Message From The Stars
LP All Ears CH11477 \$6.98

CLIFFORD, LINDA
Linda
LP Curtom CU5016 \$6.98
8T M8U5016 \$7.97
CA M5U5016 \$7.97

COLOMBIER, MICHEL
Wings
LP A&M SP-3503 \$6.98
8T 8T-3503 \$7.98
CA CS-3503 \$7.98

COLTER, JESSI
Mirriam
LP Capitol ST11583 \$6.98

CONTROLLERS
In Control
LP Juana 200001

CORNELIUS, HELEN, see Jim Ed Brown.

COUNTRY JOE & THE FISH
Reunion
LP Fantasy F-9530 \$6.98

CRADDOCK, BILLY "CRASH"
Live!
LP ABC/Dot DO2082 \$5.98

CROSBY, STILLS & NASH
CSN
LP Atlantic SD19104 \$7.98

DAVIS, DANNY AND THE NASHVILLE BRASS
Live! In Vegas
LP RCA APL12310 \$6.98

DAVIS, JOHN & THE MONSTER ORCH.
Up Jumped The Devil
LP SAM SAM701 \$6.98

DEAD BOYS
Young, Loud & Snotty
LP Sire SR6038 \$6.98

DILLARD, DOUG, JOHN HARTFORD & RODNEY DILLARD
Glitter Grass From The Nashville Hollyville Strings
LP Flying Fish 036 \$6.98

DILLARD, RODNEY, see Doug Dillard.

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadrasonic album; Q8 quadrasonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

DINGOES
Five Times The Sun
LP A&M SP-4636 \$6.98
8T 8T-4636 \$7.98
CA CS-4636 \$7.98

DOUGLAS, CAROL
Full Bloom
LP Midsong Int'l BKL12222 \$6.98

DRENNON, EDDIE, & THE BBS UNLIMITED
Would You Dance To My Music?
LP Casablanca NBLP7062 \$6.98

DRIVER
No Accident
LP A&M SP-4645 \$6.98
8T 8T-4645 \$7.98
CA CS-4645 \$7.98

DUNCAN, LESLEY
Maybe It's Lost
LP MCA MCA-2274 \$6.98
8T MCAAT-2274 \$7.98

ELLIS, DON, & SURVIVAL
Music From Other Galaxies & Planets
LP Atlantic SD18227 \$6.98

FALCONER, RODERICK
Victory In Rock City
LP United Artists UALA777G \$6.98

FIREFALL
Luna Sea
LP Atlantic SD19101 \$7.98
8T TP19101 \$7.98
CA CS19101 \$7.98

FORTUNE, SONNY
Fortuneti Minstrel
LP Atlantic 18225 \$6.98
8T TP18225 \$7.97
CA CS18225 \$7.97

GAYLE, CRYSTAL
We Must Believe In Magic
LP United Artists UALA771G

GENESIS
In The Beginning
LP London LC50006 \$7.98

GORDON, ROBERT with LINK WRAY
Robert Gordon With Link Wray
LP Private Stock PS2030 \$6.98

GOSDIN, VERN
Till The End
LP Elektra 7E1112 \$6.98

GREEN, GARLAND
Love Is What We Came Here For
LP RCA APL1-2351 \$6.98
8T APS1-2351 \$7.95
CA APK1-2351 \$7.95

GRISMAN, DAVID, QUINTET
David Grisman Quartet
LP Kaleidoscope F5 \$6.98

HAPPY THE MAN
Happy The Man
LP Arista AL4120 \$6.98

HARNELL
Harnell
LP Capitol ST11657 \$6.98

HARTFORD, JOHN, see Doug Dillard.

HEAT WAVE
Too Hot To Handle
LP Epic PE34761 \$6.98

HELL, RICHARD, & THE VOID-OIDS
Blank Generation
LP Sire SR6037 \$6.98

HOT BLOOD
Disco Dracula
LP Dynamo DS401 \$6.98

HUES CORPORATION
The Best Of
LP RCA APL12408 \$6.98

ISLEY BROTHERS
Forever Gold
LP T-Neck PZ34452 \$6.98
8T PZA34452 \$7.97
CA PZT34452 \$7.97

JABARA, PAUL
Shut Out
LP Casablanca NBLP 7055 \$6.98

JACKSON, JERMAINE
Feel The Fire
LP Motown M6-88851 \$6.98

JAGUAR
Jaguar
LP RCA APL1-2420 \$6.98
8T APS1-2420 \$7.95

JONES, JACK
With One More Look At You
LP RCA APL12361 \$6.98

KING, CAROLE
Simple Things
LP Capitol SMAS11667 \$7.98

KISS
Love Gun
LP Casablanca NBLP7057 \$7.98

LTD
Something To Love
LP A&M SP-4646 \$6.98
8T 8T-4646 \$7.98
CA CS-4646 \$7.98

LAINE, CLEO
Return To Carnegie
LP RCA APL1-2407 \$6.98
8T APS1-2407 \$7.95
CA APK1-2407 \$7.95

LOVE & KISSES
Love & Kisses
LP Casablanca NBLP7063 \$6.98

MAGLIA, BRENT
Down At The Hardrock Cafe
LP Fantasy F-9528 \$6.98
8T 8160-9528 (GRT) \$7.95
CA 5160-9528 (GRT) \$7.95

MANCHESTER, MELISSA
Singin'
LP Arista 4136 \$7.98

MASS PRODUCTION

Believe
LP Cotillion SD9918 \$6.98
8T TP9918 \$7.97
CA CS9918 \$7.97

MAXI
Maxi
LP Blue Note BNLA378H

McCANN, PETER
Peter McCann
LP 20th Century T544 \$6.98

MECO
Star Wars & Other Galactic Funk
LP Millennium MNLP8001

MILLER, ROGER
Off The Wall
LP Windsong BHL1-2337 \$6.98
8T BHS1-2337 \$7.95
CA BHK1-2377 \$7.95

MIRACLES
Greatest Hits
LP Tamia T6-357S1 \$6.98

MOORE, DOROTHY
Dorothy Moore
LP Malaco 6353

MORRIS, CHRISTOPHER, BAND
Christopher Morris Band
LP MCA MCA-2282 \$6.98
8T MCACT-2282 \$7.98

NEW BIRTH
Behold The Mighty Army
LP Warner Bros BS3071 \$6.98
8T M83071 \$7.97
CA M583071 \$7.97

NEW COMMANDER CODY BAND
Rock N' Roll Again
LP Arista AL4125 \$6.98

NIGHTS
Nights
LP ABC ABC1033 \$6.98

NILSSON, HARRY
Knnillssohn
LP RCA APL1-2276 \$7.98
8T AFS1-2276 \$7.98
CA AFK1-2276 \$7.98

NIXON, NICK
Nick Nixon
LP Mercury SRM11175 \$6.98

O'DAY, ALAN
Appetizers
LP Pacific PC4300 \$7.98
8T TP4300 \$7.98
CA CS4300 \$7.98

ODYSSEY
Odyssey
LP RCA APL1-2204 \$6.98
8T APS1-2204 \$7.95

100% WHOLE WHEAT
100% Whole Wheat
LP AVI AVL6011 \$6.98

OSAMU
Osamu
LP Island ILPS9426 \$6.98

OWENS, BUCK
Our Old Mansion
LP Warner Bros BS3087 \$6.98
8T M83087 \$7.97
CA M53087 \$7.97

PAKALAMEREDITH
Pakalameredith
LP Elektra 7E1106 \$6.98

ALAN PARSONS PROJECT
I Robot
LP Arista 7002 \$7.98

PARTON, STELLA
Country Sweet
LP Elektra 7E111 \$6.98

PEEBLES, ANN
If This Is Heaven
LP Hi-HLP6002 \$6.98

PHILADELPHIA INT'L ALL-STARS
Let's Clean Up The Ghetto
LP Philadelphia Int'l 34659 \$6.98

POINT BLANK
Second Season
LP Arista AL-4137 \$6.98

PRATT, ANDY
Shiver In The Night
LP Nemperor NE443 \$6.98
8T TP443 \$7.97
CA CS443 \$7.97

PREE, KAREN
Karen Pree
LP MCA MCA2273 \$6.98

PRESLEY, ELVIS
Moody Blue
LP RCA APL12428 \$7.98

RAINBOW
On Stage
LP Oyster OY21801 (2) \$6.98

RAMP
Come Into Knowledge
LP ABC/Blue Thumb BT6028 \$6.98

RARE EARTH
Rare Earth
LP Prodigal P6-10019S1 \$6.98

RED, WHITE & BLUE (GRASS) & CO.
Red, White & Blue (Grass) & Co.
LP Mercury SRM11165 \$6.98

RICHIE FAMILY
African Queens
LP Marlin 2206 \$6.98

ROBINSON, SMOKEY
Big Time: Original Music From The Motion Picture
LP Motown T6355S1 \$6.98

RUMOUR
Max
LP Mercury SRM11174 \$6.98

SAINTS
I'm Stranded
LP Sire SR6039 \$6.98

SANFORD & TOWNSEND
Duo Glide
LP Warner Bros BS3081 \$6.98

8T M83081 \$7.97
CA M53081 \$7.97

SECTION
Fork It Over
LP Capitol ST11656 \$6.98

SESSIONS, RONNIE
Ronnie Sessions
LP MCA MCA-2285 \$6.98
8T MCAAT-2285 \$7.98

SHATNER, WILLIAM
Live
LP LEMLI 00001 (2)

SHAVER, BILLY JOE
The Believer
LP Capricorn CP0192 \$6.98
8T M80192 \$7.97
CA M50192 \$7.97

SILVER CONVENTION
Golden Girls
LP Midland Int'l 8K11-2296

SINCLAIR, STEPHEN
A-Plus
LP United Artists UALA767G \$6.98

SISTER SLEDGE
Together
LP Cotillion SK9919 \$6.98
8T TP9919 \$7.97
CA CS9919 \$7.97

SMILEY, TOMMY
We've Got Love
LP RCA APL1-2349 \$6.98
8T APS1-2349 \$7.95
CA APK1-2349 \$7.95

SMITH, SAMMI
Mixed Emotions
LP Elektra 7E1108 \$6.98

SPEARS, BILLIE JOE
If You Want Me
LP United Artists UALA748G \$6.98

STATLER BROTHERS
Short Stories
LP Mercury SRM15001 \$6.98

STRANGLERS
IV Rattus Norvegicus
LP A&M SP-4648 \$6.98
8T 8T-4648 \$7.98
CA CS-4648 \$7.98

STRAWBS
Burning For You
LP Oyster OY11604 \$6.98

STYX
Grand Illusion
LP A&M SP-4637 \$6.98
8T 8T-4637 \$7.98
CA CS-4637 \$7.98

SYLVESTER
Sylvester
LP Fantasy F-9531 \$6.98

TALKING HEADS
Talking Heads '77
LP Sire SR6036 \$6.98

TEN YEARS AFTER
Greatest Hits
LP London LC5008 \$6.98

TIGER
Going Down Laughing
LP Capitol ST11660 \$6.98

TRENT, BUCK
"Oh Yeah!" (Banjos, Boisterous Ballads, and Buck)
LP ABC/Dot DO2077 \$5.98

TURNER & KIRWAN
Absolutely and Completely
LP Peters International PILPS9021 \$6.98

WALKER, SAMMY
Blue Ridge Mountain Skyline
LP Warner Bros 3080 \$6.98
8T M83080 \$7.97
CA M53080 \$7.97

WAR
Platinum Jazz
LP Blue Note BNLA690J2 (2) \$9.98

WEISBERG, TIM, BAND
TWB
LP United Artists UALA773G \$6.98

WEST, DOTTIE
When It's Just You And Me
LP United Artists UALA740G \$6.98

WILLIAMS, LENNY
Choosing You
LP ABC AB1023 \$6.98

WILLIAMS, PAUL
Classics
LP A&M SP4701 \$6.98

WILSON, NANCY
I've Never Been To Me
LP Capitol ST11659 \$6.98

WINTER, JOHNNY
Nothin' But The Blues
LP Blue Sky PZ34813 \$6.98

WINWOOD, STEVE
Island
LP Island ILPS 9494 \$6.98

WOOD 'S, ROY, WIZZO BAND
Super Active Wizzo
LP Warner Bros BS3065 \$6.98
8T M83065 \$7.97
CA M53065 \$7.97

WRAY, LINK, see Robert Gordon.

WRIGHT, O.V.
Into Something (Can't Shake You Loose)
LP Hi-HLP6001 \$6.98

YOUNGHEARTS
All About Love
LP ABC ABC1032 \$6.98

YOUNG & MOODY
Young & Moody
LP United Artists UALA759G \$6.98

8T APS1-2262 \$7.95
CA APK1-2262 \$7.95

LIVE AT THE RAT
LP Rat 528 \$6.98

THE SOUTH'S GREATEST HITS
LP Capricorn CP0187 \$6.98

STEPPIN' OUT
LP Midsong Int'l BKL1-2423 \$6.98

RELIGIOUS & GOSPEL

CAESAR, SHIRLEY
16 Golden Gospel Greats
LP Trip TOP-16-34 \$3.98
8T TOP-16-34 \$4.98

CLEVELAND, REV. JAMES
16 Golden Gospel Greats
LP Trip TOP-16-33 \$3.98
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FIVE BLIND BOYS OF ALABAMA
16 Golden Gospel Greats
LP Trip TOP-16-39 \$3.98
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HARMONIZING FOUR
16 Golden Gospel Greats
LP Trip TOP-16-37 \$3.98
8T TOP-16-37 \$4.98

HIGHWAY Q.C.'s
16 Golden Gospel Greats
LP Trip TOP-16-38 \$3.98
8T TOP-16-38 \$4.98

STAPLE SINGERS
16 Golden Gospel Greats
LP Trip TOP-16-35 \$3.98
8T TOP-16-35 \$4.98

SWAN SILVERTONES
16 Golden Gospel Greats
LP Trip TOP-16-36 \$3.98
8T TOP-16-36 \$4.98

VARIOUS ARTISTS
16 Golden Gospel Greats By Today's Gospel Stars
LP Trip TOP-16-40 \$3.98
8T TOP-16-40 \$4.98

JAZZ

ANDERSEN, ARILD
Shimri
LP ECM11082 \$6.98

BASIE, COUNT AND HIS ORCH.
Prime Time
LP Pablo 2310797 \$6.98

BLAKEY, ART & THE JAZZ MESSENGERS
Gypsy Folk Tales
LP Roulette SR5008 \$6.98

BRAXTON, ANTHONY, & TETE MONTOLIU
In The Tradition, v. 2
LP Inner City 2045 \$6.98

BRIDGES, WILLY
Bridges To Cross
LP Buddha BDS5691 \$6.98

CAPP, FRANKIE & NAT PIERCE
Juggernaut
LP Concord Jazz CJ40 \$6.98

COLE, RICHIE & ERIC KLOSS
Battle Of The Saxes, v. 1
LP Muse MR5082 \$6.98

COLTRANE, JOHN & WILBUR HARDIN
Dial Africa
LP Savoy SIL1110 \$6.98

DANS, CORONARIAS
Visitor
LP Inner City IC2032 \$6.98

DICKERSON, WALT
Peace
LP Inner City IC2042 \$6.98

DOLLAR BAND
Cape Town Fringe
LP Chiaroscuro CR2004 \$6.98

DOROUGH, BOB
Just About Everything
LP Inner City IC1025 \$6.98

DREW, KENNY/NEILS-HENNING, ORSTED PEDERSEN
Duo Live In Concert
LP Inner City 2031 \$6.98

ELLIS, HERB, see Barney Kessel.

FRANKLIN, HENRY
Tribal Dance
LP Catalyst CAT7618 \$6.98

FRIEDMAN, DAVID
Futures Passed
LP Inner City IC3004 \$6.98

FRISHBERG, DAVE
Getting Some Fun Out Of Life
LP Concord Jazz CJ37 \$6.98

HANNA, JAKE, QUINTET
Jake Takes Manhattan
LP Concord Jazz CJ35 \$6.98

HARDIN, WILBUR, see John Coltrane.

HILL, ANDREW
Divine Revelation
LP Inner City IC2044 \$6.98

JACKSON, WILLIS
In The Alley
LP Muse MR5100 \$6.98

JONES, ELVIN
Time Capsule
LP Vanguard VSD79389 \$6.98

KAMUCA, RICHIE
Drop Me Off In Harlem
LP Concord Jazz CJ39 \$6.98

KESSEL, BARNEY & HERB ELLIS
Poor Butterfly
LP Concord Jazz CJ34 \$6.98

KLOSS, ERIC, see Richie Cole

KLUGH, EARL
Finger Paintings
LP Blue Note BNLA737H

LYLE, BOBBY
The Genie
LP Capitol ST11627 \$6.98

MATHEWS, DAVE, BIG BAND
Night Flight
LP Muse MR5098 \$6.98

McGHEE, HOWARD
Maggie
LP Savoy SJL2219 (2) \$7.98

MINGUS, CHARLES
Three Or Four Shades Of Blues
LP Atlantic SD1700 \$6.98
8T TP1700 \$7.97
CA CS1700 \$7.97

MONOLIU, TETE, see Anthony Braxton.

PARKER, CHARLIE
Bird At The Roost
LP Savoy SJL1108 \$6.98

PEPPER, ART
The Trip
LP Contemporary S7638 \$6.98

PIERCE, NAT, see Frankie Capp.

RAVA, ENRICO
The Plot
LP ECM1078 \$6.98

RUIZ, HILTON
Piano Man
LP Inner City IC2036 \$6.98

SMITH, LONNIE LISTON
Live!
LP RCA APL12433 \$6.98

SMITH, PAUL
Heavy Jazz
LP Outstanding 009 \$6.98

SZABO, GABOR
Faces
LP Mercury SRM11141 \$6.98

TAYLOR, CECIL
Dark To Themselves
LP Inner City IC3001 \$6.98

TEAGARDEN, JACK
The Great Soloist
LP Biograph BLP2C \$6.98

TERRY, CLARK
The Globetrotter
LP Vanguard VSD79393 \$6.98

VARIOUS ARTISTS
Jam Session 102
LP Jam Session 102 (4)
Roots Of Rock & Roll
LP Savoy SJL2221 (2) \$7.98
The Tenor Sax Album
LP Savoy SJL2220 (2) \$7.98

VENUTI, JOE
In Milan
LP Vanguard VSD79396 \$6.98

WILLIAMS, MARY LOU
Free Spirit
LP Inner City IC2043 \$6.98

YOUNG, LESTER
Pres Lives
LP Savoy SJL1109 \$6.98

THEATRE/FILMS/TV

BIG TIME
Original Soundtrack
LP Tamia T6-35551

FOR THE LOVE OF BENJI
Original Soundtrack
LP Epic KSE34867 \$6.98
8T SKA34867

I LOVE MY WIFE
Original Cast
LP Atlantic SD19107 \$6.98

JOYRIDE
Original Soundtrack
LP Jet UALA784H \$7.98LP

MCA MCA-2287
8T MCAAT-2287

SORCERER
Original Soundtrack
LP MCA MCA2277 \$6.98

THE SPY WHO LOVED ME
Original Soundtrack
LP United Artists UALA774H \$7.98

STARTING HERE, STARTING NOW
Original Cast
LP RCA ABL12360 \$6.98

CLASSICAL

BERIO, LUCIANO
Berio Conducts Berio
London Sinfonietta
LP RCA Red Seal ARL1-2291 \$7.98

CLIBURN, VAN
Great Romantic Concertos/
Ormandy, Philadelphia Orch.
LP RCA Red Seal CRL3-2282 (3) \$15.98
8T CRS2-2283 \$8.98
CA CRK2-2283 \$8.98

LISZT, FRANZ
Sonata In b, Chasseneige, Fuex
follets, Mephisto Waltz
Fialkowska
LP RCA Red Seal FRL1-0142 \$7.98

SAINT-SAENS, CAMILLE
Symphony No. 3
Munch, Boston Symph. Orch.
LP RCA Victor LSC-2341 \$7.98

TCHAIKOVSKY, PETER ILYITCH
Sextet In d, Op. 70
Guarneri Quartet
LP RCA Red Seal ARL1-2286 \$7.98
8T ARS1-2286 \$7.98
CA ARK1-2286 \$7.98

TELEMAN, GEORG PHILIPP
Ten Heroic Marches
Andre, Bilgram
LP RCA Red Seal FRL1-7021 \$7.98
8T FRS1-7021 \$7.98
CA FRK1-7021 \$7.98

AUGUST 6, 1977, BILLBOARD

30 YEARS AS RETAILER

Detroit's Thom a Late-Bloomer

By JOHN SIPPEL



Carl Thom: Today's largest Detroit-based record/tape retailer stands in front of his first Harmony House 600-square-foot location shortly after its opening in 1947. Thom's retail/wholesale complex will top \$6 million in fiscal 1977.

LOS ANGELES—Carl Thom is a rare late-bloomer in the record/tape chain store trend. Thom celebrates his 30th anniversary in Detroit retailing early in August. Yet he waited 25 years to open his second store.

But the five years past have been strong growth ones for the ex-Hazel Park mayor. Thom admits he was in the business less than 24 months when he knew the key to success was a combination of good product selection in a variety of musical repertoire served by knowledgeable, helpful employees.

And he's adhered to those basics in skyrocketing his one-stop/retail chain since 1972 from well below \$1 million to a projected more than \$6 million by June 30, 1978, his fiscal year-end.

And he'll come in very near his estimate if the past performance holds true. Thom works carefully and slowly. He stayed in his original 600-square-foot store front in Hazel Park almost 13 years before he moved into an 1,800-square-foot portion of a renovated movie house in late 1960.

He'd started in the tiny quarters, then about average for mom 'n' pop stores which dotted the motor capital, in 1947. He was 19, a recent discharger from the army who wanted to meld carrying a full-time schedule at Wayne State Univ. with a small business. That initial store was called "Harmony House," as he's called the last five stores he's opened all over Detroit's suburbs.

Thom recalls he scraped together about \$1,000 for 78 singles and albums, fixtures and a handful of accessories. His good product selection in those early years was aided by men like Johnny Kaplan, then boss/salesman for Pan-American Distributing. Kaplan is now executive vice president of the Handleman Co. Ken Glancy was an RCA regional man and Mike Maitland, who hailed from nearby St. Clair Shores, was a Capitol salesman later appointed local branch manager.

Thom was a C.O.D. customer for quite a while. His first employe, Grace Viau, who left Harmony House after eight years to join Grinnells, helped out when he went to freshman classes. By the end of the first school year, records were so established in his system that he left the campus permanently to concentrate on retail. He married his wife, Glyn, in 1949. Thom says she's worked at least 20 of those years at the stores. And she bore four children: Mrs. Nancy Mrowczynski, manager of the Utica store; Susan and Judy, who work at the Groose Point and Warren stores, respectively, and Bill, who does special projects for his father.

The Thom children grew up working in the 1,800-square-foot Hazel Park store. The entire family encouraged Thom when the owner of the renovated theatre site offered to sell out his 2,200-square-foot clothing store area to Thom in 1964. They were so enthusiastic that Thom not only took over the entire building but he bought the adjacent 20-by-100-square-foot building and lot next door. He tore down the building to provide parking lot area. That kind of move was downright visionary in 1964, when 4,000-square-foot stores with adjoining lots were uncommon.

And here, too. Thom showed foresight. He departmentalized the big area, not only providing overhead mobile signs to designate repertoire,

but providing innocuous, pertinent dividers between departments. He provided a large space for classics and prerecorded tape. Tape at that time was a minor factor in retail. Thom felt he could build a reputation on the emerging giant concept. And his present six-store Harmony House skein is still a top classical account in Michigan.

Thom favors free-standing and strip locations over mall stores. Only the Livonia store is in a mall. The mall contract cuts sharply directly into profits. Thus, profit comes more quickly in the other locations, he's found. The other stores, Royal Oak, Grosse Point, Warren, Hazel Park and Utica are strip, except for Hazel Park. The seventh store, opening in mid-August in Waterford, will be a 4,000-footer in a strip. And Thom isn't setting a definite date yet, but two more westside locations will carry the Harmony House marquee by 1978's start.

Finding suitable managers worries most chain operators. Not Thom. "I've got at least 15 potential managers. Our training program develops them." And Thom depends upon his general manager Jerry Adams, a Handleman Company veteran until he joined Harmony House three years ago, to select good

ones. And they get excellent support from Fred DeCoopman, who concentrates on supplying special promotion and advertising support.

Thom's credo centers on store personnel. He singles out veteran Harmony House employes like Linda Powers, with him 14 years and now chief buyer at his 20,000-square-foot Music Peddlers' wholesaling base, which serves the stores and about 50 accounts in the U.S. and adjacent Canada. And Donna Mastin, stores' coordinator, a 12-year employe, whose husband, Phil, while a state legislator helped pass Michigan's antipiracy law several years ago.

Thom is concerned about his employes. He didn't start to open new stores until he'd established profit sharing and he is constantly trying to enlarge fringe benefits. He has approximately 80 employes. Six left in the past 12 months. All his managers have at least three years' tenure and average out seven years with the stores. He doesn't make a move without consulting Alan Cole, who's been his accountant for 25 years.

Sincerest encouragement he can give an employe is a blanket tenet he has for every store: "If you feel you can sell a piece of product, we'll stock it." And that goes for the newest clerk straight through to Bill Close, classical and pop imports buyer; and Randy Mavis, who centrally buys tapes, accessories and rock imports.

Thom places great weight on special orders, especially on 45s, if they are not among his stock of over 300 current chart-making pop, r&b and C&W singles or more than 3,000 oldies titles in each store. Thom feels he runs neighborhood stores, where singles are a great draw.

Besides imminent additional stores, Thom is tongue-in-cheek. "We've got some merchandising tricks up our sleeves. And we'll sneak in some advertising licks, too. Over 30 new chain stores have opened here in five years. We love it. Harmony House thrives on competition." Thom adds.

Goldblatt's Expands Retail

• Continued from page 3

ready is experimenting with full-line merchandising in its Joliet, Ill., store. The store is being supplied direct.

According to sources at Goldblatt's, the chain intends to maintain the aggressive, full-line record departments, in the two former Korvettes locations, Arlington Heights and Morton Grove. This necessitates direct buying, since Korvettes-style strength in classical, imports and international cannot be maintained by Lieberman, an insider says.

Goldblatt's also has chosen to retain Korvettes arrangement with London Records here for supply of prerecorded tape to these departments, sources inform. This one-stop arrangement, encompassing all labels, includes packaging of tapes in long boxes.

The department chain appears to be impressed with this merchandising technique and is using London to supply its Joliet store experiment with tapes.

The chain also has hired Ken St. Jean, formerly a Korvettes buyer here, and most recently with Playboy's Playtique. St. Jean, who is managing the Joliet department, is expected to return to the two outlets he served formerly under Korvettes and to head up the direct buying effort.

Korvettes will vacate the Morton

Grove and Arlington Heights properties early next year, with Goldblatt's scheduled to reopen in the spring.

Four other Korvette's outlets are for sale here with takers not yet confirmed. Watching developments closely is London Records, which supplies all six Korvettes with tape product. The account totals \$1 million yearly, says a source at London who refers to the tape one-stop as "the most successful part of our entire operation."

Officials here with the Goldblatt's chain are hush-hush about expansion plans.

Distrib's Discount By Platinum/Chess

NEW YORK—Platinum/Chess Records is offering a distributor's discount, in-store display pieces and radio, television and print advertising in support of its summer release package, which includes six new LPs and two re-packaged LPs. Included are LPs by the Moments, Brother To Brother, Lonnie Youngblood, Eddie Fisher, the Mother Freedom Band and Donnie Elbert. Re-issues are by Marlena Shaw and Johnny "Guitar" Watson.



HAPPY RETURN—Jerry Jeff Walker explodes onstage at New York's Bottom Line. The MCA artist hadn't played the city in some time. Working out are: Dave Perkins, Walker and Bobby Rambo. WNEW-FM broadcast one of the two nights of the engagement.

MusiCues Releases Touch Of Erotica

NEW YORK—A touch of erotica is spicing up the current LP release of the MusiCues Corp. here.

The LPs, taken from the Chappell background music library, include a double set "Music For Drama," fea-

ture girls' voices entitled "Erotica #1" and "Erotica #2." Also released are "Big Band Sounds" and "National Flavors," described as a collage of country, bluegrass, flamenco and traditional tunes.



CHRONICLED IN BILLBOARD'S LISTING OF THE TOP 1,000 HITS OF ALL TIME

Based on Billboard's weekly pop singles charts

Billboard's Listing of The Top 1,000 Hits gives you the basics you need for pop record research for 1956-1975, it includes:

- The Top 1,000 Hits, 1956-1975, in order of popularity, listing title, artist, label, and years on chart.
- For each time period (1956-1959, 1960-1969, and 1970-1975), you get: • Top hits (50 or 100) • Top 25 hits for each year • Artists listing by categories.
- EXTRAS: The superstars' biggest chart hits! • Top 100 artists on the Top 1,000 • Alphabetical cross-reference by title
- Supplement containing above information for 1976 only.

Billboard HOT 100 Chart Bound

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AUGUST 6, 1977, BILLBOARD

Billboard **HOT 100**

* Chart Bound

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I WOULDN'T WANT TO BE LIKE YOU—Alan Parsons (Arista 0260)
 SAY IT AIN'T SO, JOE—Roger Daltrey (MCA 40765)
 CAN'T YOU SEE—Marshall Tucker Band
 [Capricorn 0278 (Warner Bros.)]
 WHEN I THINK ABOUT YOU—Aretha Franklin (Atlantic 3418)
 SEE TOP SINGLE PICK REVIEWS, page 74

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)				
★	1	16	I JUST WANT TO BE YOUR EVERYTHING—Andy Gibb (Albhy Galuten, Karl Richardson, Barry Gibb), B. Gibb, RSO 872 (Polydor)	★	35	39	4	CHRISTINE SIXTEEN—Kiss (Kiss, Eddie Kramer), G. Simmons, Casablanca 889	ALM	69	74	4	DOWN THE HALL—Four Seasons (Bob Gaudio), B. Gaudio, J. Parker, Warner/Curb 8407	CPP	
★	2	11	I'M IN YOU—Peter Frampton (Peter Frampton), P. Frampton, A&M 1941	★	36	38	8	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)	WBM	70	76	3	SEE YOU WHEN I GET THERE—Lou Rawls (Kenneth Gamble, Leon Huff), K. Gamble, L. Huff, Philadelphia International 3623 (Epic)	B-3	
★	6	9	BEST OF MY LOVE—Emotions (Maurice White), M. White, A. McKay, Columbia 3-10544	★	37	21	15	JET AIRLINER—Steve Miller Band (Steve Miller), P. Pena, Capitol 4424	WBM	★	NEW ENTRY	→	STAR WARS TITLE THEME—Meco (M. Monardo, H. Wheeler, T. Bongiovi), J. Williams, Millennium 604 (Casablanca)	CPP	
★	4	4	MY HEART BELONGS TO ME—Barbra Streisand (Gary Klein, Charlic Calelo for the Entertainment Co.), A. Gordon, Columbia 3-10555	★	38	23	14	IT'S SAD TO BELONG—England Dan & John Ford Coley (Kyle Lehnig), R. Goodrum, Big Tree 16088 (Atlantic)	HAN	★	72	68	12	I DON'T LOVE YOU ANYMORE—Teddy Pendergrass (John Whitehead, Gene McFadden, Victor Carstarphen), K. Gamble, L. Huff, Philadelphia International 3622 (Epic)	B-3
★	7	16	DO YOU WANNA MAKE LOVE—Peter McCann (Hal Yoerger), P. McCann, 20th Century 2335	★	40	41	7	LIVIN' IN THE LIFE—Isley Brothers (Isley Brothers), R. Isley, O. Isley, R. Isley, E. Isley, M. Isley, C. Jasper, T-Neck 2267 (Epic)	ALM	★	74	86	2	HURRY SUNDOWN—Outlaws (Bill Szymizka), H. Thomason, Arista 0258	WBM
★	6	5	DA DOO RON RON—Shaun Cassidy (Michael Lloyd), J. Barry, P. Spector, E. Greenwich, Warner/Curb 8365	★	41	45	9	SUPERMAN—Celi Bee & The Buzzy Bunch (P.L. Soto, T. Rossi), P.L. Soto, Apa 17001 (TK)	CPP	★	75	78	4	LADY (Put The Light On Me)—Brownsville Station (Eddie Kramer for Remarkable Prod.), P. Wainman, J. Goodison, Private Stock 45149	WBM
★	9	14	(Your Love Has Lifted Me) HIGHER AND HIGHER—Rita Coolidge (David Anderle), P. Smith, G. Jackson, R. Miner, B. Davis, A&M 1922	★	42	52	5	STAR WARS (Main Title)—London Symphony Orchestra (George Lucas), J. Williams, 20th Century 2345	CPP	★	75	78	4	EVERYBODY OUGHT TO BE IN LOVE—Paul Anka (Charles Calelo), P. Anka, United Artists 1018	B-3
★	13	10	EASY—Commodores (James Carmichael, Commodores), L. Richie, Motown 1418	★	43	55	5	ROCK AND ROLL NEVER FORGETS—Bob Seger (Bob Seger, Punch Andrews), B. Seger, Capitol 4449	CPP	★	75	87	3	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)	WBM
★	10	17	WHATCHA GONNA DO?—Pablo Cruise (Bill Schnee), Larios, Jenkins, A&M 1920	★	44	51	5	IT'S A CRAZY WORLD—Mac McAnally (Clayton Ivey, Terry Woodford for Wishbone Inc.), M. McAnally, Ariola America 7665 (Capitol)	ALM	★	77	88	3	BOOGIE NIGHTS—Heatwave (Barry Blue for Indigo), R. Tempton, Epic 8-50370	ALM
★	11	15	YOU AND ME—Alice Cooper (Bob Ezrin), A. Cooper, D. Wagner, Warner Bros. 8349	★	45	50	5	SUNFLOWER—Glen Campbell (Gary Klein for Entertainment Co.), N. Diamond, Capitol 4445	WBM	★	78	48	6	SOMETHING ABOUT YOU—LeBlanc & Carr (Pete Carr), B. Holland, L. Dozier, E. Holland, Big Tree 16092 (Atlantic)	CPP
★	12	10	YOU MADE ME BELIEVE IN MAGIC—Bay City Rollers (Harry Maslin), L. Boone, Arista 0256	★	46	49	7	WALK RIGHT IN—Dr. Hook (Ron Haffkine), Svanoe, Darling, Capitol 4423	ALM	★	79	81	7	I CAN'T HELP MYSELF—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, Elektra 45390	B-3
★	12	3	LOOKS LIKE WE MADE IT—Barry Manilow (Ron Dante, Barry Manilow), R. Kerr, W. Jennings, Arista 0244	★	47	28	16	GONNA FLY NOW (Theme From "Rocky")—Bill Conti (Bill Conti), B. Conti, C. Connors, A. Robbins, United Artists 940	ALM	★	80	84	2	I'M DREAMING—Jennifer Warnes (Jim Ed Norman), R. Kerr, G. Dsborne, Arista 0252	ALM
★	17	11	JUST A SONG BEFORE I GO—Crosby, Stills & Nash (David Crosby, Stephen Stills, Graham Nash), G. Nash, Atlantic 3401	★	48	60	3	COLD AS ICE—Foreigner (John Sinclair, Gary Lyons in Collaboration with Mick Jones, Ian McDonald), M. Jones, L. Grammi, Atlantic 3410	WBM	★	81	83	3	PARTY LIGHTS—Natalie Cole (Chuck Jackson, Marvin Yancy, Gene Barge), T. Stephens, Capitol 4439	CPP
★	14	15	UNDERCOVER ANGEL—Alan O'Day (Steve Barri, Michael Omartian), A. O'Day, Pacific 001 (Atlantic)	★	49	59	5	A REAL MOTHER FOR YA—Johnny Guitar Watson (Johnny Guitar Watson), J. Watson, DJM 1024 (Amherst)	WBM	★	82	NEW ENTRY	→	DAYTIME FRIENDS—Kenny Rogers (Larry Butler), B. Peters, United Artists 1027	CPP
★	15	8	MARGARITAVILLE—Jimmy Buffett (Norbert Pulnam), J. Buffett, ABC 12254	★	50	62	4	SO YOU WIN AGAIN—Hot Chocolate (Mickey Most), R. Ballard, Big Tree 16096 (Atlantic)	WBM	★	83	NEW ENTRY	→	JUNGLE LOVE—Steve Miller Band (Steve Miller), L. Turner, G. Douglas, Capitol 4466	WBM
★	22	5	DON'T STOP—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), C. McVie, Warner Bros. 8413	★	51	57	8	IT WAS ALMOST LIKE A SONG—Ronnie Milsap (Tom Collins, Ronnie Milsap), A. Jordan, H. David, RCA 10976	CPP	★	84	NEW ENTRY	→	HELP IS ON THE WAY—Little River Band (John Boylan, Little River Band), G. Sherrock, Capitol 4428	ALM
★	19	8	HANDY MAN—James Taylor (Peter Asher), J. Jones, O. Blackwell, Columbia 3-10557	★	52	66	3	HARD ROCK CAFE—Carole King (Carole King, Norm Kinney), C. King, Capitol 4455	B-3	★	85	93	12	DEVIL'S GUN—C.J. & Co. (Mike Theodore, Dennis Coffey), Gregory Carmichael, B. Green, R. Roker, G. Shury, Westbound 55400 (Atlantic)	WBM
★	20	11	BARRACUDA—Heart (Mike Flicker, A. Wilson, R. Fisher, N. Wilson, Portrait/CBS 6-70004	★	53	64	5	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)	WBM	★	85	92	2	I FEEL LOVE—Donna Summer (Arif Mardin, Daryl Hall, John Oates), D. Hall, Atlantic 3397	CPP
★	19	14	KNOWING ME, KNOWING YOU—Abba (Benny Andersson, Bjorn Ulvaeus), B. Andersson, S. Anderson, B. Ulvaeus, Atlantic 3387	★	54	65	3	EDGE OF THE UNIVERSE—Bee Gees (Bee Gees, Karl Richardson, Albhy Galuten), B. Gibb, R. Gibb, RSO 880 (Polydor)	ALM/IMM	★	86	NEW ENTRY	→	IT'S UNCANNY—Hall & Oates (Arif Mardin, Daryl Hall, John Oates), D. Hall, Atlantic 3397	WBM
★	24	10	TELEPHONE MAN—Meri Wilson (Boomer Castelman, Jim Rutledge), M. Wilson, GRT 127	★	55	30	17	GOT TO GIVE IT UP Pt. 1—Marvin Gaye (Art Stewart), M. Gaye, Tamla 54280 (Motown)	CPP	★	87	92	2	INDIAN SUMMER—Poco (Poco, Mark Henry Harman), P. Cotton, ABC 12295	WBM
★	21	16	ANGEL IN YOUR ARMS—Hot (Clayton Ivey, Terry Woodford, T. Woodford, C. Ivey, T. Brasfield, Big Tree 16085 (Atlantic)	★	56	67	3	THAT'S ROCK 'N' ROLL—Shaun Cassidy (Michael Lloyd for Mike Curb Prod.), E. Carmen, Warner/Curb 8423	CPP	★	88	NEW ENTRY	→	THE GREATEST LOVE OF ALL—George Benson (Michael Masser), M. Masser, L. Creed, Arista 0251	CPP
★	26	9	TELEPHONE LINE—Electric Light Orchestra (Jeff Lynne), J. Lynne, United Artists/Jet 1000	★	57	44	14	LUCKENBACH, TEXAS (Back To The Basics Of Love)—Waylon Jennings (Chips Moman), B. Emmons, C. Moman, RCA 10924	WBM	★	89	94	2	HOLD TIGHT—Vicki Sue Robinson (Warren Schatz), D. Gates, RCA 11028	CPP
★	25	10	GIVE A LITTLE BIT—Supertramp (Supertramp), R. Davies, R. Hodgson, A&M 1938	★	58	47	16	HIGH SCHOOL DANCE—Sylvers (Freddie Perren), L. Sylvers III, R. Sylvers, J. Sylvers, E. Sylvers, Capitol 4405	ALM	★	90	NEW ENTRY	→	I BELIEVE IN LOVE—Kenny Loggins (Phil Ramone, Bob James), K. Loggins, A. Bergman, M. Bergman, Columbia 3-10569	CPP
★	27	5	HOW MUCH LOVE—Leo Sayer (Richard Perry), L. Sayer, B. Mann, Warner Bros. 8319	★	59	53	17	DREAMS—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), S. Nicks, Warner Bros. 8371	B-3	★	91	95	2	I BELIEVE YOU—Dorothy Moore (Tommy Couch, James Stroud, Wolf Stephenson), D. Addrisi, D. Addrisi, Malaco 1042 (TK)	CPP
★	25	18	YOU'RE MY WORLD—Helen Reddy (Kim Fowley, Earle Mankey), Bindi, Paoli, Sigman, Capitol 4418	★	60	56	13	LIFE IN THE FAST LANE—Eagles (Bill Szymczyk), J. Walsh, D. Henley, G. Frey, Asylum 45403	CPP	★	92	NEW ENTRY	→	GOOD MORNING JUDGE—10 cc (10 cc), E. Stewart, G. Gouldman, Mercury 73943 (Phonogram)	WBM
★	29	8	SMOKE FROM A DISTANT FIRE—Sanford-Townsend (Jerry Wexler, Barry Beckett), E. Sanford, J. Townsend, Stewart, Warner Bros. 8370	★	61	73	3	NOBODY DOES IT BETTER—Carly Simon (Richard Perry), C.B. Sager, M. Hamlish, Elektra 45413	WBM	★	93	96	6	SHEENA IS A PUNK ROCKER—Ramones (Tony Bongiovi, T. Erdlyi), Ramones, Sire 746 (ABC)	CPP
★	31	9	BLACK BETTY—Ram Jam (Kasenz-Katz), H. Ledbetter, Epic 8-50357	★	62	61	20	FEELS LIKE THE FIRST TIME—Foreigner (John Sinclair, Gary Lyons), M. Jones, Atlantic 3394	B-3	★	94	NEW ENTRY	→	SUNSHINE—Enchantment (Michael Stokes), M. Stokes, E. Johnson, Roadshow 991 (United Artists)	WBM
★	36	7	SWAYIN' TO THE MUSIC (Slow Dancin')—Johnny Rivers (Johnny Rivers), J. Tempchin, Big Tree 16094 (Atlantic)	★	63	58	12	RUNAWAY—Bonnie Raitt (Paul A. Rothchild), D. Shannon, M. Crook, Warner Bros. 8382	WBM	★	95	NEW ENTRY	→	SING IT, SHOUT IT—Starz (Jack Douglas), Starz, Delaney, Capitol 4434	B-3
★	40	5	FLOAT ON—Floaters (Woody Wilson), M. Willis, A. Ingram, J. Mitchell, ABC 12284	★	64	42	10	THE KILLING OF GEORGIE—Rod Stewart (Tom Dowd), R. Stewart, Warner Bros. 8396	ALM	★	96	85	7	FOR A WHILE—Mary MacGregor (Peter Yarrow, Barry Beckett), P. Yarrow, K. Hunter, Ariola America 7657 (Capitol)	ALM
★	32	12	ON AND ON—Stephen Bishop (Henry Lewy, Stephen Bishop), S. Bishop, ABC 12260	★	65	77	2	LITTLE DARLING (I Need You)—Doobie Brothers (Ted Templeman), Holland, Dozier, Holland, Warner Bros. 8404	CPP	★	97	NEW ENTRY	→	SINCE I FELL FOR YOU/I'M FALLING IN LOVE—Hodges, James & Smith (William Mickey Stevenson), B. Johnson/W.M. Stevenson, London 256	CPP
★	35	7	WAY DOWN—Elvis Presley (Elvis Presley, Felton Jarvis), L. Martine Jr., RCA 10998	★	66	54	10	IF IT'S THE LAST THING I DO—Thelma Houston (Joe Porter), S. Cahn, C. Chaplin, Tamla 54283 (Motown)	ALM	★	98	99	5	LONELY BOY—Andrew Gold (Peter Asher), A. Gold, Asylum 45384	WBM
★	32	33	ARIEL—Dean Friedman (Rob Stevens), D. Friedman, Lifesong 45022	★	67	70	9	BABY DON'T CHANGE YOUR MIND—Gladys Knight & The Pips (Van McCoy, Charles Kippis for McCoy-Kippis Prod.), V. McCoy, Buddah 569 (RCA)	B-3	★	99	79	21	WHILE I'M ALONE—Maze featuring Frankie Beverly (Frankie Beverly), F. Beverly, Capitol 4392	CPP
★	33	34	(Remember The Days Of The) OLD SCHOOL YARD—Cat Stevens (Cat Stevens, Dave Kershbaum), C. Stevens, A&M 1948	★	68	82	2	KEEP IT COMIN' LOVE—K.C. & The Sunshine Band (Henry Wayne Casey, Richard Finch for Sunshine Sound Enterprises Inc.), H.W. Casey, R. Finch, TK 1023	CPP	★	100	89	11		

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Angel In Your Arms (Song Tailors)	Don't Stop (Gentoo, BMI)	Gonna Fly Now (Theme From "Rocky") (United Artists)	I Can't Help Myself (Briarpatch/Deb Dave, BMI)	Jet Airliner (Sailor/No Thought)	My Heart Belongs To Me (Kiki/Koppelman-Bandier, BMI)	Smoke From A Distant Fire (Salmon/Muhon/Unichappell/Turkey Tunes, BMI)	That's Rock 'N' Roll (C.A.M. U.S.A., BMI)
BMI/I've Got The Music (ASCAP)	Down The Hall (All Seasons, ASCAP/Unart, BMI)	Just A Song Before I Go (Thin Ice, ASCAP)	I Don't Love You Anymore (Mighty Three, BMI)	Jungie Love (Sailor, ASCAP)	Nobody Does It Better (United Artists, ASCAP/Unart, BMI)	Something About You (Stone Agate, BMI)	The Greatest Love Of All (Columbia Pictures, BMI)
A Real Mother For Ya (Vi-Jon, BMI)	ASCAP)	Keep It Comin' Love (Sherlyn/Harrick, BMI)	I Feel Love (Rick/Sunday, BMI)	Keep It Comin' Love (Sherlyn/Harrick, BMI)	O-H-I-O (Play One/Unichappell, BMI)	So You Win Again (Island, BMI)	The Killing of George (ASCAP, BMI)
Ariel (Blendingwell, ASCAP)	ASCAP)	On And On (Stephen Bishop, BMI)	I Just Want To Be Your Everything (Red Cow/Andy Gibb/Joy/Hugh & Barbara, ASCAP)	On And On (Stephen Bishop, BMI)	Party Lights (Utom, BMI)	Star Wars (Main Title) (Fox Fanfare, BMI)	Undercover Angel (Warner Bros., ASCAP)
Baby Don't Change Your Mind (Van McCoy/Warner-Tamerlane, BMI)	ASCAP)	Handy Man (Unart, BMI)	Handy Man (Unart, BMI)	Party Lights (Utom, BMI)	Star Wars Title Theme (Fox Fanfare, BMI)	Walk Right In (Peer International, BMI)	Way Down (Ahab, BMI)
Barracuda (Wilson/Know/Play My Music, ASCAP)	ASCAP)	Help Is On The Way (Australian Tumbleweed, BMI)	Dreams (Gentoo/Welch Witch, BMI)	Life In The Fast Lane (Not Listed)	Strawberry Letter 23 (Kidada/OH The Wall, BMI)	Whatcha Gonna Do? (Irving/Pablo Cruise, BMI)	You And Me (Ezra/Early Frost, BMI)
Best Of My Love (Sagittaire, BMI)	ASCAP)	High School Dance (Rosy, ASCAP)	Easy (Jobete/Commodores, ASCAP)	Life In The Fast Lane (Not Listed)	Sunflower (Stonebridge, ASCAP)	While I'm Alone (Pecie, BMI)	You And Me (Ezra/Early Frost, BMI)
Black Betty (Robert Mellin, BMI)	ASCAP)	How Much Love (Screen Gems/EMI/Summerrhill, BMI/Chrysalis, ASCAP)	Edge Of The Universe (Casseroie/Unichappell, BMI)	Life In The Fast Lane (Not Listed)	Sunshine (Desert Moon/Willow Girl, BMI)	You Made Me Believe In Magic (Chrysalis, ASCAP)	(Your Love Has Lifted Me) Higher & Higher (Chevis/Warner Tamerlane, BMI)
Boogie Nights (Pondor/Almo, ASCAP)	ASCAP)	I'm Dreaming (Almo, ASCAP/Irving, BMI)	Edge Of The Universe (Casseroie/Unichappell, BMI)	Life In The Fast Lane (Not Listed)	Superman (Peer International, BMI)	Swayin' To The Music (Slow Dancin') (Warner Bros., ASCAP/EP Patricio, BMI)	Daytime Friends (Ben Peters, BMI)
Christine Sixteen (Kissongs, ASCAP)	ASCAP)	Indian Summer (Fool's Gold, ASCAP)	Float On (ABC Dunhill/Woodsongs, BMI)	Life In The Fast Lane (Not Listed)	Sing It, Shout It (Rock Steady/Starzong/Kick-A-Rock, ASCAP)	Telephone Line (Unart/Jet, BMI)	Devil's Gun (ATV, BMI)
Cold As Ice (Somerset/Evansongs/Warner Bros., ASCAP)	ASCAP)	It Was Almost Like A Song (Chess/Casa David, ASCAP)	Float On (ABC Dunhill/Woodsongs, BMI)	Life In The Fast Lane (Not Listed)	Sing It, Shout It (Rock Steady/Starzong/Kick-A-Rock, ASCAP)	Telephone Line (Unart/Jet, BMI)	
Da Doo Ron Ron (Trio/Mother Bertha, BMI)	ASCAP)	It's A Crazy World (I've Got The Music, ASCAP)	Float On (ABC Dunhill/Woodsongs, BMI)	Life In The Fast Lane (Not Listed)	Sing It, Shout It (Rock Steady/Starzong/Kick-A-Rock, ASCAP)	Telephone Line (Unart/Jet, BMI)	
Daytime Friends (Ben Peters, BMI)	ASCAP)	It's Sad To Belong (Famous/Irinsic, ASCAP)	Float On (ABC Dunhill/Woodsongs, BMI)	Life In The Fast Lane (Not Listed)	Sing It, Shout It (Rock Steady/Starzong/Kick-A-Rock, ASCAP)	Telephone Line (Unart/Jet, BMI)	
Devil's Gun (ATV, BMI)	ASCAP)	It's Uncanny (Unichappell, BMI)	Float On (ABC Dunhill/Woodsongs, BMI)	Life In The Fast Lane (Not Listed)	Sing It, Shout It (Rock Steady/Starzong/Kick-A-Rock, ASCAP)	Telephone Line (Unart/Jet, BMI)	

A reflection of national sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

WE JUST WANT TO CELEBRATE!



Rare Earth is back, and we couldn't be happier!

Their new album **"RAREARTH"** on Prodigal Records, ends a three year hiatus by the group that, in the early 70's, turned out such million sellers as "Get Ready," "Born To Wander" and "I Just Want To Celebrate."

Gil Bridges, Ed Guzman, Mike Urso and lead singer Pete Hoorelbeke have been joined by new members Don Ferguson and Ron Fransen to, as Hoorelbeke put it, "return to what Rare Earth used to be."

That means rock with a definite flavor of R&B and solid performances without gimmicks.

To help celebrate Rare Earth's return, we are initiating an extensive advertising, merchandising and publicity campaign around **"RAREARTH"** including extensive...

- Advertising in major consumer publications.
- Nationwide radio campaign targeted at major AOR, TOP 40 and R&B stations.
- Attractive in store displays, including mobiles and posters.

All designed to let you know that Rare Earth, a solid seller in the early 70's is back with an album that may be their biggest of all!

It's something to celebrate!

"RAREARTH"

On Prodigal Records and Tapes



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Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE												
				ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE					REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE					CASSETTE	REEL TO REEL	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL					
★	1	24	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98		7.98		7.98	8.95		36	38	9	U.F.O. Lights Out Chrysalis 1127	6.98		7.98		7.98			71	74	18	EMERSON, LAKE & PALMER Works Volume 1 Atlantic SD 2-7000	13.98		13.98		13.98				
	2	7	PETER FRAMPTON I'm In You A&M 4704	7.98		7.98		7.98			37	30	42	K.C. & THE SUNSHINE BAND Part 3 TK 605	6.98		7.98		7.98				72	75	24	MAZE Featuring FRANKIE BEVERLY Capitol ST 11607	6.98		7.98		7.98			
★	3	6	BARBRA STREISAND Superman Columbia JC 34830	7.98		7.98		7.98			★	4	4	ALAN PARSONS PROJECT I Robot Arista AB 7002	7.98		7.98		7.98			★	83	5	GEILS Monkey Island Atlantic SD 19103	7.98		7.98		7.98				
	4	5	KISS Love Gun Casablanca NBLP 7057	7.98		7.98		7.98			39	39	17	ISLEY BROTHERS Go For Your Guns T-Neck PZ 34432 (Epic)	6.98	7.98	7.98	7.98	7.98			★	86	7	LOOK TO THE RAINBOW— AL JARREAU LIVE IN EUROPE Warner Bros. 2BZ 3052	7.98		8.97		8.97				
★	6	5	CROSBY, STILLS & NASH CSN Atlantic SD 19104	7.98		7.98		7.98			★	50	3	WAR Platinum Jazz Blue Note BN-LA690-J2 (United Artists)	9.98		9.98		9.98			★	85	4	RAINBOW On Stage Oyster DY-2-1901 (Polydor)	9.98		9.98		9.98				
	6	11	BARRY MANILOW Live Arista AL 8500	11.98		11.98		11.98			41	23	33	EAGLES Hotel California Asylum 6E 103	7.98		7.98		7.98				76	76	16	BONNIE RAITT Sweet Forgiveness Warner Bros. BS 2990	6.98		7.97		7.97			
	7	12	STEVE MILLER BAND Book Of Dreams Capitol SD 11630	7.98		7.98		7.98			42	22	18	SLAVE Cottillion SD 9914 (Atlantic)	7.98		7.97		7.97				77	51	5	BURTON CUMMINGS My Own Way To Rock Portrait/CBS PR 34698	6.98		7.98		7.98			
★	10	5	JAMES TAYLOR JT Columbia JC 34811	7.98		7.98		7.98			43	43	46	BOSTON Epic JE 34188	7.98		7.98		7.98				78	78	50	DARYL HALL & JOHN OATES Bigger Than Both Of Us RCA APL1-1467	6.98		7.98		7.98	8.95		
	9	8	BEE GEES Here At Last... Live RSD RS-2-3901 (Polydor)	11.98		12.98		12.98			45	47	80	PETER FRAMPTON Frampton Comes Alive A&M SP 3703	8.98		9.98		9.98					79	79	37	LEO SAYER Endless Flight Warner Bros. BS 2962	6.98		7.97		7.97		
★	11	7	EMOTIONS Rejoice Columbia PC 34762	6.98		7.98		7.98			46	26	10	MOODY BLUES Caught Live + 5 London 2PS 690/691	11.98	13.98	13.98							80	84	12	PARLIAMENT LIVE— P. FUNK EARTH TOUR Casablanca NBLP 7053	8.98		8.98		8.98		
	11	19	COMMODORES Motown M7-884R1	7.98		7.98		7.98			47	45	17	JOHNNY GUITAR WATSON A Real Mother For Ya DJM DILPA 7 (Amherst)	6.98		7.98		7.98			★	92	3	MELISSA MANCHESTER Singin' Arista AL 4136	6.98		7.98		7.98				
★	14	8	STAR WARS/SOUNDTRACK 20th Century 2T 541	8.98		8.98		8.98			48	46	8	CRUSADERS Free As The Wind ABC/Blue Thumb BT 6029	6.98		7.95		7.95				82	82	20	BAD COMPANY Burnin' Sky Swan Song SS 8500 (Atlantic)	7.98		7.98		7.98	8.95		
	13	26	JIMMY BUFFETT Changes In Latitudes— Changes In Attitudes ABC AB 990	6.98		7.95		7.95			49	49	5	OLIVIA NEWTON-JOHN Making A Good Thing Better MCA 2280	6.98		7.98		7.98					83	56	9	GREGG ALLMAN Playin' Up A Storm Capricorn CP 0181 (Warner Bros.)	6.98		7.98		7.98		
	14	11	HEART Little Queen Portrait/CBS JR 34799	7.98		7.98		7.98			50	52	7	LITTLE RIVER BAND Diamantina Cocktail Capitol SW 11645	7.98		7.98		7.98			★	95	6	ROY AYERS UBIQUITY Lifetime Polydor PD-1-6108	6.98		7.98		7.98				
	15	12	WAYLON JENNINGS Ol' Waylon RCA APL1-2317	6.98		7.98		7.98			51	55	8	JOHN KLEMMER Lifestyle (Living & Loving) ABC AB 1007	6.98		7.95		7.95					85	87	5	EARL KLUGH Finger Paintings Blue Note BN-LA737-H (United Artists)	7.98		7.98		7.98		
★	18	7	SHAUN CASSIDY Warner/Curb BS 3067	6.98		7.97		7.97			52	48	35	A STAR IS BORN/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand & Kris Kristofferson Columbia JS 34403	8.98		8.98		8.98					86	73	4	SILVER CONVENTION Golden Girls Midson International BKL 1-2296 (RCA)	6.98		7.98		7.98		
	17	20	FOREIGNER Atlantic SD 18215	7.98		7.97		7.97			53	41	14	KENNY LOGGINS Celebrate Me Home Columbia PC 34655	6.98		7.98		7.98			★	101	5	ROGER DALTREY One Of The Boys MCA 2271	6.98		7.98		7.98				
	18	7	TED NUGENT Cat Scratch Fever Epic PE 34700	6.98		7.98		7.98			54	58	7	JOAN BAEZ Blowin' Away Portrait/CBS PR 34697	6.98		7.98		7.98					89	80	8	THELMA HOUSTON & JERRY BUTLER Thelma & Jerry Motown M6-887S1	6.98		7.98		7.98		
★	65	2	YES Going For The One Atlantic SD 19106	7.98		7.98		7.98			★	66	4	NEW YORK, NEW YORK/ ORIGINAL MOTION PICTURE SOUNDTRACK United Artists UA-LA750-J2	11.98	11.98	11.98							90	90	29	ABBA Arrival Atlantic SD 18207	6.98		7.97		7.97		
	21	16	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	6.98		7.98		7.98			56	54	73	BOZ SCAGGS Silk Degrees Columbia JC 33920	7.98		7.98		7.98					91	62	35	CLIMAX BLUES BAND Gold Plated Sire SASD 7523 (ABC)	6.98		7.95		7.95		
★	27	9	BOB MARLEY & THE WAILERS Exodus Island ILPS 9498	6.98		7.98		7.98			57	57	21	TEDDY PENDERGRASS Philadelphia International PZ 34390 (Epic)	6.98		7.98		7.98					92	81	8	ANNIE/ORIGINAL CAST RECORDING Columbia PS 34712	7.98	7.98	8.98		8.98		
★	25	19	RITA COOLIDGE Anytime... Anywhere A&M SP 4616	6.98		7.98		7.98			★	69	3	AVERAGE WHITE BAND & BEN E. KING Benny And Us Atlantic SD 19105	7.98		7.98		7.98					93	93	6	THE DEEP/ORIGINAL MOTION PICTURE SOUNDTRACK Casablanca NBLP 7060	8.98		8.98		8.98		
	24	10	DAN FOGELBERG Nether Lands Full Moon/Epic PE 34105	6.98		7.98		7.98			★	70	106	FLEETWOOD MAC Reprise MS 2225 (Warner Bros.)	6.98		7.97		7.97					94	71	69	BARRY MANILOW Trying To Get The Feelin' Arista AB 4060	7.98	7.98	7.98	7.98	7.98		
★	29	7	FLOATERS ABC AB 1030	6.98		7.95		7.95			60	61	26	GEORGE BENSON In Flight Warner Bros. BSK 2983	7.98		7.98		7.98	8.95				95	96	13	LITTLE FEAT Time Loves A Hero Warner Bros. BS 3015	6.98		7.97		7.97		
★	28	6	NEIL YOUNG American Stars 'N Bars Reprise MSK 2261 (Warner Bros.)	7.98		7.98		7.98			61	53	24	MARSHALL TUCKER BAND Carolina Dreams Capricorn CPK 0180 (Warner Bros.)	7.98		7.98		7.98					96	100	75	EAGLES Their Greatest Hits 1971-1975 Asylum 7E-1052	6.98		7.97		7.97		
	27	10	DONNA SUMMER I Remember Yesterday Casablanca NBLP 7056	7.98		7.98		7.98			62	60	12	THE BEATLES AT THE HOLLYWOOD BOWL Capitol SMAS 11638	7.98		7.98		7.98			★	107	96	KISS Alive! Casablanca NBLP 7020	9.98		9.98		9.98				
★	40	3	ELVIS PRESLEY Moody Blue RCA AFL1-2428	7.98		7.98		7.98			63	63	8	ARETHA FRANKLIN Sweet Passion Atlantic SD 19102	7.98		7.98		7.98					98	99	51	BARRY MANILOW This One's For You Arista AB 4090	7.98	7.98	7.98	7.98	7.98		
	29	31	ELECTRIC LIGHT ORCHESTRA A New World Record United Artists/Jel UA-LA679-G	6.98		7.98		7.98			64	68	19	MAYNARD FERGUSON Conquistador Columbia PC 34457	6.98	7.98	7.98	7.98	7.98					99	103	70	HEART Dreamboat Annie Mushroom MRS 5005	6.98		7.98		7.98		
★	34	3	BAY CITY ROLLERS It's A Game Arista AB 7004	7.98		7.98		7.98			★	77	11	ALICE COOPER Lace And Whiskey Warner Bros. BSK 3027	7.98		7.98		7.98					★	110	26	SUPERTRAMP Crime Of The Century A&M SP 3647	6.98		7.98		7.98		
	31	32	BROTHERS JOHNSON Right On Time A&M SP 4644	7.98		7.98		7.98			66	59	33	THELMA HOUSTON Any Way You Like It Tamla T6-34551 (Motown)	6.98		7.98		7.98					101	94	14	RONNIE LAWS Friends & Strangers Blue Note BN-LA730-H (United Artists)	7.98		7.98		7.98		
	32	33	CAT STEVENS Izitsa A&M SP 4702	7.98		7.98		7.98			67	67	25	PINK FLOYD Animals Columbia JC 34474	7.98		7.98		7.98					102	89	12	HELEN REDDY Ear Candy Capitol SD 11640	7.98		7.98		7.98		
★	37	4	STEVE WINWOOD Island ILPS 9494	6.98		7.98		7.98			★	88	6	ANDY GIBB Flowing Rivers RSD RS-T-3019 (Polydor)	6.98		7.98		7.98					103	91	10	O'JAYS Travelin' At The Speed Of Thought Philadelphia International PZ 34684 (Epic)	6.98		7.98		7.98		
	34	35	MARVIN GAYE LIVE AT THE LONDON PALLADIUM Tamla T7-352R2 (Motown)	7.98		9.98		9.98			★	123	2	STYX The Grand Illusion A&M SP 4637	6.98		7.98		7.98					104	64	14	KENNY ROGERS United Artists UA-LA689-G	6.98		7.98		7.98		
	35	36	43	STEVIE WONDER Songs In The Key Of Life Tamla T13-340C2 (Motown)	13.98		15.98		15.98			70	72	39	BOB SEGER & THE SILVER BULLET BAND Night Moves Capitol ST 11557	6.98		7.98		7.98			★	116	13	POCO Indian Summer ABC AB 989	6.98		7.95		7.95			

★ 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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TORONTO, CANADA

RECORDING FOR
MERCURY RECORDS AND
ANTHEM, CANADA

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
107	109	13	10 cc Deceptive Bends Mercury SRM-1-3702 (Phonogram)	7.98	7.98	7.98			
108	108	23	NATALIE COLE Unpredictable Capitol SD 11600	7.98	7.98	7.98			
109	104	63	STEVE MILLER BAND Fly Like An Eagle Capitol ST 11497	6.98	7.98	7.98	7.98		
150	2	LIVE! LONNIE LISTON SMITH RCA APL1-2433	6.98	7.98	7.98				
121	7	SALSOUL ORCHESTRA Magic Journey Salsoul SZS 5515	6.98	7.98	7.98				
112	112	19	WEATHER REPORT Heavy Weather Columbia PC 34418	6.98	7.98	7.98			
113	114	10	CHARLIE No Second Chance Janus JKS 7032	6.94	7.95	7.95			
114	98	9	FIREFALL Atlantic SD 18174	6.98	7.98	7.98			
115	97	40	KANSAS Leftoverture Kirshner JZ 34224 (Epic)	7.98	7.98	7.98			
116	102	7	RICHARD PRYOR'S GREATEST HITS Warner Bros. BSK 3057	7.98	7.98	7.98			
117	117	11	THE OUTLAWS Hurry Sundown Arista AL 4135	6.98	7.98	7.98			
118	118	65	KISS Destroyer Casablanca NBLP 7025	7.98	7.98	7.98			
145	4	WHISPERS Open Up Your Love Soul Train BVL1-2270 (RCA)	6.98	7.98	7.98				
120	125	11	JESSE WINCHESTER Nothing But A Breeze Bearsville BR 6968 (Warner Bros.)	6.98	7.97	7.97			
121	124	24	SUPERTRAMP Crisis? What Crisis? A&M SP 4560	6.98	7.98	7.98			
134	11	JERRY JEFF WALKER A Man Must Carry On MCA 2-6003	7.98	9.98	9.98				
123	129	21	REO SPEEDWAGON Live (You Get What You Play For) Epic PEG 34494	7.98	7.98	7.98			
124	128	14	KRIS KRISTOFFERSON Songs Of Kristofferson Columbia PZ 34687	6.98	7.98	7.98			
125	113	21	GLEN CAMPBELL Southern Nights Capitol SO 11601	7.98	7.98	7.98			
126	130	6	ADDRISI BROTHERS Buddah BDS 5694 (RCA)	6.98	7.98	7.98			
127	115	30	ATLANTA RHYTHM SECTION A Rock And Roll Alternative Polydor PD-1-6080	6.98	7.98	7.98			
128	132	45	BROTHERS JOHNSON Look Out For #1 A&M SP 4567	6.98	7.98	7.98			
129	131	5	KRIS KRISTOFFERSON & RITA COOLIDGE Full Moon A&M SP 4403	6.98	7.98	7.98			
130	NEW ENTRY	JUDY COLLINS So Early In The Spring—The First 15 Years Elektra GE-6002	9.98	9.98	9.98				
131	127	8	IDRIS MUHAMMAD Turn This Mutha Out Kudu KU 34 (GTA)	7.98	7.98	7.98			
132	135	8	FRANKIE MILLER Full House Chrysalis CHR 1128	6.98	7.98	7.98			
147	2	STUFF More Stuff Warner Bros. BS 3061	6.98	7.97	7.97				
134	136	12	WILLIE NELSON Before His Time RCA APL1-2210	6.98	7.98	7.98			
135	139	12	SHALAMAR Uptown Festival Soul Train BVL1-2289 (RCA)	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
136	122	38	KISS Rock And Roll Over Casablanca NBLP 7037	7.98	7.98	7.98			
149	5	C.J. & CO. Devil's Gun Westbound WB 301 (Atlantic)	6.98	7.97	6.97				
138	140	142	AEROSMITH Toys In The Attic Columbia JC 33479	7.98	7.98	7.98	7.98		
139	126	15	TAVARES Love Storm Capitol STAO 11628	6.98	7.98	7.98			
140	106	44	AL STEWART Year Of The Cat Janus JKS 7022	6.94	7.95	7.95			
141	143	11	HOT Big Tree BT 89522 (Atlantic)	6.98	7.97	7.97			
154	4	DERRINGER LIVE Blue Sky PZ 34848 (Epic)	6.98	7.98	7.98				
143	120	69	GEORGE BENSON Breezin' Warner Bros. BS 2919	6.98	7.97	7.97			
144	146	6	AL GREEN'S GREATEST HITS VOLUME II Hi SHL 32105 (London)	6.98	7.98	7.98			
145	151	45	LED ZEPPELIN Soundtrack From The Film "The Song Remains The Same" Swan Song SS 2 201 (Atlantic)	11.98	13.97	13.97			
146	142	120	THE BEATLES 1967-1970 Capitol SKBO 3404	10.98	11.98	11.98			
147	148	45	BEE GEES Children Of The World RSD RS 1-3003 (Polydor)	6.98	7.95	7.95			
148	152	41	CAT STEVENS' GREATEST HITS A&M SP 4519	6.98	6.98	7.98	7.98	7.98	
160	32	ALAN PARSONS PROJECT Tales Of Mystery & Imagination 20th Century T 539	6.98	7.98	7.98				
150	111	6	THE BEATLES Live At The Star-Club in Hamburg, Germany 1962 Lingsong/Atlantic LS 7001	13.98	13.98	13.98			
165	4	PABLO CRUISE Lifeline A&M SP 4575	6.98	7.98	7.98				
152	156	14	ANDREW GOLD What's Wrong With This Picture? Asylum 7E-1086	6.98	7.97	7.97			
153	153	218	LED ZEPPELIN (IV) Atlantic SD 7208	6.98	7.97	7.97			
166	4	CAROL DOUGLAS Full Bloom Midson International BKL1-2222 (RCA)	6.98	7.98	7.98				
155	159	116	BEACH BOYS Endless Summer Capitol SVBB 11307	7.98	8.98	8.98			
156	141	15	DAVE MASON Let It Flow Columbia PC 34680	6.98	7.98	7.98			
175	2	PETER McCANN 20th Century T 544	6.98	7.98	7.98				
158	158	9	BRAINSTORM Stormin' Tabu BQL1-2048 (RCA)	6.98	7.98	7.98			
159	161	40	BARRY MANILOW II Arista AB 4016	7.98	7.98	7.98	7.98		
160	171	3	CHUCK MANGIONE Land Of Make Believe Mercury SRM-1-684 (Phonogram)	6.98	7.98	7.98			
161	172	3	JOHNNY WINTER Nothin' But The Blues Blue Sky PZ 34813 (Epic)	6.98	7.98	7.98			
162	162	34	LINDA RONSTADT Greatest Hits Asylum 7E-1092	6.98	7.97	7.97			
163	157	22	A CHORUS LINE/ ORIGINAL CAST Columbia PS 33581	7.98	7.98	7.98	7.98		
176	2	RITCHIE FAMILY African Queens Marlin 2206 (TK)	6.98	7.98	7.98				
165	169	56	ROD STEWART A Night On The Town Warner Bros. BS 2938	6.98	7.97	7.97	8.95		
177	3	SORCERER/ORIGINAL MOTION PICTURE SOUNDTRACK MCA 2277	6.98	7.98	7.98				
179	3	STEPHEN BISHOP Careless ABC ABCD 954	6.98	7.95	7.95				
168	168	4	MIRACLES BY ENGELBERT HUMPERDINCK Epic PE 34730	6.98	7.98	7.98			

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	4-CHANNEL	8-TRACK	Q-8 TAPE	CASSETTE	REEL TO REEL
169	170	18	OHIO PLAYERS Angel Mercury SRM-1-3701 (Phonogram)	7.98	7.98	7.98			
NEW ENTRY		HEATWAVE Too Hot To Handle Epic PE 34761	6.98	7.98	7.98				
171	167	5	MCCOY TYNER Supertrios Milestone M 55003 (Fantasy)	9.98	9.98	9.98			
NEW ENTRY		NILSSON Knillsson RCA AFL1-2276	7.98	7.98	7.98				
173	155	8	NOEL POINTER Phantazia Blue Note BN-LA736-H (United Artists)	7.98	7.98	7.98			
NEW ENTRY		CERRONE Cerrone's Paradise Columbia SD 9917 (Atlantic)	6.98	7.97	7.97				
190	2	ENCHANTMENT Roadshow RS-LA682-G (United Artists)	6.98	7.98	7.98				
189	2	LOVE & KISSES Casablanca NBLP 7063	6.98	7.98	7.98				
177	182	11	BETTE MIDLER Live At Last Atlantic SD 2-9000	11.98	11.98	11.98			
178	187	17	LOU RAWLS Unmistakably Lou Philadelphia International PZ 34488 (Epic)	6.98	7.98	7.98			
179	181	16	GLADYS KNIGHT & THE PIPS Still Together Buddah BDS 5689 (RCA)	7.98	7.98	7.98			
180	180	19	DOLLY PARTON New Harvest... First Gathering RCA APL1-2188	6.98	7.98	7.98			
181	184	3	CELI BEE & THE BUZZY BUNCH Ape 77001 (TK)	6.98	7.98	7.98			
NEW ENTRY		PAUL WILLIAMS Classics A&M SP 4701	6.98	7.98	7.98				
183	163	6	ILLUSION Out Of The Mist Island ILPS 9489	6.98	7.98	7.98			
NEW ENTRY		PHILADELPHIA INTERNATIONAL ALL-STARS Let's Clean Up The Ghetto Philadelphia International JZ 34659 (Epic)	7.98	7.98	7.98				
185	185	38	DOOBIE BROTHERS The Best Of The Doobies Warner Bros. BS 2978	6.98	7.97	7.97	9.95		
186	105	8	ROY BUCHANAN Loading Zone Atlantic SD 18219	6.98	7.97	7.97			
NEW ENTRY		DOROTHY MOORE Malaco 6353 (TK)	6.98	7.98	7.98				
NEW ENTRY		STRAWBS Burning For You Oyster OY-1-1604 (Polydor)	6.98	7.98	7.98				
NEW ENTRY		KEITH JARRETT Staircase ECM-2-1090 (Polydor)	11.98	11.98	11.98				
NEW ENTRY		LENNY WILLIAMS Choosing You ABC AB 1023	6.98	7.95	7.95				
191	191	6	DIONNE WARWICKE Only Love Can Break A Heart Musicor MUS 2501 (Springboard)	6.98	7.98	7.98			
NEW ENTRY		DEAN FRIEDMAN Lifesong LS 6008	6.98	7.98	7.98				
193	194	2	DICTATORS Manifest Destiny Elektra 7E-1109	6.98	7.97	7.97			
194	196	7	THE GREATEST/SOUNDTRACK George Benson, Mandrill & Michael Masser Arista AL 7000	7.98	7.98	7.98			
NEW ENTRY		MECO Star Wars & Other Galactic Funk Millennium MNLP 8001 (Casablanca)	6.98	7.98	7.98				
196	199	2	THE SOUTH'S GREATEST HITS Capricorn CP 0187 (Warner Bros.)	6.98	7.97	7.97			
197	138	6	NAZARETH Hot Tracks A&M SP 4643	6.98	7.98	7.98			
198	173	9	WIDOWMAKER Too Late To Cry United Artists/Jet UA-LA723-G	6.98	7.98	7.98			
199	144	166	PINK FLOYD Dark Side Of The Moon Harvest ST 11163 (Capitol)	7.98	7.98	7.98	7.98		
200	200	33	WINGS OVER AMERICA Capitol SWCO 11593	14.98	14.98	14.98			

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	90
Addrisi Brothers	126
Aerosmith	138
Gregg Allman	83
Atlanta Rhythm Section	127
AWB/Ben E. King	84
Roy Ayers Ubiquity	84
Bad Company	82
Bay City Rollers	30
Beats	62, 146, 150
Joan Baez	54
Beach Boys	155
Bee Gees	9, 147
George Benson	60, 143
Stephen Bishop	167
Boston	43
Brainstorm	158
Roy Buchanan	186
Jimmy Buffett	13
Glen Campbell	125
Shaun Cassidy	16
Let's Clean Up The Ghetto	181
Cerrone	174
Charlie	113
C.J. & Co.	137
Climax Blues Band	91

Natalie Cole	108
Judy Collins	130
Commodores	11
Rita Coolidge	23
Alice Cooper	65
Crosby, Stills & Nash	5
Crusaders	48
Pablo Cruise	19, 151
Burton Cummings	77
Roger Daltrey	88
Derringer	142
Dictators	193
Doobie Brothers	185
Carol Douglas	154
Eagles	41, 96
E.L.O.	29
Emerson, Lake & Palmer	71
Enchantments	10
Emotions	175
Maynard Ferguson	64
Firefall	114
Fleetwood Mac	1, 59
Floators	25
Dan Fogelberg	24
Foreigner	17
Peter Frampton	2, 45
Aretha Franklin	63
Dean Friedman	192
Marvin Gaye	34
Geils	73

Andy Gibb	68
Andrew Gold	152
Al Green	144
Daryl Hall & John Oates	78
Heart	14, 99
Heatwave	170
Hot	141
Thelma Houston/Jerry Butler	66, 89
Engelbert Humperdinck	168
Illusion	183
Isley Brothers	39
Al Jarreau	74
Keith Jarrett	189
Waylon Jennings	15
Brothers Johnson	31, 128
Kansas	115
K.C. & The Sunshine Band	37
Carole King	

Gold in 3 weeks.



And it was no surprise.

The Bay City Rollers have been rolling up hits since 1974. Consistently. They chalked up six hit singles including the #1 smash "Saturday Night." Their debut album "The Bay City Rollers" was a million seller and their next two albums "Rock 'N Roll Love Letter" and "Dedication" were big hits.

Everything they do rolls up the chart. Like magic.

And their latest album was certified gold in only three weeks. This is a record for the Rollers who are now bigger than ever!

*30 Billboard *45 Record World *57 Cash Box

ON ARISTA RECORDS



Inside Track



PLATINUM CAT—Al Stewart (second left) receives his platinum LP for the Janus LP "Year Of The Cat." At the ceremony in Los Angeles are Tom Bonetti, GRT Corp. vice president; Ed De Joy, Janus president, and Luke O'Reilly, Stewart's manager.

Look for MCA's new vice president of a&r **Denny Rosencrantz** to ink **War** within the next week, with an almost instant album release. . . . **Despite denials of a Polygram deal by Casablanca president Neil Bogart**, rumors persist that a negotiation is going on. Fuel was added when four Dutchmen visited the financial wing of the firm last week. The Polygram deal, it's reported, would call for a \$15 million down payment with possible 15% additional payments for four additional years if both parties agree. **Bogart did visit Germany within the past three weeks.** Those meetings discussed principally cooperation between Polygram and the audio/visual wing of Casablanca, the **FilmWorks**.

And the first management group meetings of **Pickwick International** held in Minneapolis two weeks ago showed excellent group participation. Key executives with the industry behemoth were enthused by solid raises and better bonus arrangements now that American Can is at the helm. **Al Sjoberg**, who was vice president of finance until he left recently, is hinted returning to Pickwick. It is known that he had been huddling with **Ira Heilicher**, but it appears that the possible union of the two has been thwarted by the Heilicher scion's failure to work out independent label distribution plans. Now the thrust will be into retail, it's said. . . . A check with the U.S. **Roman Catholic Bishops' committee** indicates they have as yet taken no collective action regarding attempts by publishers of music of the new English liturgy to collect royalties from individual churches.

Jason Gilman, who had been heading the Banana Record stores in the Bay Area for several years, has left that post. **Pat Bell**, a low profile principal in the chain since its inception, has taken over administration. It's understood that Gilman will shortly announce plans to go into retail himself. . . . **WEA** getting it together for its annual convention in late September at the **Diplomat Hotel, Hollywood, Fla.**, with more than 500 expected. . . . Watch for the impending six-week run of a new **Norman Lear** tv series, "A Year At The Top," on a major web, which will revolve around the record industry. First show is about a label, whose topper is a modern day Dr. Faustus. When approached by the diskery's country star, the boss demands his soul. The singer refuses and loses

his voice immediately. The boss then orders **Greg & Paul**, new duo contracted to **Don Kirshner**, signed to Casablanca in real life.

The **Mercury Alumni Assn.** has reactivated in Los Angeles, with the first conclave set for 6:30 p.m. at the Tail of the Cock, La Cienega, for Wednesday (3). Stipend is \$25 with proceeds going to memorials for **Hugh Dallas** and **Lou Reizner**, both of whom died recently. . . . **Henry Mancini** inked to compose and conduct the score for the **Sophia Loren** starrer, "Angela." . . . The deal for **Danjay Music**, Denver, to join a conglomerate in a merger fell through. Danjay is the hub of the 71 Budget Record & Tape stores, which are supplied from the **Phil Lasky** Denver warehouse with their album merchandise. . . . **Dennis Wilson of the Beach Boys** mulling a 24-track studio in Hawaii. . . . Is there a chain of frozen yogurt stands in the offing for **Island Records Charley Nuccio** and erstwhile radio executive **Lou Witz**? . . . What is the real story behind **Atlantic's Jerry Greenberg**, **Dave Glew** and **Tunc Erim**, along with personal managers **Brian Lane (Yes)** and **Brian Avnet (Manhattan Transfer)** catching a 120-pound shark at 1:20 a.m. in Long Island Sound recently? . . . **The Clair Bros.**, the veteran firm which provides road sound for the top groups, rehearsed with **Yes** for its coming U.S. itinerary in a completely refurbished Lancaster, Pa., high school gym which they had lighted and p.a.'d like a modern concert hall.

Elton's lyricist, **Bernie Taupin**, makes his tube debut playing head of a touring musical group on "The **Hardy Boys And Nancy Drew In Transylvania**," Sept. 11 on ABC-TV. . . . Is Phonogram/Mercury's **Charlie Fach** conferring with former Blues Project/Blood, Sweat & Tears' guitarist **Steve Katz** about taking over the label's New York a&r chair? . . . **WNEW-AM DJ Johnathon Schwartz** will record standards written by his dad, **Arthur**, who composed "Dancing In The Dark," "You And The Night And The Music" and others. When his Muse album is released, father and son will do a national promo tour, with Johnathon warbling to his pater's piano backing. . . . "Hair" revives **Aug. 4 at Gotham's Biltmore Theatre**. . . . **CBS-TV** filming **Kansas** at the **Allentown, Pa.**, Fair as a segment of the two-hour special, "State Fair America," to be seen Sept. 10.

'Soaps' For New Label

NEW YORK—Warner-Levinson Corp. has formed Soap Opera Records and Soap Opera Music, a music publishing affiliate, aimed at capitalizing on what one official of the company describes as the current popularity of tv soap operas.

Soap Opera Records releases will be mainly singles featuring an original script in the form of a soap opera on one side and music from the drama on the other.

Warner-Levinson, a Clio-award winning music house, is aiming its releases at the pop music market and hopes through this venture "to appease the music industry's demands for something new in the record trade."

The initial release features an original dramatic piece titled "Reunion" written and produced by Larry Levinson of Warner-Levinson. The flipside will feature the "Love Theme From Reunion," with Jefferson Lee on vocals.

RCA Promo For Starland TV Gig

NEW YORK—RCA is whipping up a major advertising campaign to plug the Starland Vocal Band's television appearance on the CBS network in hopes of boosting sales of the group's current LP release.

The group, which scored with the single "Afternoon Delight" a while back, bows Monday (1) in an 8 p.m. prime time spot with the first of six weekly half-hour variety shows.

RCA's support includes ads in People magazine, 60-second radio spots cross-plugging both the tv show and the album, plus ads in the tv sections of newspapers in major markets.

Various in-store displays are also being shipped to alert retail customers to the tv show. Much of the footage in the series was shot at various Starland Vocal Band concerts in clubs and at colleges.

CBS Conclave

• Continued from page 26

Labels told the convention that Epic is now doing three times what it did at this time last year.

He said that the label is not just "a boy grown big" but it is "a mature adult" and that Epic, Portrait and Associated Labels are now the "industry's fourth largest record selling entity."

He announced the appointment of **Bobby Colomby**, drummer and head of Blood, Sweat and Tears, as vice president of West Coast a&r, the first artist to head the Coast a&r department. **Alexenburg** also named **Bruce Haines** as director of a&r for the East Coast.

Education Music

• Continued from page 6

new form requests permission to photocopy, at fees also to be negotiated, or asks that the publisher furnish his own photocopies.

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Industry groups cooperating in the program are the National Music Publishers Assn., and the Music Publishers Assn. of the U.S. Latter organization is primarily concerned with concert and educational material.

Executive Turntable

• Continued from page 4

Wren named vice president, promoted to assistant to the president. . . . **Ronald Mickwee**, now vice president, marketing, for the consumer products division at National Semiconductor Corp., Santa Clara, Calif. . . . At Ampex Corp., Redwood City, Calif., **Charles V. Anderson** and **Charles A. Steinberg** elected executive vice president. . . . **Meyer Langer** appointed to the new position of vice president, administrative at Shure Brothers Inc., Evanston, Ill. . . . **W. James Pashley Jr.** named manager, marketing development, RCA Sales Corp., Indianapolis, He was district manager for RCA in Pittsburgh.

Chrysalis Music Catalog To Almo

LOS ANGELES—Almo Publications has acquired the Chrysalis Music catalog for reproduction and print. The licensing arrangement includes folios and sheet music.

Included in the catalog are folio

rights to such acts as **Leo Sayer**, **Jethro Tull**, **Ian Anderson**, **Robin Trower**, **Procul Harum**, **Leo Kottke**, **Steeleye Span**, **Frankie Miller** and **David Dundas**.

Labels, Broadcasters Royalty Standoff

• Continued from page 3

plained the absence as a "conflict with his schedule" because of recording duties.

Defending the broadcasters' positions were **John Winnaman**, vice president and general manager of ABC's KLOS-FM in Los Angeles; **Peter Newell**, general manager of KPOL-AM-FM and treasurer of the Southern California Broadcaster's Assn.; **Thomas Bolger**, president and general manager of television station WMTV in Madison, Wisc. and an officer and director of Forward Communications Corp.

By far the most comprehensive and detailed report submitted at the hearings came from the RIAA which filed a 1/2-inch thick document (each page printed on both sides) which included 111 pages of text, 17 exhibits of tables and charts, and a separate 30-page memorandum written by attorney **Fitzpatrick** to answer constitutional challenges to the performance right in sound recordings.

In addition, **Gortikov** read a 46-page statement which he said was "supplemental to" the larger document.

But despite the volumes of material submitted, neither side offered any new arguments. The recording industry insisted the performance royalty was, as a matter of principle, equitable and constitutional. The broadcasters, relying on thinner documentation and looser logic, insisted that radio already pays the performers in a fashion by provoking record sales through exposure.

In assessing the overall impact of the hearings, RIAA attorney **Fitzpatrick** said, "If these hearings have pointed out anything, they have shown the immense complexities in the causal factors that lead to the success of a record."

In other words, said **Fitzpatrick**, the testimony helped "undercut the

simplistic argument" that the success of a record depends on airplay alone.

"It's clear that broadcasters are not creating success. They are exploiting success," he said.

Fitzpatrick called this "the most important new insight" to emerge from the hearings.

However, an exchange between Copyright Office counsel **Jon Baumgarten** and **Elektra/Asylum's Smith** also led to a striking statement.

Baumgarten, taking the role of an artist's manager, asked **Smith** if "I would be kicked out of your office" by asking that payment be built into the artist's contract on the basis of airplay received on recordings.

Smith said he would consider such a request, qualifying that it was unclear how such a deal would work and that such a payment demand would face financial limits.

But **Smith's** statement was surprising because it lent strength to the broadcaster's claim that they are not responsible for the welfare of performers. (In **John Winnaman's** (KLOS) words: "If the recording artist is entitled to more money, let the record companies pay him.")

Later, **Baumgarten** privately said his question was aimed at "getting the principle" stated of whether performance royalties could be worked into contracts, and he admitted that he wished **Smith** "would have kicked me out of his office."

Nevertheless, the exchange in no way affects the principles advanced in the discussion. And the matter of principle was the line of major division between the opposing parties.

The record industry spokesman, as usual, argued the issue as a matter of right. Significantly, **Alan Livingston**, describing himself as "the original proponent of this right," said that "neither I personally nor 20th Century-Fox would benefit,

under our current mix of business, by a performance royalty in records."

On the other hand, the broadcasters attacked the issue as a matter of dollars and cents. **Winnaman** said that "the point is that these people are already well paid for what they do," and that the performance royalty "imposes one more burden on the broadcast industry."

The only broadcaster who advanced a defense not tied to finance was **KPOL's Newell**. In questioning after his formal presentation, **Newell** declared that broadcasters are part of the creative process in sound recordings by virtue of their transmission of the performance.

His rather novel theory was spontaneously advanced in response to a question calling for him to distinguish the constitutional basis for depriving performers of rights that are given authors.

"Without the radio station, the performance doesn't exist," **Newell** said.

On the following day, **Gortikov** was asked his opinion of **Newell's** "creative continuum theory." **Gortikov** labeled it "balderdash," provoking laughter with the use of a word used by **Newell** himself to characterize the record industry's position.

Register of Copyrights **Barbara Ringer** said privately that she "didn't really see any change" in the respective positions of the opposing parties as a result of the hearings.

But she conceded a point made by **Gortikov** that the atmosphere in Congress was much more favorable to the performance royalty proponents.

In vowing legislative battle to the end, **Gortikov** observed of his industry's chances with Congress that "it's a whole new ball game from what it used to be."

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Shaun Cassidy
and
Warner/Curb Records



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from the album

Shaun Cassidy

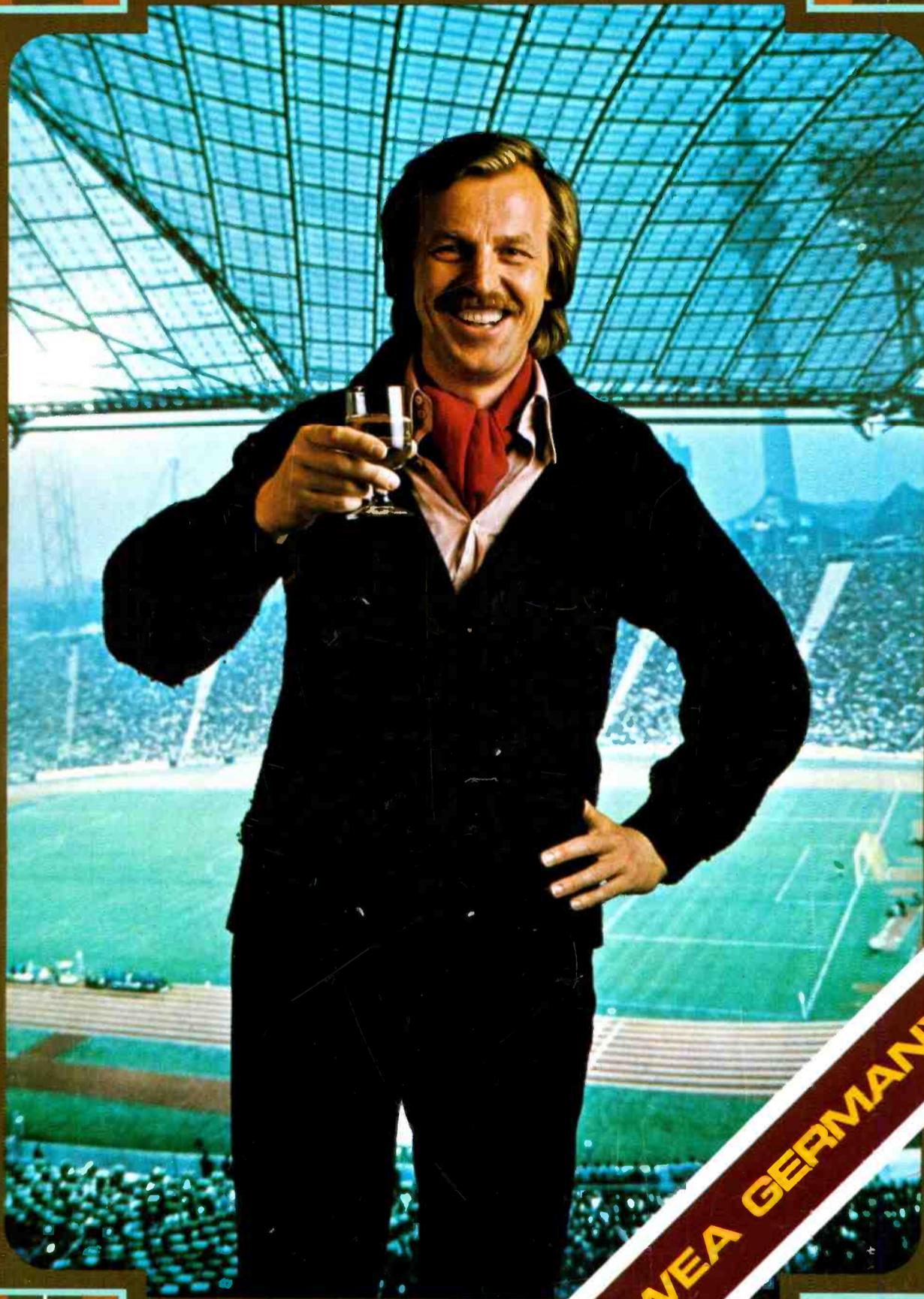
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